

SCORE

JANI CHRISTOU

(1926-1970)

ANAPARASTASIS

III

["THE PIANIST"]

for soloist, conductor, instrumental ensemble and continuum

EDITING NOTES

"ANAPARASTASIS III" ('the pianist') belongs to a cycle of about forty compositions under the general title "ANAPARASTASES". Of these, only "ANAPARASTASIS I" and "ANAPARASTASIS III" have been put down in notation so as to make their performance possible.

"ANAPARASTASIS III" is written for a soloist, conductor, instrumental ensemble and tapes. It is the last work Jani Christou composed. It was composed in the autumn of 1969, and was first performed in Munich on 13th November 1969 by the 'Musik unserer Zeit'. The role of the soloist (pianist) was played by the painter Grigoris Semitekolos, and the work was conducted by the composer Theodoros Antoniou. It was performed again with the same soloist and the 'Ensemble of Contemporary Music' under Th. Antoniou, in Athens on 28th November 1969 and 28th September 1970.

These three performances used a rough sketch drawn by the composer instead of a score. He was planning to write a proper score and parts later. His sudden death made this impossible. The present score was put together on the basis both of the sketch and information we took from the original performers of the work. Thus Gr. Semitekolos gave us all the information relating to the role of the soloist, and for which he had taken extensive notes under the direction of the composer. Information about the orchestra and the function of the tapes was given to us by the conductor of the work, Th. Antoniou.

A fundamental problem in putting together the score was the method to be followed in noting down the role of the soloist. At first there were two solutions: either by using detailed cinematographic directions or by using a more general and free notation. The first method, which would have been based on the personal interpretations of the original soloist, would have run the risk of becoming stylised or fossilised. The second method, that of a free notation, ran the danger of straying from the spirit of the work. We finally preferred a third and more certain solution: a free notation, but one bound by definite directions at certain critical points of reference. This is the method we believe will allow every performer of the work to develop his own personal interpretation, but within the limits prescribed by the composer.

Another problem was that of the tapes surrounding the work. In his rough sketch, the composer presented two tapes, and these were used in the first and third performances of the work. But he used three tapes for the second performance. This was told to us by the composer Stefanos Vassiliades, who assisted Christou at the tape-recorders on this occasion. This third tape was in fact found in the composer's archives. It appears that he must have noticed a lack of 'high frequency' in the original tapes, and later prepared a third, which he called 'threads'. This tape is called Number 1 in this score. All the other information concerning the function of this tape was given to us by St. Vassiliades.

In the Composer's Notes we have included extracts of his thoughts on the meaning of 'the pianist', which we found in his personal notes.

At the end of this edition we have added a series of photographs taken at rehearsals of the work for the second performance at Athens. The photographs appealed to the composer, who intended to include them in an edition of the work as an added assistance to the performers.

We should like to express our thanks to Th. Antoniou, Gr. Semitekolos, and St. Vassiliades for their substantial participation in the assembling of "ANAPARASTASIS III". Their contribution is a guarantee that the score represents the composer's intention.

We should also like to thank the poet Nicos Germanacos who translated the directions in the score, and all the other texts in this edition, into English.

3 stereo tapes comprise the 'continuum', characteristic elements in Christou's philosophic conception of time, which is given increasing stress in his last works, and is most evident in "EPICYCLE" (1968), which includes vocal participation both inside and outside the concert hall.

Nicos Avgeris
Athens, January 1971.

S P E C I F I C A T I O N S

- ORCHESTRA
1. The composition and size of the orchestra are not precisely defined. The work can be performed with eight to fifteen instruments. Apart from these, three or four more performers are needed to reinforce the vocal participation (breaths, shouts, shrieks, stoning and mysterious sounds). These performers need not necessarily be musicians. A typical orchestra might consist of: 1 piccolo, 1 flute, 1 horn, 2 trombones, 1 tuba, 2-3 percussionists, 1-3 violins, 1-2 violas or celli, and 4 members for the vocal participation.
 2. The orchestral parts are the same for all instruments.
 3. The musicians must be equipped with the objects or instruments necessary for performing cues 3, 9, and 16.
 4. The musicians' dress must not reflect the light. Black suits and dark shirts are preferable.
 5. The musicians must remain motionless during the performance when, of course, they are not actually playing.

- CONDUCTOR
1. Apart from his normal functions, the conductor is required to speak, shout, play the gr. cassa or tam-tam etc (see Metapraxis onward below). His participation, of course, does not contribute to the sound, but his movements or grimaces impose themselves on the musicians and help them in releasing the maximum of their energy.
 2. In cues 13 and 16 the conductor reads the text* simply and clearly. He must not colour his voice at all. It must be a dry reading, such as that of a newscaster (Moderato, mf).
 3. The points of appearance of the tapes and their change in volume must be signalled by the conductor.
 4. The time duration of the cues are approximate. However, the work must not exceed 18 minutes.

- SIGNS
1.  - area mark: It marks the beginning of each area of duration and encloses its cue number. The duration of each area is given in seconds.
 2.  - synchronise: The sign calls for synchronised delivery.
 3.  - stop-dead: The cut must be sudden, with no trailing of unfinished material; an abrupt and total 'switch-off'.
 4. **M** - metapraxis: The performer is required to carry out an action (praxis) which takes him 'beyond' his normal function. This action is specified (cues 3, 9, 13, 14, 16, 18 and 20).

For further information on the notation of J. Christou, see "Praxis for 12" and "Enantiodromia" (J. & W. Chesterton, London). See also magazine "Source" (No. 9, 1969, Sacramento, California).

"Although you are a member of a group caught up in the same pattern, you are nevertheless on your own. Perform with individual abandon, mindless of the others, contributing as much of your own individual inventiveness as possible within the limits set by the specifications for the pattern".

SEATING ARRANGEMENT - PLACES OF ACTION - LIGHTING

STAGE

percussion



brass

strings

wood winds

gr. cassa

t. tam

conductor

backstage

SOLOIST 1st walking speed

2nd speed



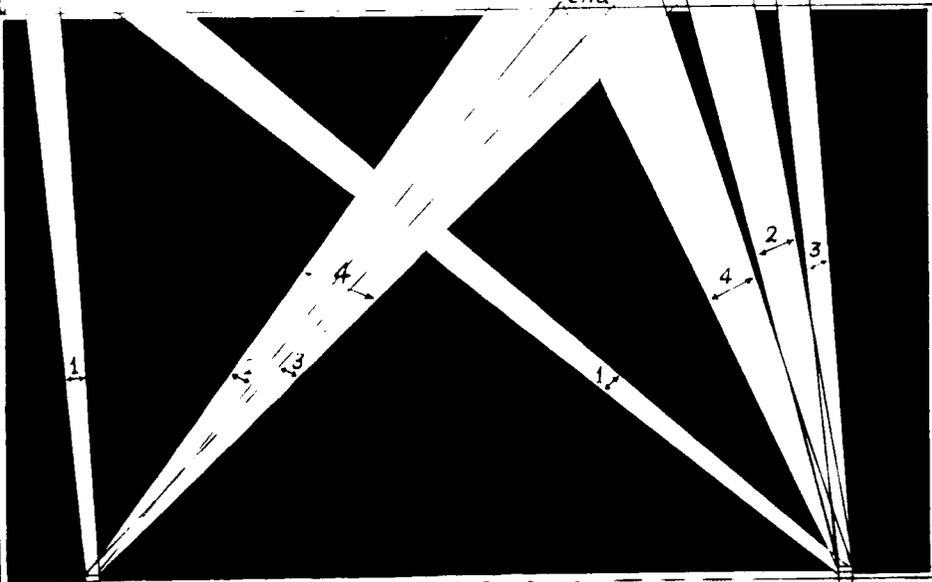
2

17



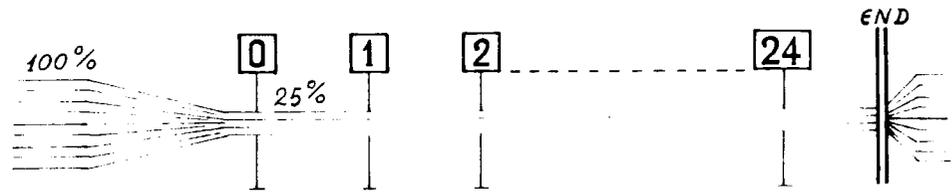
24

end



AUDITORIUM

LIGHTING PLAN



NOTE:

Two spotlights from different directions follow the soloist continuously from his appearance to the end. The soft light of the spotlights must not light up the orchestra (if possible) but must all be absorbed by the soloist.

COMPOSER'S NOTES

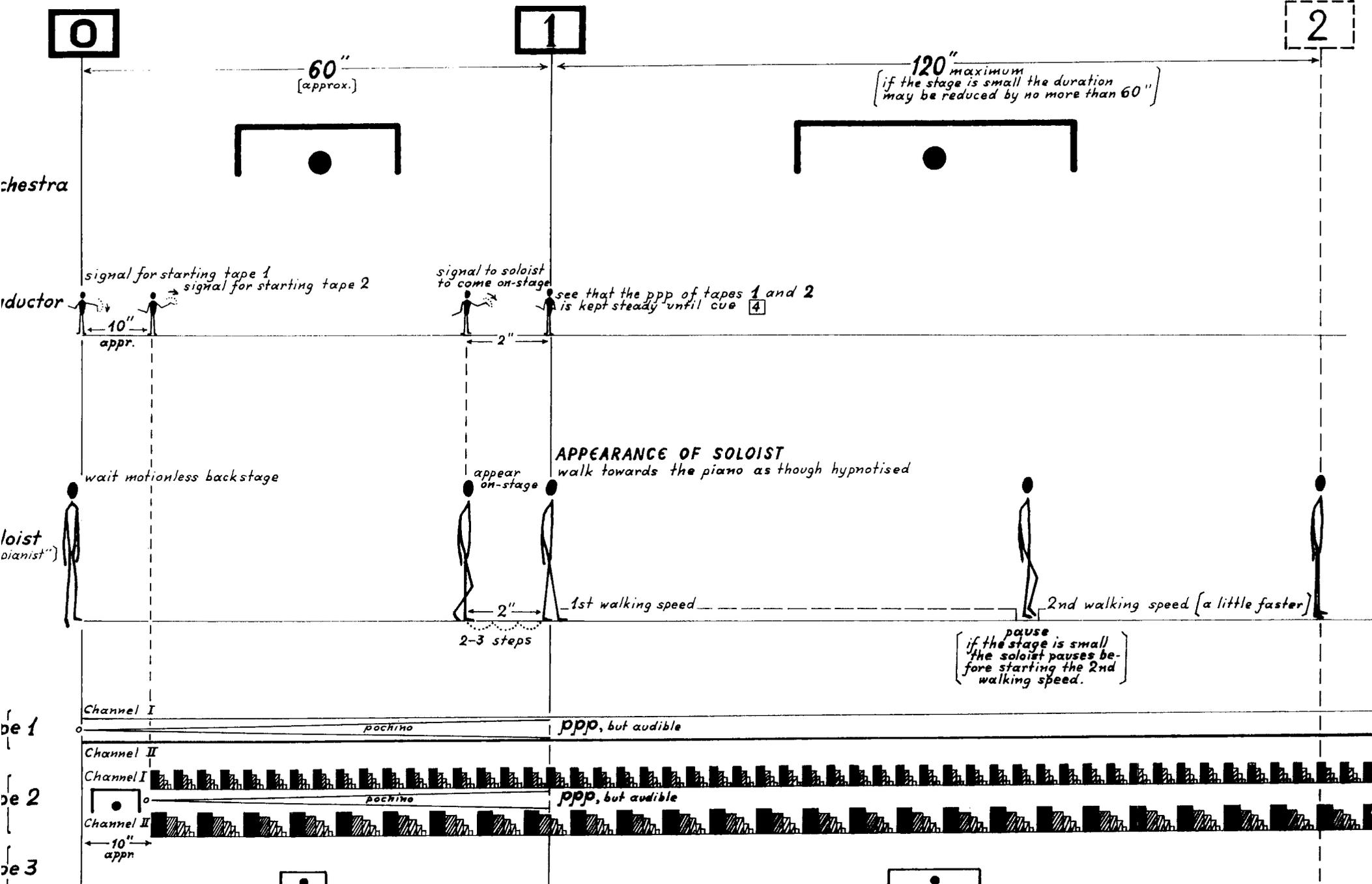
SYSTEM: The conductor and his team belong to a world which, although it wants to be controlled by some "system", cannot manage to ignore the events that threaten the coherence of this system.....

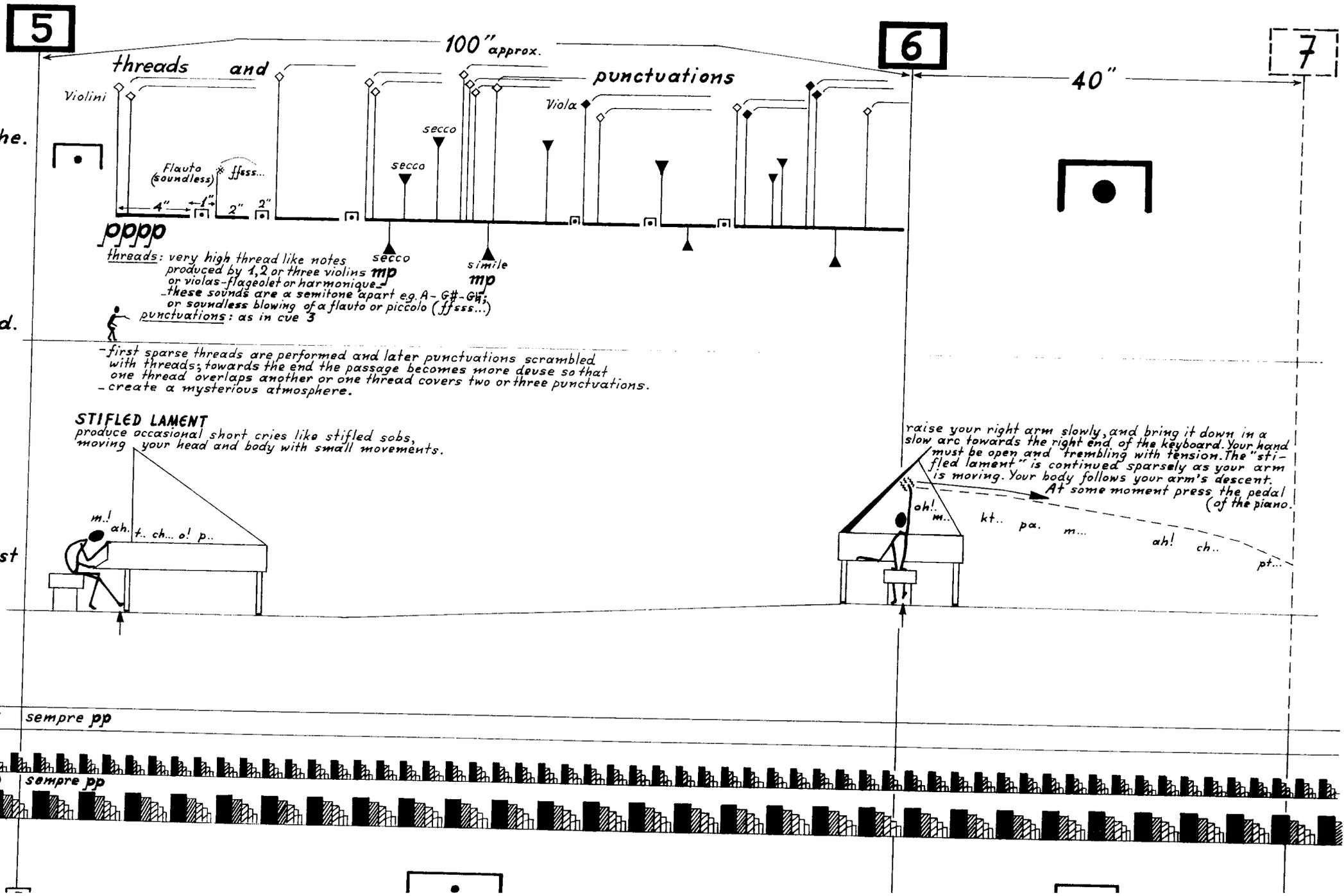
ANTI-SYSTEM: On the other hand the soloist, with his activities and efforts at the end of the work to make an explanatory gesture, aims at breaking through the barrier of the coherence of the "system", and capture a meaning beyond the "system". This gesture is the signal for the "scatter" that urges the members of a team, who are bound to a prearranged course, to perform their "programme" in their own individual and uninhibited fashion. But since, perhaps, such an initiative is a false illusion of freedom, the gesture is never completed.....

The conductor's text consists of extracts from specifications of "ENANTIODROMIA" explaining the theoretical ideas of the composer in their practical application to music.....

Jani Christou

- * This is perhaps the only text the composer wrote in Greek.
- ** See "SCATTER" (although you are a member of a group...etc.).
- *** In these rough notes, the composer preferred to refer to himself in the third person.





5

6

7

100" approx.

40"

threads and

punctuations

Violini

Viola

the.

Flauto (soundless) * ffsss...
4" f" 2" 2"

secco
secco

pppp

threads: very high thread like notes produced by 1, 2 or three violins or violas-flageolet or harmonique. - these sounds are a semitone apart eg. A - G# - G#; or soundless blowing of a flauto or piccolo (ffsss...)
punctuations: as in cue 3

- first sparse threads are performed and later punctuations scrambled with threads; towards the end the passage becomes more dense so that one thread overlaps another or one thread covers two or three punctuations.
- create a mysterious atmosphere.

STIFLED LAMENT

produce occasional short cries like stifled sobs, moving your head and body with small movements.

raise your right arm slowly, and bring it down in a slow arc towards the right end of the keyboard. Your hand must be open and trembling with tension. The "stifled lament" is continued sparsely as your arm is moving. Your body follows your arm's descent. At some moment press the pedal (of the piano).

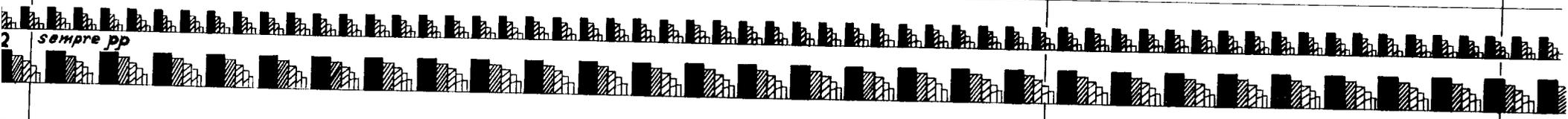
ist

m! ah! t. ch... o! p..

oh! m... kt.. pa. m... ah! ch.. pt...

sempre pp

sempre pp



7

8

9

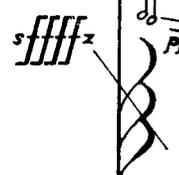
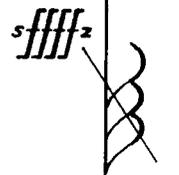
45"

25"

EXPLOSION: a deafening accord from all the orchestra synchronised with the soloist. Each musician plays any note on whatever instrument (chiefly percussion).

EXPLOSION: as before
after the orchestra's accord has exploded two or three instruments, preferably strings, hold a different note each like an echo of the explosion.

Orche.



Cond.

watch the soloist carefully in order to synchronise his striking the piano with the explosion. Assist in this effect with the gr.cassa.

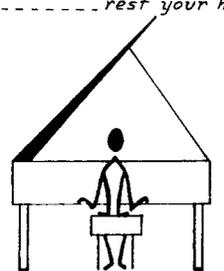
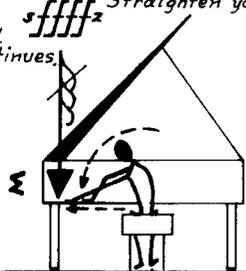
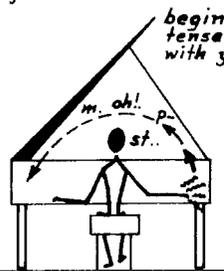
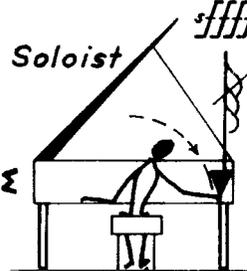
t.tam Lvibr.

strike the last two keys with the edge of your palm (as in karate); feel relief for a moment.

begin moving your right arm in an arc tensely towards the left end of the keyboard with your palm open. (the "stified lament" continues)

strike the lowest notes of the piano violently with both palms. You feel relief for a moment. Straighten your body and rest your hands on the keyboard.

Soloist



Ped.

Ped.

I
Tape 1

sempre pp

I
Tape 2

sempre pp

Tape 3

7

8

9



14 **15** **16** **17**

Orche.

20" approx.

7" 4" 3" 6"

ffff stoning and screams, as in 13

secco ffffz

Cond.

ttam / *vibrare*

gr. cassa

produce a 4" pandemonium in sound with the components of cue 13.

frenzied accord of very short duration with the same components.

Soloist

freeze

ffffz

smash down the lid of the piano furiously; when the lid has fallen sink to your knees at the left of the piano.

1"

*Ped.**

16

punctuations, mysterious sounds and breaths

secco *aaah* *ffffss... simile* *oooh* *allllllll* *oooh* *sssh...*

secco *aaah* *Mmm...* *acceler* *aaah* *aaah*

mf-mp depending on the volume of tapes

punctuations: as in cue 3
mysterious sounds: as in cue 9
breaths: as in cue 3

see that the orchestra leaves gaps so that the sounds produced by the soloist can be heard.

M conductor: speech

ATTEMPT AT COMMUNICATION WITH THE PIANO

murmur, caress, kiss and lick the piano; giggle hysterically, crawl under the piano, roll into positions of pleading. Use all the possible movements and gestures that express supplication and anguish. Towards the end become a little threatening—become more abrupt in your movements.

m t oh k 3 mn... ah m... kt th..

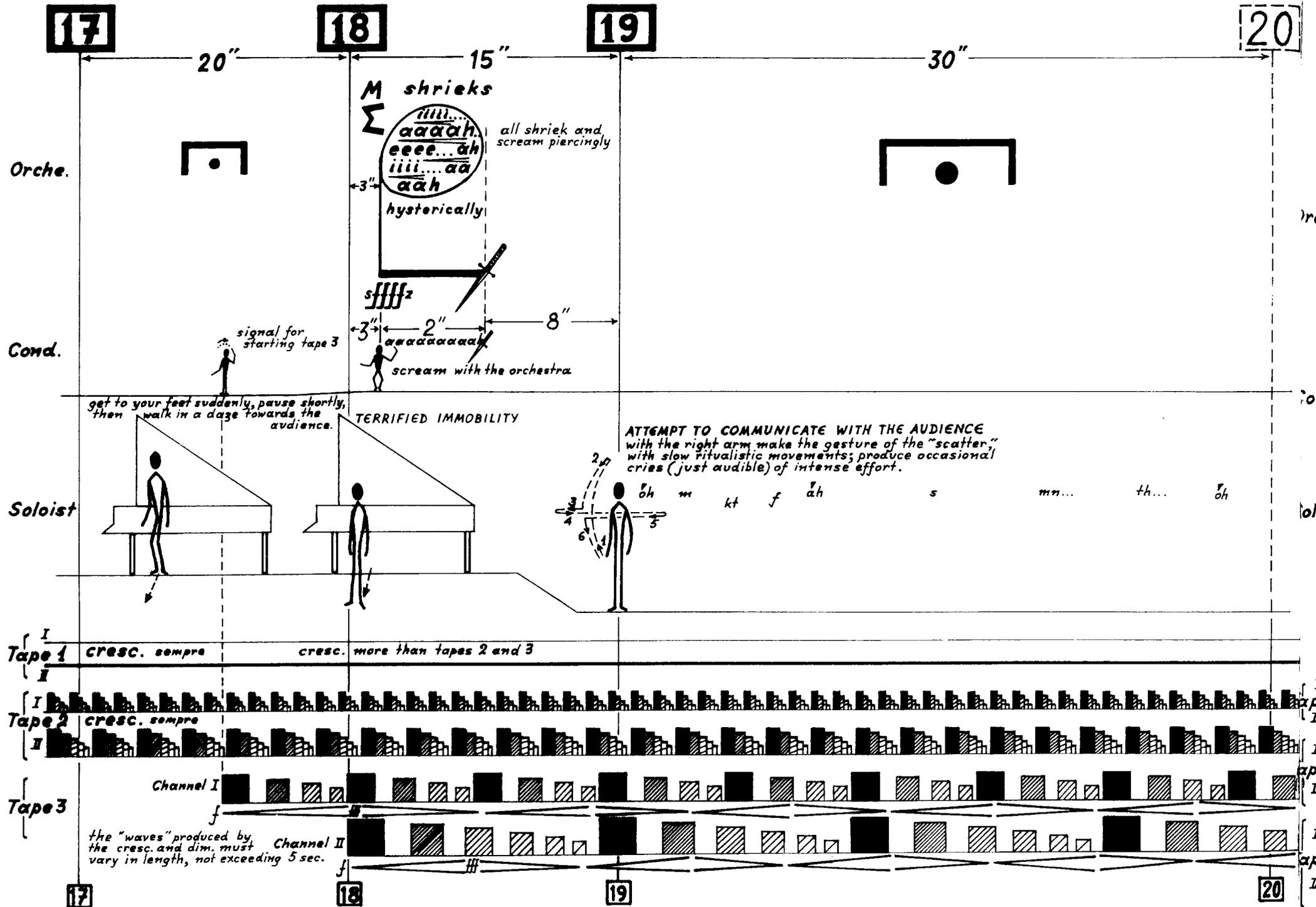
see that the sounds you produce are audible, using the gaps left by the orchestra.

before standing up look as if you are searching for something with your eyes, and finally spy the audience which you keep looking at up to the end.

pe 1 *mf* **cresc. poco a poco sempre... threateningly....**

pe 2 *mf* **cresc. poco a poco sempre... threateningly....**

pe 3



20 15" **21** 30" **22** 15" **23** 40" **24**

stoning and shrieks ...

M *ah* *iiii* *Aa* *iiiiii* *oh* *iiiiii* *aaaa* *ooo* *eee* *iiii*

fff **crescendo** (*sempre*) *poco a poco accelerando*

signal the start of this final passage and participate yourself in the "terrifying situation" which is about to be produced by playing the gncassa.

ah! *oh!* etc.....

FREEZE

your arms are hanging at your sides with fingers spread out. An expression of disappointment.

SECOND ATTEMPT TO COMMUNICATE WITH THE AUDIENCE

as in cue 19

FREEZE

but exhaustion is evident; slight panting

FINAL ATTEMPTS

the gesture of communication is made three times, but each time it becomes successively blurred until it becomes unrecognisable. The small inarticulate cries sound like the symptoms of asphyxiation.

as in cue 19

the "waves" produced by the cresc. and dim. must vary in length, not exceeding 5 seconds.

type 1 *cresc. sempre di più* *fff ancora cresc...* *5 max.* *simile*

type 2 *cresc. sempre di più* *fff ancora cresc...* *add more bass...*

type 3 *cresc.* *add more treble...*

20 **21** **22** **23** **24**

