

Notes to the Performers

Anagnorisis for trombone doubling garden hose, percussion, and dancer

by Robert Hughes

This work can be performed as a **concert piece** and can be staged with or without choreography.

For stage performance, use a 50 foot hose with a trombone mouthpiece inserted at the players' end.

Notch the hose approximately 9 feet from the mouthpiece to allow escaping air to sound the

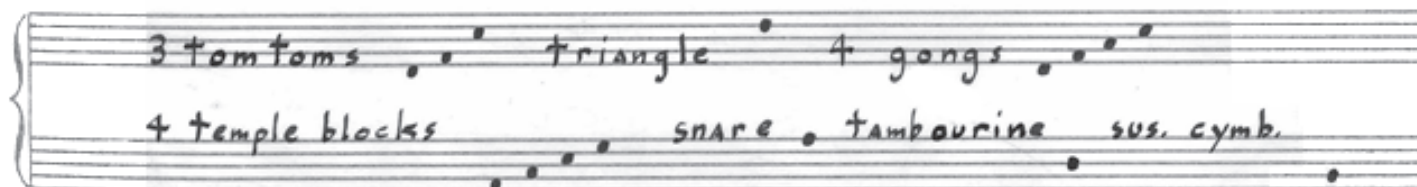
fundamental E^b of bar 4, Part 4. The rest of Part 4 is played on the overtones above this fundamental.

Anagnorisis has received many stage and concert performances and has enjoyed a variety of staging

approaches. Notes for the staging of its premiere performance at the San Francisco Ballet are

reproduced at the back of this score as a guide. Their use is entirely optional.

Percussion:

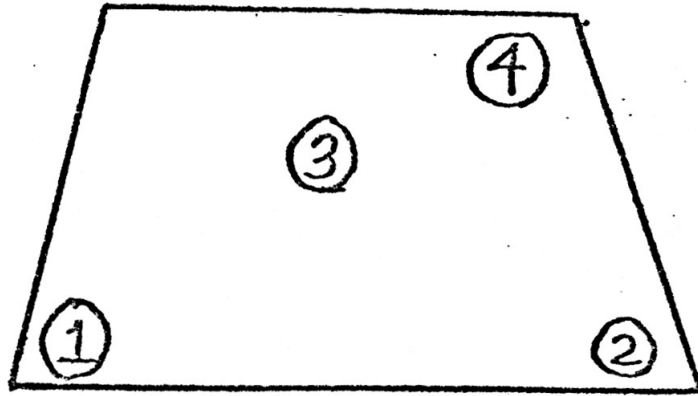


A handwritten musical notation for percussion instruments. It consists of two staves of music. The top staff contains the following instruments: 3 tom toms, triangle, and 4 gongs. The bottom staff contains: 4 temple blocks, snare, tambourine, and sus. cymb. The notation is written in a simple, sketchy style with dots and lines on a five-line staff.

ANAGNORISIS

Anagnorisis is a ballet for solo male dancer, solo trombone, and solo percussionist. It was composed for and premiered by the San Francisco Ballet in 1964 with Thatcher Clarke as choreographer and dancer. The title is from Aristotle's Poetics and signifies that point in the classical drama at which the tragic hero knows the full implication of his fate.

In the San Francisco production the stage had the following layout:



- (1) The percussionist, facing the audience, surrounded by his elaborate racks of instruments.
- (2) The trombonist, facing the audience, sitting on a high stool.
- (3) A small flower pot containing an artificial daisy controlled from off-stage pneumatically.
- (4) A fantastic contraption of wheels and levers, a sort of Rube Goldberg synthesis of the machine.

The ballet is divided into five parts, each flowing immediately into the next:

Part I

(Pages 2-6 in the score.) The dancer, motivated by the very mechanistic music, is completely involved in the movements of the machine - his virile dance is busy with the levers and wheels of the contraption. Although the necessities of his machine existence employ him fully, his mind and senses are unfulfilled, and in distraction and boredom he wanders from the machine and happens upon the flower (page 4, second bar from end). The daisy's non-utilitarian beauty brings a new meaning into his existence. However, he makes the fatal mistake of touching the flower and it wilts before his eyes (3rd staff, page 5). He cannot revive it, and in frustration he