

# ***Musicality of Bacchae by Euripides***

## ***Analysis of I.Xenakis's and Th.Antoniou's music composition for Bacchae***

### **Introduction**

Researching the source of the unification of theatre- music- dance beyond an aesthetic context, we are led to *tragedy* (of the 5<sup>th</sup> century).

The fact that Greek tragedy was created from the merging of iambic and lyric poetry -which was sung- renders it with one more dimension, the musical, in comparison to the modern theatre which can be described as a two dimension "painting".

1. As a basic medium, actors had the iambic speech taking the form of long speeches (rhesis) or of dialogue which while it may be divided into contributions of any length tends to fall into the rhythm of one line speech (stichomythia). Actors could also on occasion speak or chant the less solemn trochaic metre or chant the more strongly rhythmical anapaestic metre.

2. The chorus is defined as one of the first well organised unities of rhythmic motion and musical *logos* (both abstract art forms). The basic medium is the choral lyric sung in unison and arranged in sets of pairs of stanzas (strophe and antistrophe). But it may also sing short astrophic stanzas or chant in anapests or in dialogue with the actors.

Tragedy originated in the cult of Dionysus -whose first form of celebration was the Dithyramb- and its very earliest themes were, it seems, Dionysiac, probably with the god playing the central role. The dithyramb was the hymn in honour of Dionysus but not always necessarily about him, sung to the accompaniment of a flute by a choir of 15 boys or men grouped in a circle round the altar in the centre of the orchestra.

Bacchae by Euripides shows us Dionysus' arrival disguised as a mortal and accompanied by a thiasos (group) of Lydian women to establish his cult in Thebes. Thebes was the city where Kadmo's daughter Semele had died giving birth to Dionysus by a thunderbolt sent by his father Zeus.

Although Bacchae is one of the very latest of extant tragedies, it may nevertheless be, the only extant tragedy about Dionysus that is so close to the beginnings of the genre; Dithyramb here, is not only the origin of the play, but also the play itself.

Why did Bacchae challenge so many authors, composers and directors to interpret, analyze, and work on it? Was it the plot-theme, the political references, the religious dimension, the psychological tools, the unconventional theatrical choices, the chorus, or even the language itself?

## A short historical journey through the music theater in Europe

If we look back to 60 years ago, the combination of a text and music leads us to different experiments in the creation of stage musical pieces (opera, music theatre) or to the “theatricalization” of the conventional music concerts.

The earlier experiments in this area were realised through pocket operas such as *L'histoire du soldat* by Stravinsky and Ramuz and through Brecht's operas.

According to Brecht, performing arts exist and produce a meaning only through their differences or contradictions. The staging places the stage work against the meaning of the language; the gesture against the music or the text. His a priori refusal to integrate their elements and placing them in confrontation, limited the expressive power of his tools, and thus leading to more didactic plays.

The genre musical theatre was staged during the 50's when composers such as Kagel and Stockhausen viewed their concerts more as theatrical performances rather than renderings of a score/libretto or a virtual semi-opera with a well defined subject matter.

Kagel's *Staatstheater*- for example- is all too obviously concerned with caricaturing and deconstructing the conventions of operatic production and performance. Something so unambiguous and single-minded is likely to lack the sophistication and subtlety of the genre it so vigorously seeks to undermine.

Stockhausen's long-term ambition to “ultimately want to integrate everything”-is not in doubt, but at the same time the sheer comprehensiveness of his “meta-language” reaching out beyond music into gesture and movement and requiring the central characters to be multi-represented by singers, players and dancers, suggests a resistance to “unity”.

Maxwell Davies's *Eight songs for a Mad King* and Sylvano Bussotti's *Passion selon Sade* (1966) (an amalgam with a certain decadent quality of Dadaism) turn chamber music into semi-opera, a non new genre, where they added some extreme theatrical-staging-vocal suggestions.

The goal of the contemporary form of the musical theatre, was to bring together the text, music and visual staging without integrating them, merging them, or reducing them to a common denominator and at the same time, without distancing them from one another. But this music theatre reduces the relations between the vocal-music elements and scenic-visual to a noise that is more “musical” than textual.

On the other hand, in Aperghis' musical theatre, (e.g. *Tristes Tropiques*) all the elements vocal-instrumental- gestual-scenic, seem to have an equal importance and to contribute to the dramaturgy, without though, the need of having a pre-existing text. His music -more gestual- and his tendency to de-territorialize scenes onto an aggregate, (through a scenic writing), create an outline where theatrical presence dominates over the other elements.

Birtwistle's modernism (e.g. *the mask of Orpheus*) takes strength mainly from the enduring cultural values, derived from the Greek drama as well as the boldly sculpted forms of Stravinsky, Messian or Varese. However, the use of ancient themes as an inspiration could go further by researching their dynamic parameters and using them as a link.

In the case of Robert Wilson and Philip Glass' collaboration, where music is usually in an accessible neo-tonal style with formal repetition in all domains (musical-verbal-physical) in order to create a magical or ritualistic effect, has carried once more this genre into the operatic form and style.

Laurie Anderson who has created and popularised a personal style based on spoken words over repetitive musical patterns and has associated with the genre of performance art and music theatre

is another artist who deals with the question of the integration between text-sound but still quite schematically.

It is necessary to point out that also in *dance theatre art*, the modern dance having emerged in reaction to formalism, tried to move beyond what is believed to be the sterile tendency to oppose body and language, pure movement and words, formal experimentation and realism.

Nevertheless the vocabulary of movements is still based on body structures and on the physically conscious kinaesthetic perception of the muscles, making just a mere “translation” of a text or a musical idea. However, how does the motion’s texture relate to the specific text texture? How do music dynamics mix with the respective motion dynamics?

From the above mentioned cases it is obvious that the tendency in theory on stage music or opera is rather to underscore the integration of visual and auditory perception following a vectorization and framing of sight and hearing, (of course under the filtering of all material by the listener-spectator) with a view to creating a form of art in which the different elements are interrelated. It is indubitable that music by itself creates virtual worlds, emotional frameworks for the rest of the performance. Literature and the dramatic text provide a rhythmic mould that can be altered slightly by acting (because normally it is fixed). Dance, through the medium of gesture, expresses and externalises a pre-existing psychic content (an emotion, a reaction or a meaning) that the body is intended to communicate to others. But in my point of view the choices to combine the forms of art (visual and auditory) in order to create an integrated work are merely the very first stage in a whole process. The interesting question is to find what kind of relation there is between their media -sound, motion, meaning-by researching their common parameters, such as texture dynamics and rhythm. Through the analysis of what I call “the media’s relation” and their integration, juxtaposition, or superposition, we could create different dimensions and not only layers.

Tragedy which is directly linked with the origin of the theatre and is connected with music and movement (developed from the ritual practices, beyond any aesthetic context) is a canvas you can work on as a unity or as an interaction of the basic media *sound-motion-meaning*.

Bacchae, in particular, combines the ecstasy of the festival, the ordering of ritual and the power of speech. Each of these aspects reveals a different origin whose mode transcends the particular and constitutes a new form.

## **Why this play?**

Euripides’ Dionysiac tragedy inverts the festive poetry of this tradition and, by destroying the hero of traditional myth through a monstrous sacrifice and *agon*, he creates a hero for a democratic polis. Euripides used Dionysus to investigate the complex relationship between the ritual, the festival and society. By taking the festival back to its origins he examined the role of the festival and the theater in establishing, enforcing or threatening the social order and the way that art interprets human and divine experience for the city.

Here the festal experience introduced by the god is present as a protodrama. The *agon* of words between Pentheus and Dionysus degenerates into uncontrolled aggression and only after the event does the contest of words between god and man take the form of a despairing yet rational dialogue of Cadmus and Dionysus in the final scene.

The plot of the Bacchae differs from almost all other plots of Greek tragedies known to us in that for a great part of the play a god Dionysus appears on the stage in the role of an actor playing his own part.

But, Bacchae is not only about the god of ecstatic religion, wine and madness it is also about the god of tragedy and about the Dionysiac element in its relation to artistic illusion and artistic truth.

Euripides discovers that possibly the only way of incorporating Dionysus into the structure of civilization is by bringing together festive joy, music, dance and language.

The two major currents of Euripides' drama, rationalism and irrationalism, meet in this play creating the platform for the "performance" of many dipoles which either coexist or are transformed.

The conflict between mythical elements and *logos* creates a very interesting amalgam. Mythos and action, odes and iambic scenes (Appolo and Dionysiac as Nietzsche called them) are intertwined from the start as is appropriate in a plot that represents a penetration of the secular world by a divine power. Until the final scenes, the action of the play gradually becomes fully ritualized and mythical and the Dionysiac poetry transforms reality as the chorus becomes one with and even predicts the action. The poetry becomes performance.

The chorus, consisting of Asian women, does not occupy the same position emotionally intellectually or perceptually between the royal family and the audience as the chorus in other tragedies. Instead it re-enacts or enacts beforehand through ritualized song, dance and music what Dionysus and his converts enact largely with language and gesture. Besides being an actor in the play the chorus itself is a theme of the action a motif that focuses on the paradoxes and problems of the Dionysiac worship. Therefore, the chorus, unlike those of earlier plays, pulls us across to the other side, across the frontier of civilized life. Taking the side of the "enemy" against the city and its king deliberately severs the conventions of the dramatic form. Even if we look at the practical function of the chorus each participant acts on her own account without following a general choreography (as happens in a komos) like a face to face conversation with the god. Even the language many times appears to be a violation of the restrictions of the iambic trimeter line (e.g. st.810 the monosyllable "α" (ah) outside the meter) introducing a language closer to emotion than reason. This fact is even reflected in the proportion of resolutions which are higher when the drama deals with the Bacchic ritual than in the speech of the conservative, non believer, second Messenger.

## Symbols and meanings

Starting to examine *Bacchae* from the symbols and meanings -which can be interpreted like generic elements but also in correlation with pleasure's function, we can unfold the different -concrete or abstract- musical and motional levels of the text. We can also discover the way in which Euripides argues about eternal questions and simultaneously creates a piece of art, involving audience to the highest degree.

The *parodos* must have been a fascinating spectacle with its exotic, but familiar from the plastic arts presentation of maenads with its raucous Phrygian music, its peculiar choreography (hopping skipping and throwing back their heads) and its transport into epode with its racing rhythms. The stasima fall into two separate groups: the first three seem to be primarily an expression of the inner piety and the loveliness of the Dionysiac attitude to life; this is reflected in the clarity of the verse composition which consists almost entirely of ionic and aeolic cola and in the simplicity of the consecutive train of thought. The vengeance songs of the fourth and fifth stasima are in strong contrast to the previous choruses; Euripides uses their dochmiac meter in a remarkable way in the *Bacchae*: not to mark the chorus' fear or agitation but their aggression, triumph and joy. Euripides experimented in his later pieces with the freer relation of chorus to action. In *Bacchae* we meet the most extreme development of this relationship. This chorus is not only an actor of the play; it is a theme of the action. Not only does it keep a distance from traditional wisdom but introduces another direction towards wild beauty.

The special chorus in this play through dance, rituals, songs and music not only represents, but also gives another meaning to whatever text through what the "protagonists" say or what a gesture means. The chorus demonstrates how the god can be "seen", worshiped and interpreted.

Chorus by describing the dances, (st.114 "all the earth will dance in chorus"), and also its own music (st.132 "wild flutes and drums to their dancing") -the chorus which includes the "sweet toil" and the "effort that is sweet effort" (st.66, 67)- is the shadow of the civilized Theban women, as well as the shadow of the emotional freedom of Euripides' own lyricism. Beyond that, as a "protagonist" this chorus, has a double role; the "narrator" of Dionysus' story and cult, as well as the special group who actually experiences the religious ecstasy in the play.

It is in this play that for the first time Euripides uses psychic terms through special word combinations, giving his language a strong connection with the emotions. In st.1288 Agaue says "*Speak for my heart beat - (kardias pidima) in relation to what is coming*". The noun *pidima* in combination with the term *kardia* is used for the first time and gives a musical dimension to language as well. Pentheus breathes out *thumos* (anger, st.620). *Thumos* has been associated in its original meaning with "breath" or "wind". Here *thumos*, signifying anger, is connected to strong breathing (another "musical" extension of his language).

Beyond this, the text even gives information about how the play must be represented on stage (smiling Dionysus mask, musical instruments that the chorus carries, features of the costumes etc.)

Through the crisis of these rituals Euripides explores, not only the relation between man-god-society, but also his own tragic art.

By bringing the *masked* Dionysus himself on stage and symbolically enacting the power of Dionysiac illusion, Euripides raises and explores the question of how the paradoxes of the dramatic fiction can bring us truth. How by losing ourselves to the power of imagination we can find “ourselves”.

In the play Dionysus’ control over the stage action becomes a pervasive expression both of the god’s own nature and of his control over the theater as its patron. (The masked Dionysus on stage is not only the Dionysus of the civic religion but also Dionysus of the theatrical illusion and the Lydian stranger. The mask worn by Dionysus is the tragic mask of an actor the function of which is to make the characters recognizable as what they are. But in the case of Dionysus, the mask disguises him as much as it proclaims his identity and basically “masks” him.)

Yet Dionysus’s play within a play does not, like many modern plays within plays or like the comic parodies of ancient tragedy function primarily to distance audience from the drama and call attention to and question its own reality as art; instead, it implicates the audience in the drama and calls attention to its own art as reality. That is theatrical illusion demonstrates the reality of the god and illusion and symbol are only modes of access to a god who can take whatever form he wishes.

There are two characteristic scenes which are concerned with the boundaries between imagination and reality (the palace miracle-earthquake, the robing of Pentheus). Through the robing of Pentheus we can not only see the real power of the Dionysiac ritual but also the theatrical elements of his power. Similarly, the repeated verbs for “seeing” in the palace miracle call attention to dramatic illusion and the possible discrepancy between what is actually there and what appears to be there. The words which are used are closely related with the theater (*theates, sofia, ekmuswn, exemusosen*) and the choice of the more “primitive” satiric and less characteristically tragic (*Poetics* 1449aI9-28) trochaic tetrameters rather than the iambic trimeters –normal in most messenger speeches- seems appropriate to the irony here; the mocking god appropriates the role of the human messenger to his own inhuman and deceptive ends.

The chorus’ visual experience of the palace miracle seems to be a less ambiguous acknowledgment of the divine presence than Dionysus’ speech.

One moment of recognition and a return to reality is when Pentheus says “*mother I’m your son*” but even this is placed in the middle of the ritual when his identity as king and simultaneously as victim for the sacrifice, are mixed.

It is remarkable the way Euripides uses a special irony to confuse reality with theatrical “truth”.

In the parodos Euripides describes the orgiastic *oreibasia* not so much to create an atmosphere for his play about the orgiastic god, as to show the features of the orgiastic cult clearly to his audience as the norm against which the events in his play will be played out. The norm of the cult has four phases: an inner (st.72-87) and an outward (st.105-19) preparation; a bloody ritual (st.135-40); a manifestation of the god (st.141-53); and a joyful dance over the mountains (st.154-69).

It is with intense irony that Euripides treats the norm of the cult, creating an illusive connection. Pentheus at the moment of *sparagmos* is an incarnation of the god. But at the

deceptive and participational levels of meaning, Pentheus naturally remains Pentheus to the audience just as he does for his bodyguard who comes to tell us what has happened; it is a pitiable head which Agaue bears with her. What the bodyguard who tells the story and the audience who hears it perceive is not epiphany like the joyful meeting of the god with his worshippers; what we see is Agaue running over the hills as if in a dance of release (fourth phase of the cult) with Pentheus' head. In the ambiguity of the "hero" (if there is any hero in the play) Pentheus tries on roles, masks, clothes (giant-woman-savage monster) and in the end is only the mask-"*adeio proswpo*" carried by one of the persons who had already played her role, his mother Agaue).

Similarly, the joyful expressions of the early ecstasy (st.154-69) seem to be replaced by an ecstasy of death, lamentation and tears. The poet's irony with respect to the cult's epiphany lies in the fact that everything which has a place in the *orgia* also finds its place in reality in the action of the play with one exception; the personal joyful appearance of the god. Because he is not among his escorts but reveals himself to those who scorn him, his liberating epiphany never appears in the play.

Through all these elements different layers of spectators are created:

Spectators who experience the play, the chorus as spectators of Pentheus' drama, Pentheus as the spectator of the dionysiac process in the mountains and Dionysus himself as the omnipresent director, participant and spectator (characteristic words about Pentheus' role as spectator: st.811-15 *kathemenos sunkathemenas* but now the spectacle is on the mountains and not in a public place). Also the god can take any shape he wants (st.487) but is not fully visible to the human eye. Seeing the god as the contrast between the vision of Pentheus and of the chorus actions, is a matter of "*double sight*". In fact even the maenads on the mountain only hear, but do not see their god directly.

This creation of multiple audiences to the god's theatrical demonstration of his divinity makes the spectators conscious that they are viewing and interpreting the god's actions through a series of subjective and unreliable perspectives and performances. Access to the god is indirect and symbolic; how spectators interpret what they see is a product of their own degree of involvement in and approval of the events before them.

The interaction between performance and audience -one of the main and fashionable questions of contemporary creation- is present in *Bacchae* from the beginning till the end. With its suggestive way, tragedy not only invites the audience to participate but permits them to choose freely the manner and the degree of their involvement

The analysis of the two musical interpretations of *Bacchae* by I. Xenakis and Th. Antoniou is made by using the dualities the symbols and the direct/hidden musicality of the play as a guideline. How have they been influenced by these elements and how do they reflect them on their creation?

# 1. Xenakis' approach

## General introduction about his ideas for the ancient Greek drama

Xenakis(1922-2001) who was inspired by the themes and structure of the ancient Greek tragedies “*because they reminded me of my youth and of my attempt to conjure up the music of that period*” composed music for theater which is really different from his other oeuvre.

In contrast to his tendency towards the experimental and dramatized process of musical events, in his music for theater, Xenakis tries not to permit music to be dominant. Instead he represses the dramatic content of the music keeping the tension between all the elements of the performance, in order for his final musical explosion (at specific moments) to achieve the maximum effect. This is present in *Oresteia* and *Medea* as well.

Xenakis' fundamental concern was to strengthen the balance between music and dance in the overall abstract structure, thus creating a model which can be regarded as *theatre total*. Far from considering drama as a libretto based on the musical meter, he envisages the text in its archaic, social and historical context.

In his music for theater, he consciously chooses to keep the interest not in the rhythmical complexity but in the timbre and the texture of the polyphony through the different forms of density.

It is suggested that in ancient practice, during an actor's text, *aulos* accompanied the voice's tone in one tone higher (“parakatalogue”) but we don't know if someone played only one single tone or more complex music. This accompanied declamation remains in the Byzantine music (but without accompaniment) and is more simply called “kalatoghe”, a term adopted by Xenakis and used with or without accompaniment in many of his works.

For Xenakis the only solution to the compositional problem in ancient Greek tragedy was to follow the prosody of the poems, the rhythm of the long and short syllables. Also the accents which are developed historically much later can give an idea of the rhythmical patterns of the voice.

He says about *Oresteia* “*cherchant a faire parler un text et a mettre en valeur la sonorite du mot j'ai banni les raffinements de la declamation a la mode en adoptant l'unisson; la voix est egale situee entre le chant et la parole. Cette facon de parler un text m'a ete inspiree par les lecteurs de monasteres dominicains ou le silence regne sauf aux heures de repas ou un lecteur lit de merveilleux textes*»

The instrumental sections in *Oresteia* have the function of a temporary canvas which occupies the back of the scene during the dramatic events, but sometimes appear in the front when they are combined with the vocal action.

Even though in *Bacchae* -a piece composed during his last creative period (1993)- Xenakis basically follows his general idea about speaking parts with and without accompaniment, psalmodies, chant and pure instrumentals interludes (he introduced this idea in *Eumenides*) we could say that he reaches a quality closer to the Doric's simplicity.



## ***Bacchae(1993)***

Xenakis surprises us not only with his choices to interpret but also to “dress” the special and profound motional text of *Bacchae*.

Two words we could use to describe his *Bacchae* would be: internal and simple because of his choices concerning how to use the voices and the instruments, and those concerning dynamics, musical texture, structure and material.

In *Bacchae* Xenakis follows his beloved technique to use the text (protagonists’ and choruses’) without accompaniment and he alternates it with accompanied “songs” and short interludes of pure music in between as follows:

A. Pure instrumental music is used:

- a. as an introduction and ending before and after the protagonists’ dialogues
- b. after the choruses’ parts as a conclusion
- c. rarely during the protagonists’ dialogues with very short sudden and loud fragments or very smooth fragmentary percussive sounds like an underlined motion (e.g. during Messenger’s I monologue and Messenger’s II report)

Both introductory and conclusive parts are very short (duration 4sec-18sec) and locally paroxysmical. Their length is between 1-3 measures –but sometimes with the repetition of the same pattern they consist of 6 measures-and they don’t have real development.

These fragments consist of small groups of notes or quasi chromatic line (see table 1)

These groups are used:

- a. as repetitive “chords” in harmonic sense(e.g. in the very beginning *bb-c-d*) or
- b. as single repetitive notes -each instrument has one note- which create temporarily a kind of verticality (e.g.st.432 after the chorus part).This persistence to one static sound event, reflects the non linear time development of the play perfectly.

The material doesn’t seem to follow one specific technique of organization. On the other hand we could say that Xenakis has a preference for some fixed groups of pitches with whole tone, semitone (plus one or two octaves some times) or fourth /fifth relation (see table 1)

Some of those groups of pitches and relations appear without change in particular parts of the piece, giving the idea that they play a generic morphological and semiological role.

The fixed pattern -based on *bb-c-d* relation-consisting of three measures, as an identifying factor of Dionysus’ existence as well as of his power, is used four times:

- a. in the very beginning of the play ,before Dionysus’ entrance
- b. exactly in the middle part of the pattern -one measure- before the last epodos of the chorus (a prayer in unison summoning the god, st.1017)
- c. before messenger’s II arrival (st.1023)
- d. and again the total pattern (slightly changed, very loud and aggressive and with the addition of more percussion instruments than before)

## 2. Antoniou's approach

### General introduction about his ideas for the ancient Greek drama

Theodore Antoniou one of the most important Greek composers, directors and professors of his generation (born in Athens, 1935) composed music which is varied in nature, ranging from operas and choral works to chamber music, from film and theater music to solo instrumental pieces. His scores for theater and film music alone number more than a hundred and fifty compositions and he has a special interest and connection with Greek tragedy. Among his works for tragedies-more than 30- is the music for *Bacchae* (three different interpretations, 1980 in Broadway, 1995 the Opera, in The Athens Festival and 2004 the theater piece in the Epidaur), *Frogs* of Aristophanes, *Oedipus at Colonus*, etc.

For Antoniou tragedy is "*the theater of enormous dimensions*".

Dimensions of myth, symbols and ideas. For this reason one should gather all the means which are suitable to serve and link these dimensions; the over enormity of the illusive space, the ritual aspect and the deep religious feeling.

For Antoniou tragedy as genre combines harmoniously the forms of the performing arts but still has a very strict form which should be followed.

His music for tragedies is contemporary but close to the ancient Greek practice.

He mainly uses the monophonic and the heterophonic technique in the chorus parts without avoiding some dissonant and chromatic choices for his instrumental parts.

Even though he was one of the pioneers in the use of electronic music in the ancient Greek theater, he prefers the acoustic instrumentations for tragedies (mainly flute, clarinet, horn percussion and the lower strings) because of the more effective connection with the chorus parts.

Antoniou's *Bacchae* of 1995 (one of his most successful pieces) is characterized by the composer as a "*poetic mask*" where, even though the content of the opera consists of the entire drama, the emphasis is placed on the music.

Antoniou's music of *Bacchae* is a very rich canvas where one can discover how, through its theatrical dimension, music can reflect the ancient text and its symbols.

Antoniou's general music tendency moves in the opposite direction of Xenakis' choices. He works on the theme, through a different genre such as opera, which a priori makes a great difference on the interpretation. The two interpretations create a very interesting imaginary dipole, equal to the dipoles which are hidden within *Bacchae*.

### ***Bacchae(1995)***

Antoniou's *Bacchae* is like an anaglyph painting where every image has rugged features. He uses "colors" which immediately create a specific environment and introduce a clear character.

On a first level, the E Phrygian harmonic environment (a mode which is connected with Dionysus) in combination with what could easily be characterized as "traditional" rhythms 9/16, 11/8, 3/8 etc, give the impression of an expected representation.

But looking into the piece more deeply, the conflicts between the diatonic language and the very present chromaticism within the melodic lines, the result is a very special and personal musical language, which simultaneously and unconsciously reflects the *duality*-the main factor of the play. Some of the characteristic moments of a constant chromatic line are; chorus' part m.47-64, scene two -Pentheus' part-m.778-809.

The combination of the almost improvised parts (free choices of the dynamics, free rhythm) with the very strictly organized and controlled rhythmical sections creates a very powerful musical analog of the feature of "order –disorder" which characterizes the play (e.g. m.65-72 free improvising accents, m.517 fragments of screams, m.550 improvised instrument parts, m.555 guards singing freely, scene two, m.303 delirium-like improvisation which leads to a well organized rhythmical part etc).

We should mention that the time and the place of the play is never clear. Mountains and city are fused, Dionysus is everywhere at any given moment, Maenads reply from the mountains to Pentheus who is in the city etc.

The repetitive notes and patterns which run throughout the piece in combination with the form of variations give a feeling of timelessness. There is no linear connection or development of the material which could direct the listeners towards a specific time line. On the contrary, the feeling is a sustained repetition of transformed musical events. There is no musical development just as there is no development in the plot. The motives move transformed from the singing lines to the instruments and vice versa (m.136 trp. uses Dionysus's theme varied, also m.1107,1233 there is persistence of a motive based on Bb-G, which is sung by Teiresias as well as by Pentheus who is possessed by Dionysus m.1223,1229 Dionysus' line is repeated by the flute etc. See table 5,ex.3). In this way the instruments participate equally in the process and are not just a supportive or descriptive factor of the play.

The unison between chorus and violin/viola parts during a very characteristic moment of the ritual process, is a very good example of this participation (m.444, see table 5 ex.4).

The use of the same motives but in a different musical context, follows and supports in some way Euripides' idea to have different characters use the same phrases but with a different meaning.

Antoniou even uses the instruments symbolically at certain moments.

The very strange sound effect which is produced from the instrumentation horn/percussion, as well as from the use of trombone/percussion/piano (m.853-865) enforces the illusive transformation of Dionysus into a bull.

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