

Musical conception, para-musical events and stage performance in Jani Christou's *Strychnine Lady* (1967)

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Background in music analysis. Jani Christou (1926-1970) was a eminent Greek avant-garde composer who expanded the traditional aesthetics of musical conception, as well as of concert and stage performance, to a whole new art-form that involved music, philosophy, psychology, mythical archetypes, and dramatic setting. His ideals and envisagements, constantly evolving from the late 1950s, are profoundly denoted in his late works, created between 1965-1968 (*Mysterion, Anaparastasis I - III, Epicycle, Strychnine Lady*). These works, originally conceived as 'stage rituals', include instrumental performance, singing, acting, dance, tape and visual effects, and thus combine musical and para-musical events and gestures.

Background in theatre studies. From the early 1960s music theatre comprised a major field of avant-garde composition in which spectacle and dramatic impact were emphasized over purely musical factors. Avant-garde performance trends and media, such as *Fluxus* or *happenings*, had a significant impact on several post-war composers both in Europe and North America (i.e. Cage, Ligeti, Berio, Nono, Kagel, Henze, Stockhausen, Birtwistle and Maxwell Davies), which led to the establishment and flourish of the experimental music theatre during the 1960s and 1970s. The use of new dramatic and musical means combined elements of song, dance, mimic, acting, tape, video and visual effects which could be tailored to a wide range of performing spaces. All this resulted in evolutions on musical notation and scoring, instrumental and vocal performance, as well as stage layout and audience perception.

Aims. As we define the musical and para-musical parameters of Jani Christou's *Strychnine Lady*, we aim to clarify the composer's art-conception, elements of musical structure and means of stage performance in correlation to trends of post-war western european experimental music theatre of the 1960s and 1970s. The procedure focuses on analytical aspects of the score, definition of compositional-aesthetic terms given by the composer himself (patterns, praxis, metapraxis, lunar pattern etc.) and commenting on the intermediate phases (mainly concerned with philosophy, occultism and psychology) that are important for a stage realisation of the work. Since the composer informs us that para-musical events (gestures, actions, theatrical fragments) do not always coincide with musical activities, we also aim to define the meaning of music material into the score, in terms of music analysis, but also out of the score and into the stage, in terms of teatrological research, performance, and audience perception.

It's been more than 40 years since the world premiere of Jani Christou's *Strychnine Lady*¹ and some of "her" secrets still seem to be well-kept. The work is intended for stage performance and is described by the composer as more of a "ritual dream" rather than a music theatre conception.² It encompasses a female solo viola player, two groups of strings, brass, percussion (including pianoforte), magnetic tape, a metal sheet construction, sound-producing objects, a red cloth, five actors and the conductor.

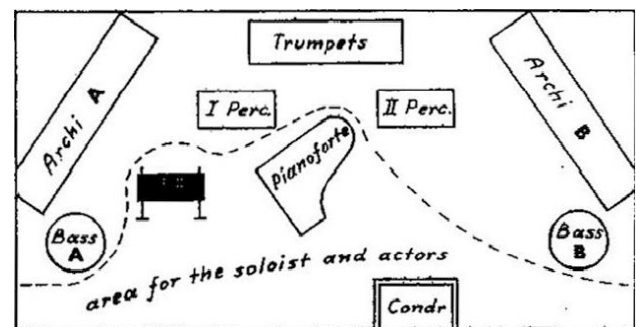
Sources. The creative and artistic origins of *Strychnine Lady* pertain to several non-musical fields of interest such as psychology, philosophy and occultism, all filtered by the composers' personal envisagements, and are materialized into three different story versions that may (*or may not*) coincide with each other or even co-exist into the work. The first source of inspiration comes from latin alchemical text included in C. Jung's *Psychology and Alchemy*.³ Beya (a woman) embraces Gabricius (her son) with such love that absorbs him completely into her womb and the two are combined to form a new creature. According to Jung, this bizarre

union is an entirely symbolic incest of the conscious that descends into the unconscious.⁴ The second source seems to originate from the composer himself as he recalls a night dream in which he sees an anonymous announcement in a newspaper referring to a lady who '*...supplies strychnine and unusual experiences*'. In his dream, he sets out to find the lady only to find himself '*...lost in a hotel amidst a crowd of people*'.⁵ The recently announced third version is of a private kind and refers to the complicated, and perhaps distressful, relationship between the composer and his mother.⁶ Anyhow, it is certain that the female viola soloist is the key figure of the work, regardless of comprising either a mythical archetype (Beya), or a living person of the composers' family, or even the *strychnine lady* herself. The composer imposes her on the center of the stage, although she remains indifferent to the sequence of musical and para-musical events performed by musicians, actors, and the conductor himself, like she is being '*...swallowed up in a strange silence*'.⁷

Correlations. Although the origins of experimental music theatre are placed after World War II, works such as Schoenberg's *Pierrot lunaire* (1912), Stravinsky's *Histoire du soldat* (1918), or even Walton's *Façade* (1922) comprised important remote historical precedents.⁸ Furthermore, one should not forget that trends of avant-garde performance practice were already applied on mainstream theatre around the 1920s (under Kokoschka, Marinetti, Dadaism, Futurist and Surrealist movements)⁹ with subsequent effects on musical composition and performance too.¹⁰ Later on, prescriptions and proscriptions of post-war total serialism, the need for a renewal of musical performance (not only on stage but also in concert works), reactions against the conservative musical institutions (i.e. opera houses), politics, as well as the more practical problems of increasing costs and box-office risks on the new progressive large-scale opera productions, also comprised a number of reasons that led to the establishment of a new musical genre.¹¹ In order to define elements of correlation between *Strychnine Lady* and the experimental music theatre of the 1960s and

'70s, first we should examine structural characteristics of Christou's work that may also be present in stage works by prominent European and American avant-garde composers of that period. Today, Jani Christou holds a position of a high pioneer spirit in post-war Greek art music.¹² On the other hand, his acquaintance, parallelism or diversification from the post-war avant-garde scene of Europe and America, are still to be musicologically determined, especially in terms of analysis, structure, notation and performance practice.¹³

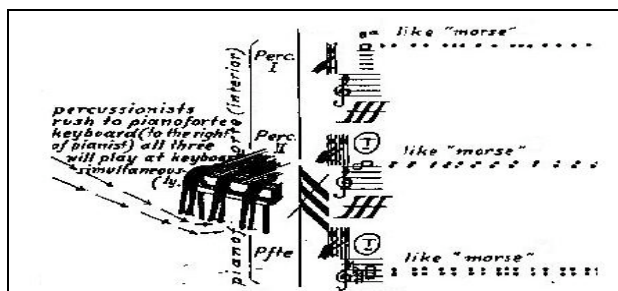
Stage, space and performer. The unconventional stage layout in *Strychnine Lady*, contrarily to custom bourgeois music theatre or opera trappings, is a primary issue to be examined. Christou aims at disintegration of stage illusion by placing musicians, actors and even the conductor in the same platform, than separating them on stage and pit.



Example 1. Stage setting in *Strychnine Lady* by Christou's autography.

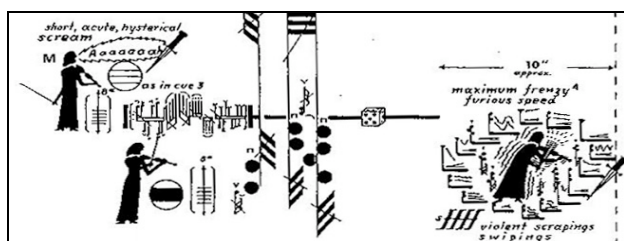
This new fundamental of space suggests that the instrumentalists are not presumed to have a subordinate function and may be allowed (or even obligated) to act as performers too.¹⁴ There are several examples of suchlike stage settings in experimental music theatre, as in Maxwell Davies's *Eight Songs for a Mad King* (1969), Henze's *La Cubana* (1974), or Birtwistle's *Bow Down* (1977).¹⁵ In the *Strychnine Lady* score an imposing dramatic gesture for the percussionists is notated at rehearsal mark (r.m.) 20. All three of them are required to leave their seats (and instruments), rush to

pianoforte keyboard and play simultaneously repeated notes like morse signals.



Example 2. J. Christou, *Strychnine Lady*, r.m. [20].

Certainly, dramatic enaction is the integral parameter for the female viola player throughout the work. The indications according which she moves, stands, shouts, makes wincing or other body gestures are graphically depicted in great detail into the score, along with her instrumental part, as we may see in r.m. [7] and [8].



Example 3. J. Christou, *Strychnine Lady*, r.m. [7] and [8]. Female viola player and viola part.

Body issues. Bodily movements and gestures as central performance media in avant-garde theatre have their origins in *physical theatre*, a performance medium that may utilize pre-existing text, but the primary focus is on the physical work of the actors expressed through the use of their bodies.¹⁶ In Birtwistle's *The Mask of Orpheus* (1973/83) and *Bow Down* (1977) there is extensive use of the performers' physical possibilities, as well as in several works by Partch and Stockhausen.¹⁷ The interest in emphasizing the bodily movements also comes partly from the influence of ancient or exotic traditions, like Chinese and Japanese theatre to which the avant-garde enthusiastically appealed.¹⁸ The mutual

deployment of such different traditions, mixed with the avant-garde art and performance aesthetics, often produced a conception of stage performance so anti-textual and full of body and space semantics that it could also be construed as the formation of a *ritual*.¹⁹

Vocal issues. It is the authors' view that Christou's definition of *Strychnine Lady* as a "ritual dream" is also related, in terms of music structure, with another parameter: the absence of human voice, singing or speaking. Except for the beginning, the use of human voice in the rest of the work is purely timbral (shout, scream, whisper) and the few 'speaking' parts of the four actors, whenever they occur, are anti-comprehensible for the story progress, and thus anti-narrative. *Imaginary theatre* and *instrumental theatre* have been used as terms to describe forms of experimental music theatre where the presence of a human voice is not a prerequisite (at least in the traditional sense of speaking or singing).²⁰ Mauricio Kagel's *Match* (1964), Harry Partch's *Delusion of the Fury* (1966), or Peter Maxwell Davies's *Vesalii icones* (1969) are indicative examples of that kind, coming from the late '60s.²¹ Sometimes the term was also used for concert pieces that were later reproduced on a theatrical stage.²² Ligeti's *Aventures* (1962-66) and *Nouvelles Aventures* (1965-66) are well known examples,²³ while Stockhausen's incorporation of *Kontakte* (1958) into a new stage performance version, *Originale* (1961), is also commenting on the rituals of classical concert performance.²⁴ Of course, those aspects of artistic conception and compositional realisation demonstrate wide diversification and pluralism.

Performers and audience. Standards of performance arrangements in experimental music theatre were affected not only by the will for interaction between instrumentalists and singers or actors, but also by a similar intention that aimed at filling in the gap between performers and audience. In Berio's *Passaggio* (1962), a stage work commending on political oppression, a speaking chorus is placed amongst the audience in order to provoke live reactions of political posture.²⁵

Christou intended to break down the barriers between performers and audience from the very beginning: *Strychnine Lady* opens with an announcement addressed to the audience by the first actor, saying that for technical reasons, the performance will not take place. However, another work, by the same composer, is about to be performed. Before he starts to point out a few remarks about this substitute work, another actress disguised as a member of the audience protests vigorously. Then, after a few moments of awkwardness, two more actors appear on stage and perform a series of slowly ritual actions including the spreading of a red cloth in the middle of the stage, making the audience impatient and wondering. Similar possible protests by the actual audience against the performers have been predicted by the composer as alternative scenarios, and have also been rehearsed by the conductor and the performers.

The beginning of *Strychnine Lady* has thus been conceived as a "happening" with multiple possible endings, emphasising on parameters of audience perception. This bringing together of performer and audience is particularly characteristic of the music theatre works by John Cage. As the composer himself denotes "...the physical circumstances of a concert do not oppose audience to performers but dispose the latter around – among the former".²⁶ For instance, in *Musircircus* a work written at the same year as *Strychnine Lady* (1967), as well as in *HPSCHD* (1969), Cage encouraged the audience to wander freely around the main hall in which the performance was taking place. We shouldn't also forget that suchlike performance trends are straight connected with the origins of Fluxus groups and events or the antecedent diffusion of the performance art genre of *happening*, back in the 1950s, with artists like Dick Higgins, George Brecht and Allan Kaprow, La Monte Young and Nam Jun Paik, and of course Cage himself.²⁷ Active involvement of other composers like Nono, Berio and Andriessen with experimental theatre and dance-theatre groups resulted in suchlike collaboration works in the 1960s and '70s.²⁸

Definitions. A closer look to key features of happenings or Fluxus²⁹ allows us to define some correlations with features of *Strychnine Lady*. In example, according to Kaprow:³⁰

- A happening should be flexible and open to improvised, unpredictable situations.
- The dividing line between performer and audience is flexible and both are participants in a happening.
- Happenings express people's innermost feelings in an intense and playful manner.

These three factors totally coincide with the beginning of *Strychnine Lady*. But on the other hand:

- Fluxus pieces are simple, natural, unpretentious and easy to produce.
- Fluxus pieces are ephemeral and can only be experienced in the here and now.
- On a practical level, Fluxus performances do not rely on a complex technical apparatus.
- The scores are short and describe straightforward tasks, which just about anyone, especially non-artists and ordinary people, can perform.³¹

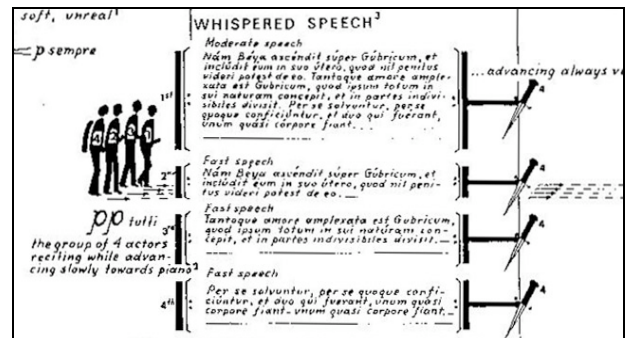
These four factors do not coincide with the musical structure characteristics of *Strychnine Lady* at all. The instrumentalists and the conductor should occupy great skill in avant-garde performance, which means great technique in their instruments and ability to read highly sophisticated pictographic scores. The female viola player apart from a demanding instrumental performance, theatrically set and notated into the score, is also required to follow a strict sequence of bodily positions and gestures, facial expressions and laryngealised voicing.

Time issues. The fundamental of *time* is also a key structure element in *Strychnine Lady*. As a parameter, time is also closely related to notation and score format. Within the score there is no bar-numbering in order

to define the sequence of events and the progression of music material. Instead of bars there is a sequence of 81 rehearsal marks [r.m.], every single one with its set duration (from 2" to 60", according to the event that is in progress). Rehearsal marks 0, 45 kai 81 do not indicate a time duration. The conductor is instructed to let them last "...according to action". Rehearsal mark 0 sets the introductory happening between the actors and the audience. It does not indicate a time duration due to the multiple possibilities that may occur by the audience reactions. The same goes for the last r.m. (81), which is based on the descent of all the participants into silence, with lighting fading out, that leaves to the audience the possibility to determine the end of the work (it comes with the applause, and then the lights come on again). *Time*, along with *space* and *body* are considered fundamental terms in antitextual semiotics of avant-garde theatre,³² with a significant impact on experimental music theatre. We've already made certain references to *body* and *space* issues that correlate with European and American experimental music theatre (including *Strychnine Lady* too). Regarding *time*, we meet with Cage again. Actions, events, gestures and musical process in his theatre works are mainly articulated by the parameter of time, either regarding *happenings* he organized in the 1950s, or works such as *Water Music* (1952) and *Theatre Piece* (1960).³³ And let's not forget that unique piece in the history of music where time is the one absolute parameter of the whole structure: the legendary 4'33" (1952), which also bears a theatrical interaction, relying on the sounds of the environment that the listeners actually hear while the piece is (silently) "performed".

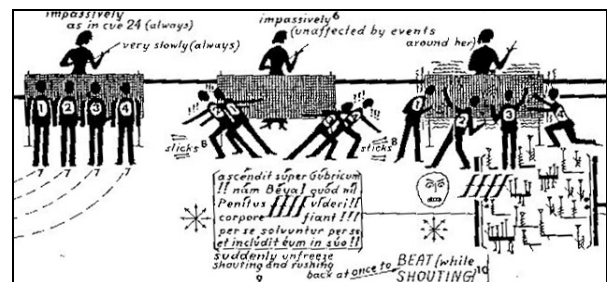
Narrative sequence. The manner of storytelling in an anti-realistic and thus anti-narrative approach is a characteristic of experimental music theatre that strains it at the boundaries with mainstream bourgeois music theatre or opera. In *Strychnine Lady* this is an important part of the structure, straight related to musical parameters. Two of the sources of inspiration that were previously discussed appear into the work as

text, but on stage they are presented as a succession of situations that cannot be reduced to a simple narrative sequence. At r.m. 10 the latin alchemy text is simultaneously whispered by the four actors in moderate and fast speed so that narrative cogency cannot be achieved. Reciting is abruptly stopped at r.m. 11 and then starts again in r.m. 12 in a distressing crescendo.



Example 4. J. Christou, *Strychnine Lady*, r.m. 10 – 12. Part of the actors.

Random words by the latin text are shouted as absurdities in r.m. 19 and 26 along with hammering on the metal sheet construction. The female viola player stands behind, still totally unaffected by the violent events around her.



Example 5. J. Christou, *Strychnine Lady*, r.m. 26. Actors and female viola player.

The other source of inspiration regarding the composers' dream on the lady that provided "...strychnine and other unusual experiences" is partly recited by the actors in r.m. 31 – 35, again without a narrative flow. At this point "bodily" non-verbal vocal sounds are also applied. In all this sequence

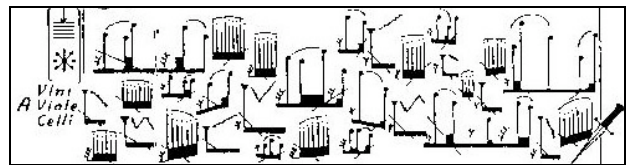
of incoherent events there comes another interaction (the last one) between performers and audience. At r.m. [64] an actress amongst the audience addresses the performers by referring to a young boy named Johnny, who plays his violin very well. He then asks him to stand up so that they can all see him. The situation is awkward since none of the performers (from the string sections and of course the female viola player) can be little Johnny. Furthermore, darkness lies on the stage (r.m. [65]), then doors open and members of the brass section enter the auditorium while playing. The viola player sits on the floor like 'frozen' and three of the actors are smoking casually (r.m. [66] - [68]). The whole scene is an anti-realistic event happening onto a realistic event that was about to evolve. This situation can be paralleled with the previously discussed 'descent of the conscious into the unconscious' according to Jung's psychological interpretation of the story of Beya and Gabricius.³⁴

The abandonment of narrative focus is a common thread in experimental music theatre of the 1960s. It is also one of its elements that were preserved until the 1980s and even 1990s. For instance, the manner that this is observed in Christou's *Strychnine Lady*, is also very evident in several stage works by Salvatore Sciarrino (b. 1947) where anti-realism and anti-narrativity takes the form of a 'surrealist montage' of ideas and different text-sources.³⁵

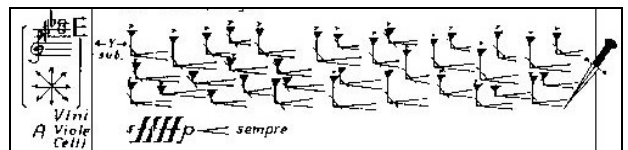
Musical structure. Concerning purely musical material, at least in the traditional sense of the word, it seems that very little music is elaborated in *Strychnine Lady*. Melodic, chordal or rhythmic material are conceived more in a 'soundscape' sense.³⁶ Successive massive sound events are performed by instruments or tape, as an integral part of the whole stage performance and not as autonomous parameters.³⁷ The use and succession of sound events take the form of certain *patterns* that are important to structure in Christou's work. According to the composer a *pattern* is:

"...the constant regrouping of the same or different aspects of the same components of a musical statement. The regrouping of these components is determined by sequences of permutations, so that no two expressions of the basic statement are ever identical".³⁸

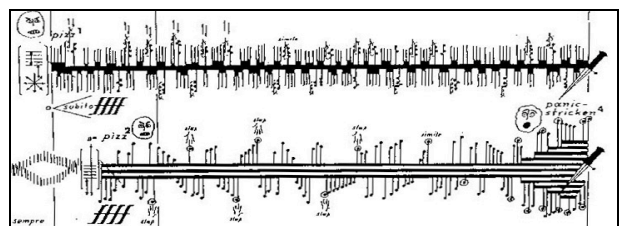
A pattern can be simple or complex. Its content derives from serial techniques and is evolving through aleatoric possibilities. The following figures present the main patterns in *Strychnine Lady*. Their alternation, mutual exposition, duration and alteration form both micro- and macro-structural aspects of the work as well, always in collaboration with the theatrical performance.



Example 6-i. J. Christou, *Strychnine Lady*. Basic pattern for strings (in both A + B sections). First presented in r.m. [2].



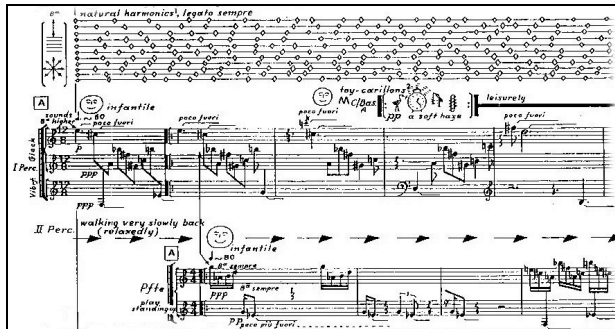
Example 6-ii. Pattern II for strings. First presented in r.m. [7].



Example 6-iii. Pattern III for strings. First presented in r.m. [23]. Double-bass part is slightly simplified (possibly for technical performance reasons).

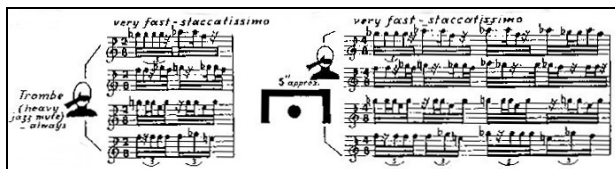
String pattern IV, consisting of random harmonics' playing, is also accompanied by two short melodic fragments in percussion instruments (vibraphone, glockenspiel and pianoforte). It is perhaps the only part of the

work that we actually listen to a melodic line in the traditional sense of the word.



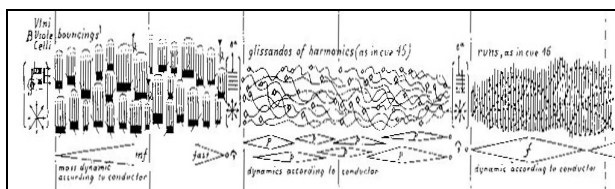
Example 6-iv. Pattern IV for strings. First presented in r.m. 43.

The brass pattern presentations are often repeated instantly.



Example 6-v. Basic pattern for brass section (especially trumpets). First presented in r.m. 43 too.

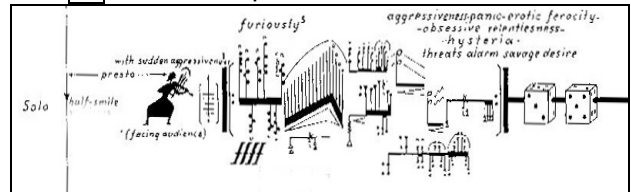
Alternation of patterns signifies music progress in the work and diversity on the stage events by the performers. It also enhances the 'soundscape' sense in the whole audio-visual process.



Example 6-vi. Alternation of patterns in string section B (r.m. 48 - 52).

Special notation. The one thing that certainly differentiates the female viola player, key figure of *Strychnine Lady*, from all other performers or instrumentalists is the constant effort of Christou to demonstrate successive phases of psychological state, either calm or anxious. This is notated in great detail, not only as a momentary state but also as an action in progress. In example 12 we see it all: facial expression (half smile, facing the audience), body gesture (moving

the bow on the strings with sudden aggressiveness), music material (including random pitches and chords, glissandos, fast rhythm) and instructions for performing in aleatoric alternation ("panic" - "erotic ferocity" - "obsessive relentlessness" - "hysteria", etc.). It is all notated in r.m. 44 and 45. Even the pair of dice!



Example 7. J. Christou, *Strychnine Lady*: Overall performance of the female viola player in r.m. 44 and 45.

In the female viola player part and performance, two more characteristics of Christou's compositional concept are applied: *Praxis* and *Metapraxis*. According to the composer:

"...any living art keeps generating an overall logic fed by a collectivity of characteristic actions. Whenever an action is purposefully performed to conform with the current overall logic characteristic of the art, that action is a "praxis". But whenever an action is purposefully performed so as to go beyond the current overall logic characteristic of the art, that action is a "metapraxis", or a purposeful non-characteristic action: a "meta-action".³⁹

Whatever the female viola player performs on her instrument, regardless of the level of virtuosity, is an example of *praxis*. On the other hand, whatever goes beyond standard instrumental performance (like her facial expressions, vocalisms, or body movements) is an example of *metapraxis*. The depiction of her psychological fluctuations is contributing to the stage ritual, and also relates to a state of *metapraxis* which the composer indicates two times into the score, at r.m. 45 and 46.

Defining the ritual. Issues of art-concept and aesthetics are not enough in order to trace ritualism in *Strychnine Lady*. That means that ritual is not evident in the sequence of performance and the actions that take place on stage, alone. It is also

formed within the score and we comprehend it through a macroscopic view of the overall structure that follows the so-called *lunar pattern*. According to Christou, lunar pattern describes the normal succession of the moon's phases which, from the depths of man's prehistory, served as a model for vital processes of life: **birth - growth - destruction - cessation**, repeated on and on.⁴⁰



Example 8. *Lunar pattern.*

The ritual of this endlessly repeated succession can only be interrupted by the threat of an **eclipse**, a danger in the firmament of man's dawning consciousness, a constant menace of sudden doom, impossible to tell when it would strike next. There seems to be a good case for selecting the lunar eclipse as the archetypal image of disaster which one fears, mostly because there is no telling when it may break out. As ritualism, archetypal myth, alchemy and psychology are deployed in *Strychnine Lady*, the macroscopic overview of the whole conception may help us understand the incontinuity of logic during the succession of the musical and para-musical events. In an attempt to present a *macroscopic index* of the work's structure through *lunar pattern*, we follow this table:

Rehearsal mark	Lunar cycle
0	Birth
1 - 26	Growth
26	[<i>Culmination</i>]
27 - 35	Destruction
36 - 42	Cessation
43	(Re)-Birth
43 - 64	Growth
65 - 69	ECLIPSE! (total darkness on stage)
70	Full moon - <i>culmination</i> (lights on, again)
71 - 80	Destruction
81	Cessation

Table 1. Macroscopic overview of Christou's *Strychnine Lady*, through *lunar pattern*.

Post-war avant-garde composition in Greek art-music is fresh soil in the field of musicological research. Diversification and pluralism, tradition and innovation, non-musical influences or stimulus on composers are all factors that justify the expansion of methodology and research tools from musicologists. Interdisciplinarity seems a good way of defining concealed aspects of musical structure and in Christou's case theatre studies contributed greatly in definitions of art-conception, avant-garde theatre trends and influences, performance media, stage setting and scientific conclusions.

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¹ Although the work is sometimes quoted in written sources or recordings as *The Strychnine Lady*, we decided to use the title on the official printed edition (J & W. Chester Ltd., London, 1973), without the definite article *The Strychnine Lady* was premiered at the *Second Week Of Contemporary Greek Music*, April 3, 1967 at Athens Hilton: Rhoda Lee Rhea (viola soloist), actors and instrumental ensemble were conducted by Dimitris Agrafiotis.

² From a composer's autographical note, dated March 1967. Quoted in: Lucciano (1987), 177.

³ Jung (1952), 327-332.

⁴ Psychology was one of the prime interests of Jani Christou. He was introduced to the discipline (and especially Jung's work) by his brother Evangelos (Evis) Christou (1922-1954) who studied at the C. G. Jung Institute in Zürich (1951-1954). [Lucciano (1987), 47, 49-50. Also in: Leotsakos (2000), 7-9].

⁵ Christou (1967). Quoted in: Lucciano (1987), 175, 231 (footnote 39).

⁶ Leotsakos (2000). The eminent Greek musicologist George Leotsakos, who had been a personal friend of

the composer, also correlates issues of this mother – son relationship with the inexplicable loss of approximately ten works by the composer, after Christou's tragic death in a car accident (January 8, 1970)

⁷ Anoyanakis (1967).

⁸ Morgan (1991), 75, 169-70, 270-71.

⁹ For an analytical approach and detailed information on the origins of avant-garde into mainstream theatre before World War II, see: Berghaus (2005), 22-47. Very enlightening, for the inner-nature of avant-garde theatre, is the essay by E. Fisher-Lichte (2000), 79-95.

¹⁰ See: Heister (2002^a), 157-176.

¹¹ For detailed reviews of the music theatre from the 1960s till the end of the 20th century, see: Adlington (2005), 225-243, Heister (ed.) (2000), 213-262, and Kager (2002), 329-342. For recent bibliography and proceedings' information see: Heile (2006), 72-81.

¹² Leotsakos (2001). Also in: Romanou (2006), 245-248.

¹³ See: Vlagopoulos (2006), 41, 45. Also in: Angermann (2001), 142-143.

¹⁴ See also: Griffiths (1994): 326.

¹⁵ Adlington (2005), 229, 236-237.

¹⁶ Origins of *physical theatre* historically approached in: Berghaus (2005), 22-23, 28-30.

¹⁷ Adlington (2005), 239-240.

¹⁸ Fisher-Lichte (2000), 92-93.

¹⁹ On *exoticism* and *ritualism* in music theatre, see: Sheppard (2001) and Heister, H.-W. (2002^b), 359-372.

²⁰ See also: Heister (2000), 213-262 (very detailed, examining avant-garde theatre genres through works and composers), Kager (2002), 330-333 and Adlington (2005), 226-227.

²¹ Heister (2000), 233-234 (on Kagel). Morgan (1991), 446 and Adlington (2005), 235, 237 (on Maxwell Davies) and 240 (on Partch).

²² On the other hand, Berio's *Recital I* (1966/72) written for soprano (and especially for Cathy Berberian) and chamber ensemble, is totally a vocal music theatre piece.

²³ Heister (2000), 234, 251 and Seipt (1982), 75.

²⁴ Maconie (1990), 115.

²⁵ Heister (2000), 250-251. Also in: Osmond-Smith (1991), 92.

²⁶ Quoted in: Schmitt (1982), 21.

²⁷ Here is small selection from a wide number of books, articles in periodicals, collected editions and proceedings concerning Cage, *Fluxus*, and *happenings* with art and performance, and their influence in avant-garde theatre and music: Kostelanetz (1968, of important historical value), Griffiths (1981 and 1994), Auslander (2000), Sheppard (2000) and Fischer-Lichte (2003).

²⁸ For example: the collaboration of Louis Andriessen with the Dutch Baal Theatre Group.

²⁹ For an index of key characteristics of happenings (by A. Kaprow and by J.-J. Lebel) and of Fluxus, see: Berghaus (2005): 87, 102, 120-121. For chronological tables of important events on these artistic movements see: *ibid.*, 79-84 and 111-113, respectively.

³⁰ *Ibid.*, 87.

³¹ *Ibid.*, 120-121.

³² Fisher-Lichte (2000), 92-93.

³³ Adlington (2005), 239.

³⁴ Jung (1952), 327-332.

³⁵ See Sciarrino's *Vanitas* (1979), *Lohengrin* (1982), or the most recent *Infinito nero* (1997). Quoted in: Adlington (2005), 229.

³⁶ Further information on *soundscapes* as experimental music means and compositional tools, see: Cope (1997), 223-224.

³⁷ This is also why a CD recording of the work is rather meaningless and is useful only for historical reasons.

³⁸ Lucciano (1987), 105-106.

³⁹ Christou (1966). *Praxis for 12*. Commentary included in the score.

⁴⁰ Lucciano (1987), 217-220.