From The Suppliants (Hiketides) to the Oresteia: A unique relation between the music of Iannis Xenakis and the staging of Alexis Solomos

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Iannis Xenakis wrote the music for the representations of two Aeschylian tragedies: *Hiketides* (or *The Suppliants*), in 1964 for the Epidaurus Festival and *Oresteia* in 1966, showed in Ypsilanti, Michigan. They were staged by one of the most prolific personalities of the post-war, Alexis Solomos. Solomos' collaboration with Xenakis was one of the most creative ones, not only for the *Hketides* but for the *Oresteia* too. These two representations, which are similar in many points regarding the staging and the musical illustration, show a singular aesthetical approach and a remarkable fusion between the musical and the theatrical conception of the two artists. The study of Xenakis' correspondence with Solomos, the analysis of the scores and of the scores' sketches and the examination of unpublished texts and notes permit to disclose and understand the mutual exchanges and influences between the composer and the stage director, in matters of theatrical realization and of musical accompaniment, as well as their final choices. By revealing Solomos' attentions and Xenakis aims for the general aspect of the performances at first and then for particular subjects – especially the philosophical dimension, the dramatic and musical interpretation of the lyrical parts – we can draw a singular picture of the creative procedure. Furthermore, the comparison between the *Hiketides* and the *Oresteia* can allow us distinguishing numerous theatrical and musical similarities, in a point where the first representation's major influence to the second one, can be certainly affirmed. In fact, Xenakis innovative ideas for the instrumentation, the concept of sound masses and the sound's spatial dimension initially introduced in the *Hiketides* were developed in a large scale in the *Oresteia*. On the other hand, Solomos's concept for renovating the Greek tragedy's staging by returning to the "primitive superstition" and to the "irrepressible shout of passion where music has an essential role" seems to be relevant for both performances.

In the 1960s, which were a very prolific period for the revival of ancient Greek tragedy in Greece, Iannis Xenakis wrote the music for the representations of two Aeschylian tragedies: *Hiketides* (or *The Suppliants*), in 1964 for the Epidaurus Festival and *Oresteia* in 1966, showed in Ypsilanti, Michigan. Staged by the eminent stage director Alexis Solomos, these productions revealed an innovating aesthetical concept both in staging and in musical composition. Guided by a prominent inspiration and the need for originality, Xenakis and Solomos paved the way for new fields of theatrical and musical experimentation. An undoubted reason for their triumphant work is certainly their creative artistic collaboration.

In the cases of theatrical productions, where music has inevitably a secondary role, the cooperation between the composer and the stage director, which is developed more or less in mutual interactions, choices and decisions, determines the final result, whether successful or not. Thus, writing music for the Greek tragedy's modern representation depends by and large on the general aesthetic conception of the stage management, which has to overcome several shortcomings. Therefore, the stage director's options characterized either by a preoccupation of archaeological exactitude, either by the use of modern scenic terms or by a desire of theatrical experimentation, influence directly the composer's work.

Alexis Solomos's point of view

The aesthetical convergence between Xenakis and Solomos was evident from the very beginning. Solomos's first letters addressed to Xenakis in February 1964 where he requested him to write the music of *Hiketides*, as their general correspondence for the representation, reveal the common points between the staging and the incidental music. Assisted by the sculptor Giannis Pappas, the costumer Giannis Moralis and the choreographer Agapi Evanguelidi, Solomos wanted to break the same old and conventional tradition of productions that were largely influenced by the aesthetical concepts of historians like Johan Joachim Winckelmann or stage directors like the Greek Dimitris Rondiris[1]. The return to the "primitive

superstition" and to the "irrepressible shout of passion" where music has an essential role was his goal[2]. According to him, Xenakis's music was the only one that would give life to his innovating experiment[3]. Being aware of the musical problem that Greek tragedy's modern representation imposed, Solomos incited the use of imagination, the exception to the rules, and the absence of dogmas[4]. On his book *What for Dionysus*, he mentioned:

> A brilliant musician knows that the sound of the ancient instruments isn't the same as with the sound of today's ones. Therefore, the choice and the combination of the usual strings, woodwind or brass instruments of a symphonic orchestra cannot be sufficient. On the contrary, he will invent and construct the right sound tools that will accompany the tragic chant, the declamation, the dance…When we were preparing *Hiketides* with Xenakis for Epidaurus and *Oresteia* for America, we agreed to the constitution of a sound orchestra with this character.[5]

To Solomos, staging had to be submitted to music as music had to be submitted to staging.[6] His instructions and propositions regarding the character (e.g., melancholy, ritual, hysterical fear, choreographic pantomime), the action of every *stasimon* (choral part) and the appropriate music (e.g., collective songs, monotonous recitative like the *parakatalogi*[7] of the byzantine tradition, accompanied declamation) for them, revealed his intention to perform the *Hiketides* choral parts as fanatic rituals of "primitive people" (exorcisms, invocations of the forces of the Moon and the Sun, etc.) and create prominent points where passion could be expressed by a collective hysteria, inarticulate screams and irrational vehemence[8]. He suggested the composition of chants capable of evoking the music of Polynesian (Maori), African or even Chinese people; the use of a chorus that evolves following the rhythm of a percussion instrument and even the creation of the Egyptian costumes armed with various objects and instruments like bells, triangles, woods or metals, in order to produce a strange and satanic sound when the Egyptians ran after the Danaids.[9]

Iannis Xenakis's point of view

Solomos ideas, concepts and propositions exposed a particular chorus's treatment with massive movements and affirmed at the same time the primordial role of the music that seduced truly Xenakis.[10] The original theatrical score followed, enriched and incarnated Solomos's approach. Willing to see his music dominating for this representation, a wish that was partly shared by Solomos, Xenakis wrote the following to the stage director in a letter in April 1964:

> Your wide and fresh mind allows me to hope that you will do anything in order to prevail the hierarchy of the music which, following the substance of your instructions, could sweep many parts of the tragedy to its current.[11]

Xenakis believed that simple means and new thoughts could actually provide a new plasticity to the Greek tragedy and revitalize its ritual character.[12] According to him, the Solomos's chorus conception was essential for *Hiketides's* representation because of its limited action: the combination of music and dance, the chorus playing percussion instruments that give the opportunity of dancing movements and the creation of total disorder in special moments could offer the essential and contemporary inhalation (breath) to the Greek tragedy.[13]

Thus, keeping in mind the primordial role of the chorus, Xenakis wrote songs of symmetric rhythms and simple melodic lines of Greek traditional and archaic appearance, that had to be performed with plat voices, using a special vowels and consonants pronunciation; according to Solomos, it provided a real force to the words.[14] He reconsidered melodic (diatonic and chromatic tetracords, pedals points) and rhythmic structure of the Greek demotic and byzantine chant that survive from the antiquity[15] for the vocal parts, while the instrumental music revealed his characteristic style with, among others, the use of micro intervals and numerous glissandi. The music for *Hiketides* intended to be produced by three different sources: a magnetic tape with the orchestra's part (2 trumpets, 2 trombones, 2 violins, 2 violoncellos, 2 contrabasses) diffused by loudspeakers around the theatre, live music by musicians located around the theatre's orchestra and a great number of percussions played by the female chorus[16]. Wooden, metallic and leather percussions instruments such as castanets, triangles, maracas, bells, tambours, etc., which were invented and designed especially for the representation of tragedy, were put on the costumes or played by the choristers during their

dancing movements, their chant or their declamation, in order to displace the sources of sound production[17]. For Xenakis, this kind of "auto-accompaniment" by the chorus provided new sound dimensions, new dancing movements and new massive movements as well.

According to him, the exploitation of these sound dimensions and the invention of percussion instruments could offer multiple directions to the tragic art in Greece[18]. That's particularly evident for this theatrical performance: by demanding to fix small instruments such as bells and sistrums onto the choristers' costumes (pockets, belts, etc.) and to put the bigger ones, such as tambours, around the set when they don't use them[19], Xenakis creative and broad spirit influenced not only the sound production but the stage direction, the costumes and set design as well. Solomos approved widely Xenakis musical choices, the diversity of the percussion instruments and the composer's intention to create with the chorus movements "a mosaic of sounds: flexible, mobile and very rich, going from pianississimo to fortissisimo, from the synchronization and order to the total disorder";[20] they were actually giving life to his proper staging instructions.

Relation between music and staging

In particular, Xenakis' notes for the realization of some choral parts recall the stage director's purposes very often. For instance, on the first *stasimon* of *Hiketides* (verse 524), the Danaids chorus evokes the powerful Jupiter, founder of their race that survived thanks to the descendants of Io. The composer put their words in music by using techniques such as the *ison* (pedal), diatonic tetracords and melodies in unison and in intervals of fourth and fifth, which evoke the structure of traditional Greek songs and byzantine psalmodies[21]. Solomos had suggested (in his letter in March 1964) for this choral part as for others, the use of a recitation accompanied by instruments, called *parakatalogi* that has survived through the byzantine time, in order to remind, by its monotony and absence of melody, the ascetic passion of a prayer.[22] Indeed Xenakis took this proposition into consideration by noting down at first on the same letter "*katalogi* in just one tone"[23] and by eventually composing an analogous chant for the chorus.

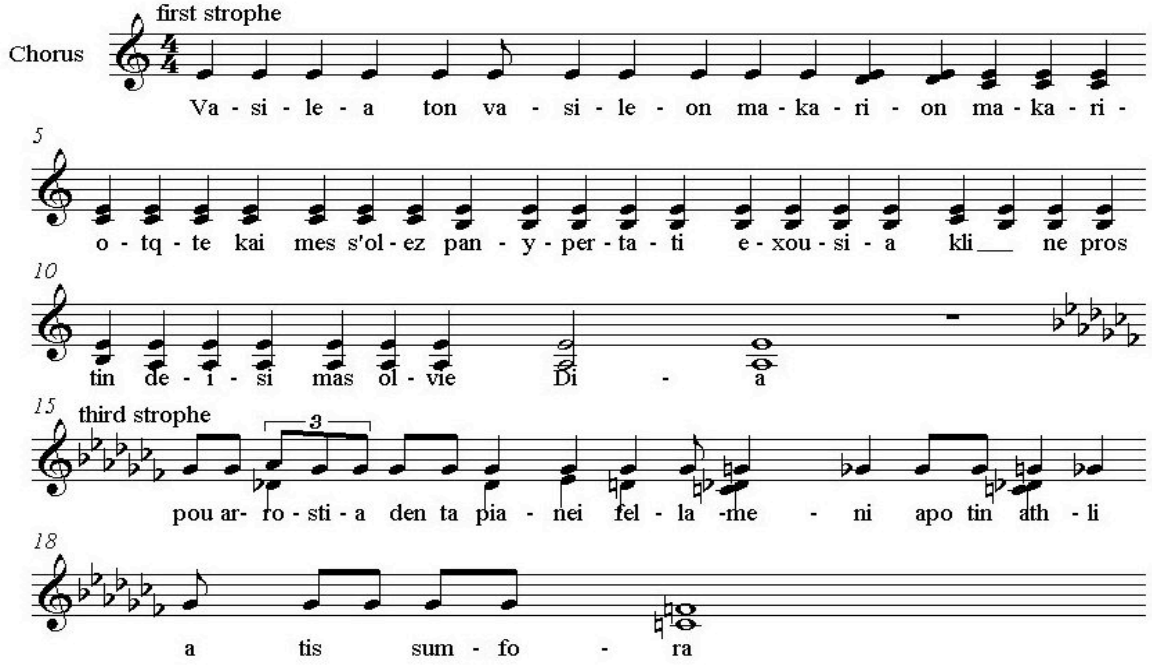

Figure 1. Iannis Xenakis, *Hiketides*, verse 524, extracts from the first and third strophe (according to manuscript score, Archives Xenakis, National Library of France, BnF)

He imagined the first part of this stasimon as a prayer where the chorus moves slowly, as a cortege, holding "door handles". Alluding to Easter's tradition where the Orthodox Christians hold candles as they walk, Xenakis suggested to Solomos a chorus that held "sound candles" as it displaced on stage, in a letter dated from mai 1964.[24] Considering also this choral part as

a prayer to Jupiter that becomes progressively a kind of ritual as the choristers were referring to Io, Solomos stated to his instructions for Xenakis:

> It's a kind of melancholic and emotional prayer, a collective, mystic song (chant) that could move Nietzsche to enthusiasm. (…) The *stasimon's* outline and appearance change while its rhythm accelerates without losing its religious character. The girls begin to represent Io's adventures as a part of a ritual. One of them is symbolically transformed to a cow while the others surround her. By a choreographic pantomime, they represent what they sing.[25]

In order to illustrate musically and ritually the second part of Jupiter's invocation, Xenakis conceived a singing interpretation, declamation and screams with non synchronous voices in total disorder with a rhythmical accompaniment by the orchestra

and the chorus as well. He made clear to his notes that the beating of the kettledrums played by the choristers had to be disordered too, in a way to produce clouds of sounds.[26] As a result, he created chaotic sound masses that emphasized the mobility of sound and reinforced the primitive character of the prayer. On his sketches, he marked for this stasimon:

> Collective song and dance, invocation to Jupiter: order ≤ disorder ≤ disorder, madness, screams, tambourines and metals and maracas, voices in different rhythms, cloudy declamation.[27]

In a letter addressed to Solomos in April 1964, he added that the chorus's hysteria and chaotic interpretation intended to produce a sound similar to the noise during the manifestations throughout the Italian and German occupation in Greece (between 1940 and 1945), after the confrontation with the enemy, where the slogans vanished into the chaos.[28] We can suppose that Xenakis was trying to reproduce musically his own experiences during the Second World War and the Greek Civil War that followed.

As a result, this choral part begun as a byzantine prayer when progressively the chant and the dance evolved giving their place to screams, panic movements and confused declamations. The continuum passage between order and disorder and the persistent pulsation of the drums as well created the ambiance of a primitive rite. His musical realization is in total harmony with the Solomos general perception of the Aeschylian choral parts – which he considered close to rituals characterized by invocations, magic, exorcisms, screams and hysterical behavior,[29] and especially with his particular concept of Jupiter's invocation: in his notes, Solomos emphasized the madness, the psychosis, the obsession and the frenzy of the Danaids chorus, too.[30]

The obviously creative collaboration between Xenakis and Solomos for *Hiketides's* musical and theatrical performance put the foundations of their common work for the representation of the *Oresteia* in June 14th 1966, in Ypsilanti, Michigan. The remarkable combination of compositional techniques that introduced the concept of the sound's spatialisation and the sound masse with a vocal writing illustrating the influence of traditional songs' and byzantine chants' melodies and rhythms, the invention of a large number of percussions, the use of traditional Greek instruments (such as the *souravli*) and the audacious staging transforming the tragic choral parts to vibrant, violent and passionate ceremonies that bring to mind Dionysian dithyrambs,[31] were even more developed for this production of Aeschylus's trilogy. The *Oresteia's* concert version, *Oresteia's Suite*, that reproduces the majority of the original score with some modifications, reveals the primordial elements of this music, the esthetical concept of the composer as well as his theatrical thinking.

In particular, several choral parts disclose the affect of the byzantine chant, such as the verses 160, 176 of *Agamemnon* and the verse 152 of *Libation Bearers*. For instance for the verses 160 and 176, this is very obvious because of the use of syllabic style, the pedal (or *isson*) and the responsorial chanting between the chorus and the Coryphaeus: it reminds the religious chants between the first and the second priest of the Orthodox Church. According to the musical and theatrical draft notes for this choral part, both Xenakis and Solomos proposed an alternate interpretation in *parakatalogi*.[32]

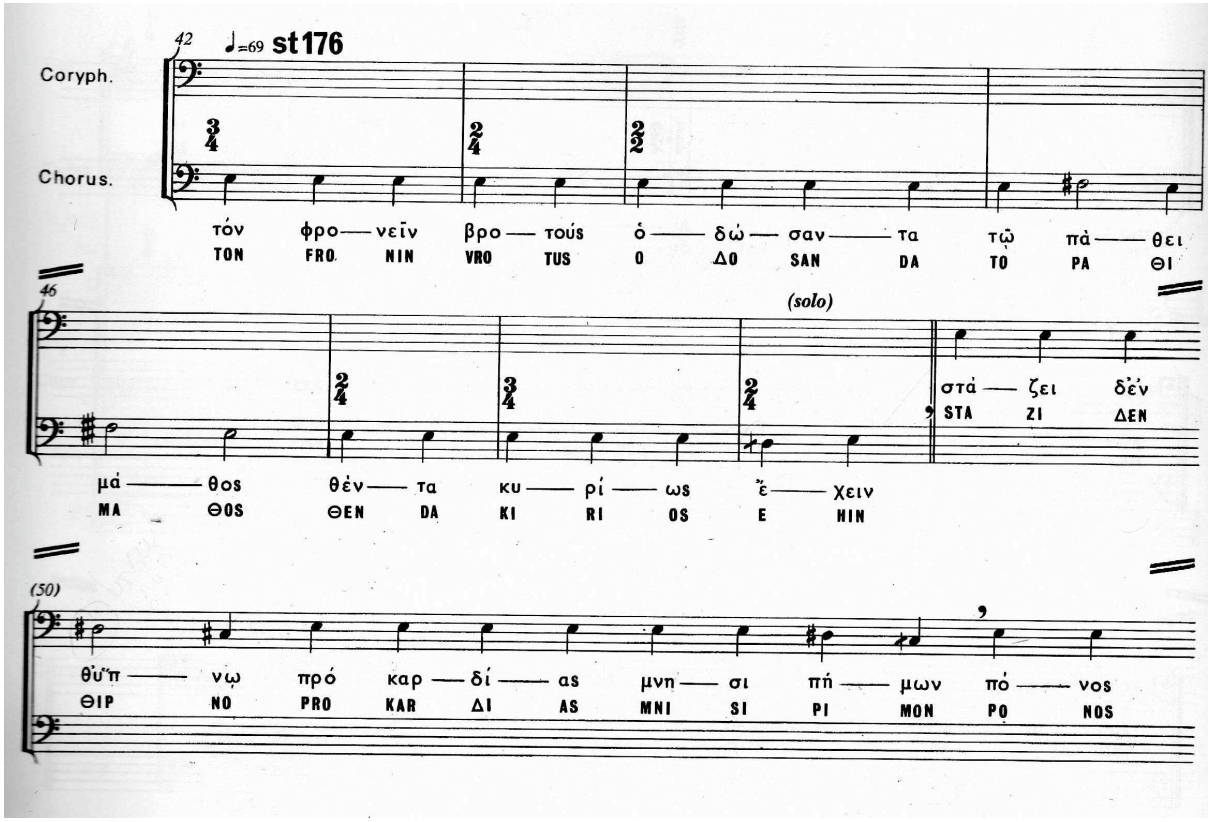

Figure 2. Iannis Xenakis, *Oresteia, Agamemnon*, verse 176, (Iannis Xenakis, *Oresteia*, for Baritone, Mixed and Children's Chorus, and Chamber Ensemble, Text from Aeschylus, Full Score, Boosey and Hawkes, 1996)

However, the great interest of *Oresteia*'s music resides also in the percussions instruments, in their significant role for the spatialisation of the sound and the musical illustration of the choral parts. Xenakis multiplied the number of the instruments used in *Hiketides* performance and their volume by delivering a large number of them to the orchestras' musicians, to the choristers and to the public, too. The chorus had to play bongos, tambours, metallic and wooden *simandra* (instrument used by the monks and the priests to the Greek monasteries and churches in order to call the Christians for the office), whips, sirens, metallic flags and maracas while the public had to use 200 small metallic flag papers. As a result, the music derived naturally from the dramatic interpretation, the actors' movements, the public's perception and the instrumental accompaniment. According to the composer himself, by giving the opportunity to play music to the choristers, music's mobility was directly linked to the staging[33].

This is mainly evident for some particular choral parts of *The Eumenides*, where the Erinyes described by Solomos as abstract nightmares and creations of Orestes's imagination had to act in a dynamic way according to the musical rhythm[34]. The fact that Xenakis's musical imagination and Solomos's staging instinct were in total agreement encouraged for some of them an occult realization. For instance, Orestes's obstinate persecution by the Erinyes (verses 245-257) was illustrated by a talking text in *recto tono* accompanied by the coryphaeus' screams, sirens, chromatic and dissonant choral chant, brass winds' pedals and percussions' clouds. Both Solomos and Xenakis described this *stasimon* as a fast, nervous and savage choral part of an African and primitive character[35]. In addition, the Erinyes' invocation of the Night, their mother (verse 321), was perceived by Xenakis like a bewitchment[36], while Solomos imagined it as the revival of the passionate and Dionysian dithyrambs of the past, as an incantatory danse of black magic[37]. The combination of the chant, the high-pitched screams, the sound clouds produced by whips, maracas and sirens and the orchestra's part, marked the wild side of the *stasimon* and demonstrated the theatrical concept of Solomos.

At last, the realization of the final choral part (verses 1033, 1044) celebrating the victory of justice reveals even more the remarkable convergence between composer and stage director: to Xenakis it was a collective chant, a cortege of musical explosions and to Solomos a triumphal deliverance, a lyric and optimist song interpreted by the crowd[38]. In order to express

the festive and chaotic ambiance, Xenakis associated the continuum, repetitive and gradually incomprehensible chant, the chorus's shouting, the orchestra's chromatic lines, glissandi and oscillations with the sound clouds of the percussions played simultaneously by the choristers, the musicians and the public. According to his notes, his goal was to create a real pandemonium and a crazy atmosphere with the attention of evoking a crowd in jubilation[39].

Hiketides and *Oresteia's* performances reveal a unique relationship between the composition of the music and the staging direction, an authentic fusion of both Xenakis and Solomos perception of Greek Antiquity and musical-theatrical concept that led to exceptional innovations for Greek tragedy's modern representation : the mobility of the sound sources due to the displacement of the choristers playing several percussions on stage (which confers upon music a spatial dimension), the multiplication of the sound sources that results to the introduction of new concepts of stochastic music and the transformation of the dance to a kind of magic liturgy because of its enrichment with instruments and gestures[40]. The unification of declamation, chant and danse and their intensification with non synchronous instrumental accompaniment and special vocal treatment (screams, shouting, etc.), that result often to noise, disorder and chaos, offered new means of massive expression to the tragic chorus[41].

Working on a rich field of experimentation and being inspired by extra-european cultures, Solomos showed how vivid, vibrant, powerful and original could be the staging of an ancient Greek tragedy without losing its context, nor its meaning. On the other hand, Xenakis' compositions demonstrated various influences and inspirations going from the ancient and traditional Greek music to avant-garde stochastic concepts that have made his work an inventive amalgam between the past and the future, the old and the new. Their artistic collaboration revealed a real aesthetical convergence that we can characterize, more or less, rare for such an imposing musical personality like Xenakis's and a visionary artist like Solomos; it couldn't be repeated in the performance of *Oedipus at Colon* in 1975, where the collaboration between Xenakis and Alexis Minotis failed because of their complete opposite interests and goals. Nevertheless, the prolific relation between Xenakis and Solomos gave birth to two pioneering representations that renewed in a unique way the contemporary production of the Greek tragedy, by emphasizing the implication between music and staging and by valorizing the genre of incidental music.

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Dossier 11/1-2: *Hikétides* (*Les Suppliantes*) – partition éditée [*Hiketides* (*The Suppliants*) – published score]

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Dossier 11/3 : *Hikétides (Les Suppliantes*) – schémas [*Hiketides* (*The Suppliants*) – diagrams]

Dossier 11/4 : Photographies [Photographes]

Dossier 11/5 : Coupures de presse [Newspaper excerpts]

Dossier 13/1 : *Orestie – Euménides* [*Oresteia – Eumenides*]

Dossier 13/2-1: *Orestie – Agamemnon* [*Oresteia – Agamemnon*]

Dossier 13/2-2 : *Orestie – Agamemnon*[*Oresteia – Agamemnon*]

Dossier 13/2-3 : *Orestie – Agamemnon* [*Oresteia – Agamemnon*]

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Dossier 13/7-1 et 13/7-A4 : textes divers, manuscrits et dactylographiés [diverse texts, manuscripts or typed texts]

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Notes

[1] Letter of Alexis Solomos addressed to Xenakis, 17.2.1964. Dossier 11/2, (correspondence), Archives Xenakis, National Library of France (BnF).

[2] *Ibid.*

[3] «Θέλω να δοκιμάσω ένα πείραμα επιστροφής στην πρωτόγονη δεισιδαιμονία, στην ασυγκράτητη κραυγή πάθους […] βασικός συντελεστής στην επιτυχία μιας τέτοιας προσπάθειας είναι βέβαια η μουσική. Και νομίζω πως η δική σας μουσική θα είναι η μόνη που θα έδινε οντότητα στο ανανεωτικό πείραμα που θέλω να επιχειρήσω». *Ibid.*

[4] *Ibid.*

[5] « Στη σύγχρονη αντιμετώπιση του μουσικού προβλήματος, που υψώνει μπροστά μας η τραγωδία, πρέπει να φανταζόμαστε εξαιρέσεις στους κανόνες που αραδιάζουν οι πηγές και να μη δογματίζουμε μονολιθικά. Ο οξυδερκής μουσικός έχει φυσικά, υπόψει του πως ο ήχος των αρχαίων οργάνων δεν είταν απόλυτα όμοιος με το σημερινό. Και γι'αυτό δεν θ'αρκεστεί στην επιλογή και στο συνδυασμό των συνηθισμένων πνευστών, κρουστών ή εγχόρδων μιας συμφωνικής ορχήστρας, μα θα επινοήσει – θα κατασκευάσει ακόμα – τα κατάλληλα ηχητικά εργαλεία που θα συνοδέψουν το τραγικό άσμα, την παρακαταλογή, την απαγγελία, την όρχηση...Όταν με τον Γιάννη Ξενάκη ετοιμάζαμε τις Ικέτιδες του Αισχύλου για την Επίδαυρο και την Ορέστεια για την Αμερική, συμφωνήσαμε σε μια συγκρότηση ηχητικής ορχήστρας με τέτοιο χαρακτήρα ». (Solomos 1972, 72).

[6] Letter of Alexis Solomos addressed to Xenakis, 20.3.1964. Dossier 11/2, (correspondence), Archives Xenakis, National Library of France (BnF).

[7] A kind of melodramatic declamation accompanied by music.

[8] Letter of Alexis Solomos addressed to Xenakis, 6.3.1964. Dossier 11/2, (correspondence), Archives Xenakis, National Library of France (BnF).

[9] Typed text of Solomos, *The Suppliants of Aeschylus. First Notes for Xenakis*, Dossier 11/2, (correspondence), Archives Xenakis, National Library of Franc, (BnF).

[10] Letter of Iannis Xenakis adressed to Alexis Solomos, 10.4.1964. Dossier 11/2, (correspondence), Archives Xenakis, National Library of France, (BnF).

[11] « Το καινούργιο και πλατύ σας πνεύμα μου επιτρέπει την ελπίδα ότι θα ασκήσετε πάν ό,τι δυνατόν δια να επικρατήσει η ιεραρχία της μουσικής που ακολουθώντας το πνεύμα των οδηγιών σας, παρασύρει αρκετά μέρη της τραγωδίας στο ρεύμα της ». *Ibid.*

[12] Letter of Iannis Xenakis addressed to Alexis Solomos, 28.5.1964. Dossier 11/2, (correspondance), Archives Xenakis, National Library of France, (BnF).

[13] « Χωρίς τις χορικές σας αντιλήψεις οι Ικέτιδες είναι αρκετά ισχνές και οι βυζαντινοί μάλλον δίκιο είχαν που την παραμέλησαν. Γι'αυτό τελικά η εξέταση του χορού και η μουσική είναι νομίζω ικανές να της δώσουν κάποια σύγχρονη πνοή. Αλλά ενω οι κινήσεις είναι ανεξάρτητες από το λόγο και συχνά κι από το ρυθμό του (μάλιστα σε μετάφραση ξεπερασμένη αν και ωραία συχνά) η μουσική των χορωδειών διοχετεύονται απ'αυτόν. Γι'αυτό δύο αντίδοντα α. Η χορooχήστρα με τα διάφορα κρουστά που συμμετέχουν στο χορό και μπορεί να'ναι αφορμή χορευτικών κινήσεων, β. Σε ορισμένα σημεία έκκρηξη σε αταξία ». Letter of Iannis Xenakis addressed to Alexis Solomos, 3.4.1964, Dossier 11/2, (correspondence for *Hiketides*), Archives Xenakis, National Library of France, (BnF).

[14] (Solomos 1972, 73).

[15] Typed text titled « Notes sur l'Orestie », Dossier 13/7-1, Archives Xenakis, National Library of France (BnF).

[16] (Solomos 1972, 73).

[17] The chorus dances, sings or declaims being accompanied by various instruments in order to display the sound. Voir Dossier 9/28, (*Hiketides*), Archives Xenakis, National Library of France (BnF).

[18] Letter of Iannis Xenakis addressed to Alexis Solomos, 10.4.1964. Dossier 11/2, (correspondence for *Hiketides*), Archives Xenakis, National Library of France (BnF).

[19] Letter of Iannis Xenakis addressed to Alexis Solomos, 3.4.1964. Dossier 11/2, (correspondence for *Hiketides*), Archives Xenakis, National Library of France (BnF).

[20] Letter of Iannis Xenakis addressed to Alexis Solomos, 28.5.1964, Dossier 11/2, (correspondance for *Hiketides*), Archives Xenakis, National Library of France (BnF).

[21] (Xenakis 2001, 48)

[22] « Θέλω να χρησιμοποιήσω σε μερικά χορικά το recitative — αυτό που ονόμαζαν στα αρχαία χρόνια παρακαταλογή που επέζησε χάρη στο Βυζάντιο. Δεν πρέπει βέβαια να έχει βυζαντινό χαρακτήρα. Μα να θυμίζει με τη μονοτονία του και την έλλειψη κάθε μελωδίας το ασκητικό πάθος μιας προσευχής ». Letter of Alexis Solomos addressed to Iannis Xenakis, 6.3.1964, Dossier 11/2, (Correspondence), Archives Xenakis, National Library of Paris (BnF).

[23] Manuscript note of Iannis Xenakis « *καταλογή σε έναν τόνο μόνο χωρίς πτώσεις ή άρσεις της φωνής*". *Ibid.*

[24] Letter of Iannis Xenakis addressed to Alexis Solomos, 28.5.1964. Dossier 11/2, (Correspondence), Archives Xenakis, National Library of Paris (BnF).

[25] « Είναι μια μελαγχολική και συγκινητική προσευχή. Ομαδικό τραγούδι, μυσταγωγικό, τέτοιο που θα ενθουσίαζε τον Νίτσε. (…) Το στάσιμο, δίχως να χάσει το θρησκευτικό του χαρακτήρα αλλάζει σε σχήμα και θέαμα κι ο ρυθμός επιταχύνεται. Οι κοπέλες αρχίζουν — σαν μέρος της ιεροτελεστίας — ν'αναπαρασταίνουν τις περιπέτειες της Ιώς. Μια απ'αυτές μεταμορφώνεται συμβολικά σε αγελάδα, κι οι άλλες την τριγυρίζουν. Ότι λέει το κείμενο που τραγουδούν, το αναπαραστούν με παντομίμα χορευτική ». Typed text of Solomos, *The Suppliants of Aeschylus. First Notes for Xenakis*, Dossier 11/2, (correspondence), Archives Xenakis, National Library of Franc, (BnF).

[26] « Αταξία στους χτύπους σαν νέφος ήχων. Η κάθε κόρη, φρενητικά κρούει η κάθε μια για τον εαυτό της σεβόμενη όμως τις σημειωμένες εντάσεις ». Manuscrit score of *Hiketides*. Dossier 11/1-1(1), Archives Xenakis, National Library of France, (BnF).

[27] « Ομαδικό τραγούδι και χορός, επίκληση στο Δία : τάξη ≤ αταξία ≤ αταξία, τρέλλα, κραυγές, ντέφια κα μέταλλα κα μαράκες στριγλλά, φωνές σε διάφορους ρυθμούς, εκφώνηση ανακατωμένη », Manuscrit notes, Dossier 11/3, Archives Xenakis, National Library of France, (BnF).

[28] « Οι μελωδικές γραμμές θα είναι απλές καθώς και οι αρμονιές κι οι ρυθμοί. Εκτός από τα σημεία υστερίας όπου θα διασπαστούν, κι αφ'ενός θα έχω υπόδειγμα στην παρασήμανση αφ'ετέρου θα πρέπει η κα Έλλη Νικολαΐδου να τις παρασύρει σε άτακτη φώνηση, ώστε το αποτέλεσμα να είναι σαν τη βοή των διαδηλώσεων της κατοχής μετά τη σύγγρουση με τον εχθρό όπου τα συνθήματα σπάνε σε χάος » Letter of Iannis Xenakis addressed to Alexis Solomos, 3.4.1964, Dossier 11/2, (Correspondence), National Library of France, (BnF).

[29] Letter of Alexis Solomos addressed to Iannis Xenakis, 6.3.1964, Dossier 11/2, (Correspondence), Archives Xenakis, National Library of Paris (BnF).

[30] « Το ομαδικό συναίσθημα συνεχίζεται με ΠΑΡΑΚΑΤΑΛΟΓΗ σα μια ξερή και μονότονη, δηλαδή προσευχή (ψαλμωδία), δίχως σκαμπανεβάσματα και θεατρικά εφφέ. Εδώ αρχίζει το καθαυτό ΟΜΑΔΙΚΟ ΧΟΡΙΚΟ (τραγούδι και χορευτική κίνηση μαζί) και βαστάει ίσαμε το 11. Νομίζω πως οι έξι στροφές είναι πολλές – μπορούμε να τις περιορίσουμε σε 4. Πιθανότατα να χωρίσουμε τα ημιχόρια. Το ένα να τραγουδά, ενώ το άλλο χορεύει και εναλλάξ. Αν και αυτό αφαιρεί την ένταση. Θα μ'άρεσε σ'αυτό το χορικό τραγούδι – ή σ'αλλο παρακάτω- να προσθέταμε και να αφαιρούσαμε φωνές κλιμακωτά (από τη μια φωνή σε 42). Το τραγούδι αυτό και η όρχηση (10-11) θα προχωρούν με δαιμονισμένη άνοδο του κοινού πυρετού. Ψύχωση, παραλήρημα και τρέλλα θα συνεπαίρνει τις κοπέλες. Κάποια φράση από το κείμενο μπορεί να επανέρχεται σαν λαιτμοτιβ παραφροσύνης. Οι κραυγές αυτες δεν χρειάζεται βέβαια να'ναι ούτε μελωδικές ούτε λογικές ». Typed text of Solomos, *The Suppliants of Aeschylus. First Notes for Xenakis*, Dossier 11/2, (correspondence), Archives Xenakis, National Library of Franc, (BnF).

[31] « ΣΤΑΣΙΜΟΝ Β : ΚΥΚΛΙΚΟΣ ΧΟΡΟΣ εξορκισμού και μαύρης μαγείας. Φαντάζομαι πως πρόκειται για αναβίωση των παθιασμένων διονυσιακών διθυράμβων μιας παλιότερης εποχής ». Typed text of Solomos, *The Suppliants of Aeschylus. First Notes for Xenakis*, Dossier 11/2, (correspondence), Archives Xenakis, National Library of France, (BnF).

[32] « Στ. 160-184: ΠΑΡΑΚΑΤΑΛΟΓΗ: είτε α, ο πρώτος κορυφαίος να είναι ο πρώτος ψάλτης και οι άλλοι χορευτές να κρατούν τα ίσα, είτε β, κλίμακα αρχίζοντας από μια φωνή να φτάσουμε στις 16, είτε γ, άλλη έκφραση παρακαταλογής ». Manuscrit letter of Solomos addressed to Xenakis, Ypsilanti, octobre 1965, Dossier 13/5-2, Archives Xenakis, National Library of France, (BnF). « Στ. 160- 184 : παρακαταλογή, α' κορυφαίος ψάλτης οι άλλοι χορ. Ισοκρατήματα ». Dossier 13/2-2, *Oresteia*, 1965-1966, Archives Xenakis, National Library of France, (BnF).

[33] (Bois 1966, 40)

[34] « Τους βλέπω περισσότερο σανς δυσδιάκριτους ακαθόριστους εφιάλτες – δημιουργήματα της φαντασίας του Ορέστη – που τον στοιχειώνουν και τον βασανίζουν με την αδιάκοπη παρουσία τους, πιο πολυ παρά με τις επιθέσεις τους. Φυσικά εκεί που ο ρυθμός το ζητά πρέπει να δρουν δυναμικά, γοργά κλπ. Αλλά μόνο και μόνο επειδή ο Ορέστης βρίσκεται σε έξαψη ». Letter of Alexis Solomos addressed to Iannis Xenakis, 10.1.1966. Dossier 13/5-2, (Correspondance), Archives Xenakis, National Library of France, (BnF).

[35] « Στ. 245 – 275 το καθαυτό χορικό (γοργό, νευρικό, άγριο, χαρακτήρα Αφρικάνικο κ πρωτόγονο) αποτελείται από κραυγές του κορυφαίου με ομαδικό τραγούδι». Notes of Alexis Solomos, Dossier 13/5-2 (correspondance), Archives Xenakis, National Library of France, (BnF). «Στ. 245-275, ομαδική απαγγελία, τραγούδι ομαδικό, γοργό, νευρικό, άγριο, αφρικάνικο και πρωτόγονο, κραυγές κορυφαίου, μουγγρητά χαλκίνων ». Notes of Iannis Xenakis, Dossier 13/1, *Euménides*, Archives Xenakis, National Library of France, (BnF).

[36] Xenakis mentionned for the theatrical version of the verses 320-328 : « chanson collective, ensorcellement, incantation, danse », («ομαδικό τραγούδι, μαγγανεία, ξόρκι, χορός»). Dossier 13/1, *Euménides*, Archives Xenakis, National Library of France, (BnF).

[37] «Κυκλικός χορός εξορκισμού και μαύρης μαγείας. Φαντάζομαι πως πρόκειται για αναβίωση των παθιασμένων διονυσιακών διθυράμβων μιας παλιότερης εποχής», Notes of Solomos, Dossier 13/5-2 (Correspondance), Archives Xenakis, National Library of France, (BnF).

[38] Note of Xenakis : « Στ. 1032 (…), ομαδικό τραγούδι και πομπή, εκκρήξεις». Note of Solomos: « ΕΞΟΔΟΣ ΧΟΡΟΥ. Στ. 1033-1047 – θριαμβευτική απολύτρωση και αισιοδοξία, εμφανίζονται πολλά πρόσωπα (+ ΑΝΔΡΕΣ) και γίνεται ένα λυρικό τραγούδι ». Dossier 13/5-2 (Correspondance), Archives Xenakis, National Library of France, (BnF).

[39] «Βρυχηθμοί, […] σιδερικά + μόνο τύμπανα, πυκνά χωρίς ροκάνες ή ξυλοκρόταλα, πανζουρλισμός, σειρήνες, σημαίες μετταλικές, έγχρωμες στο πλήθος, με ροκάνες ξυλοκρόταλα, κλπ., με όλα τα πνευστά [...] επαναλαμβάνουν το *ολολύξατε το παεφθαρμός* σαν μέσα σε τρικυμία», Notes of Xenakis, Dossier 13/1, Archives Xenakis, National Library of France, (BnF).

[40] Iannis Xenakis, « Notes sur la Suite de l'Orestie », Dossier 13/7-4, Archives Xenakis, National Library of France, (BnF).

[41] « Η μάζα του χορού χρησιμοποιεί το λόγο και το τραγούδι ως μέσο έκφρασης καθώς και την όρχηση. Λόγος, τραγούδι και όρχηση παίρνουν μεγαλύτερη ένταση με την ρυθμική υπόκρουση των νευμάτων να καταλήγουν σε κρότους ή ήχους. Είναι λοιπόν μια αυτουπογράμμιση και τα τρία στοιχεία συνδέονται με αλληλεπιδράσεις (χορός, λόγος, ήχος). Η μάζα προσφέρει μεγάλο πλούτο μουσικό τελείως διαφορετικό από ένα μοναδικό παίκτη ιδίως μάλιστα όταν τα όργανα δεν είναι ακριβώς και τέλεια συντονισμένα. Η μάζα επιτρέπει μια νέα πλαστική του ήχου (της μουσικής) που μπορεί σε γενικές γραμμές να χαρακτηριστεί με το πέρασμα από την τάξη στην αταξία και τανάπαλιν υπό τον στοχαστικό προσδιορισμό (determinisme ↔ indéterminisme), πράγμα που ανακάλυψα και εφάρμοσα υπό δεκαετίας στην ορχήστρα και στην ηλεκτρονική μουσική που έκανα. Letter of Xenakis addressed to Solomos, 28.5.1964. Dossier 11/2 (Correspondance), Archives Xenakis, National Library of France, (BnF).