

performance score

JON DEAK  
GREETINGS FROM 1984

for violin and piano

sample

GREETINGS FROM 1984

Additional Materials Required For Performance:

For the Violinist

- shop bell (available at stationery-store)
- duck or goose call (available at sporting goods stores)
- lamb cry (or similar toy which "cries" when touched)
- sandpaper (attached to left shoe and on board placed on stage floor)
- hardcover book
- wood block
- pie tin
- wind chimes (cheap glass or metal)

For the Pianist

- door chimes (or glockenspiel, preferably B-G or any major third)
- fire bells (or resonant metal bowls, suspended)
- aluminium pie tin
- glockenspiel
- temple block
- loud music box or noisy mechanical toy (which can be quickly turned on or off)

- sandpaper (same as violinist's)
- bass drum with foot pedal, suspended cymbal (optional)
- wind chimes (same as violinist's)
- melodica (preferably with breathing tube)
- slide whistle
- warbling water whistle (sometimes called "nightingale")
- mounted ratchet
- cow bell (mounted with ratchet)
- police whistle
- acme siren
- bobby whistle
- duck or goose call
- bicycle horn
- toy cap pistol
- large pop gun, preferably champagne cork popper (available at Carroll's or through percussion store)

\*Further questions concerning availability, etc., may be addressed directly to the composer c/o the New York Philharmonic.

## PERFORMANCE ADVICE:

although the violinist and pianist in this piece are required to draw upon techniques used by percussionists and dramatists, the skills involved should not be beyond anyone's reach.

As percussionists, they must plan their set-up precisely. Every physical-musical movement should be planned out, even down to the page turns. (There should be no page-turners on stage, and as clear a sight-line to the audience as possible.)

As actors, the musicians need not have great talent, but should maintain emotional involvement in the part, even if the audience is laughing. Never look for a laugh-let the audience discover it. On the other hand, never be tentative: if the performers believe in their parts, so will the audience.

It is imperative that every word of the text be audible to the audience. In general the text is serious, the music "less so." There may occur a feeling of mild schizophrenia as the performer has to shout over his own playing. Although the characters in the text are male, there is no reason women cannot play these parts. They are conceptual. Again, the audience will be convinced if the performers are.

### Suggested Program Notes

#### Jon Deak: Greetings from 1984

Some contemporary music may baffle or annoy listeners, but the music of Jon Deak is likely to delight and entertain its audiences. Influenced by such disparate sources as John Cage, Harry Partch, Salvatore Martirano, Anton Bruckner, Dada, and Walt Disney, Deak creates witty scenarios, which frequently deal with Gothic horror or satirical subjects, for his performers to enact. Nothing less than life itself, complete with its everyday stories, conversations, and extramusical sounds, is captured in his works.

*Greetings from 1984*, for violin and piano, recreates musically George Orwell's nightmarish vision of a totalitarian society. Deak had always loved Orwell's *1984*, but after recent close study he was awestruck by the hidden nostalgia, eroticism, and bitter frustrated romanticism beneath the book's seemingly humorless surface. He chose three main segments of the text which emphasized these qualities and wove them together into a continuous fifteen-minute composition. The work's title has special meaning to Deak: since Orwell spoke to us from 1948, saluting those who live in the current year, it is only appropriate that we in 1984 look back and "greet" Orwell in return.

*Greetings from 1984* presents three episodes from Orwell's book: (1) Winston, a rebellious worker, wanders through the fascist wasteland into an antique shop; (2) the "Two Minutes Hate," a political lecture delivered by Big Brother; and (3) Winston's encounter with Julia, the supposed spy of the Anti-Sex League. Bringing the story to life in a theatrical, virtuosic display, the performers are required to play their own instruments while simultaneously narrating the action and accompanying themselves on a myriad of percussion instruments.

The work opens with eerie violin harmonics and sharp staccato notes in the piano which immediately create a mysterious and suspense-filled atmosphere. One hears Winston anxiously sneaking through the streets on his way to a political meeting. Yet the evening's fresh air lures him into a narrow street lined with a few shops. Winston enters a cluttered junk shop. The store's merchandise comes alive, ticking and chiming furiously. A grandiose piano solo tells us that the proprietor is undoubtedly a cultured man. Amid the rubbish Winston sees a sensuous glass figure, whose smooth, curved shape is reflected in the music's rounded phrases and glissandi. Suddenly a loud police whistle breaks the peaceful reverie, and we hear the mandatory "Two Minutes Hate." Scratching the bow *sul ponticello* in imitation of human speech patterns (a technique Deak calls "*sprechspiel*"), the violin delivers Big Brother's vituperative lecture. All the workers join in the frantic tirade. Winston becomes aware of the dark-haired Julia sitting behind him. She seems to check his behavior, so he is careful to act as she does. Deak perfectly captures Winston's compulsion to mimic his comrades by tossing imitative snippets of melodic fragments back and forth between the violin and piano. Later, at work, Winston again runs into the dark-haired girl on his way to the cafeteria. His breath quickens. She suddenly falls down, and as Winston nervously helps her to her feet, she whispers something surprising and unexpected into his ear.

*Greetings from 1984* was commissioned by violinist Gregory Fulkerson, and premiered by him and pianist Robert Shannon in November 1983 at Lincoln Center. A.M. Heath and Co., Ltd. has graciously granted permission to quote text from George Orwell's *1984*.

—Notes by Mary Lou Humphrey

GREETINGS FROM 1984

for Gregory Fulkerson  
and Robert Shannon

JON DEAK (1983)

SCENE I. THE ANTIQUE SHOP

YIOLIN

PIANO

ANDANTE  
MELANCOLICO  
♩ = C. 56

4

mp

(ORD.)

BREVE

BREVE

pp

mp

UN POCO  
AGITATO

UN POCO  
AGITATO

SUB p

ACCEL. . .

SUB p

A TEMPO, RUBATO (AS IF SNEAKING)  
PIZZ., VIBR.

2.

12

ACCEL

BREVE

PIZZ., VIBR.

QUASI DOPPIO MOSSO

pp

A TEMPO

14

ACCEL

f

mf

16

(WORRIED!)

NARRATE:

... THAT FACE ON THE POSTER ... ITS EYES SEEMED TO FOLLOW YOU EVERYWHERE...

ARCO

8VA

15MA SOPRA \*

pp

ARCO ACCEL

POLO ACCEL

\*(2 OCTAVES HIGHER)

INDETERMINATE CHROMATIC CLUSTER, GENERAL RANGE INDICATED

19

HAD LIFE - ALWAYS BEEN THIS WAY? \*\*

WINSTON MEDITATED

(8VA)

(15MA)

1:72

(G)

VOCALLY \*\* IMITATE PIANIST'S GENERAL CONTOUR.

3.

RESENTFULLY.

ON IMPULSE, WINSTON

TURNUED AWAY FROM THE (COMMUNITY CENTER,

Handwritten musical score for measures 22-25. The score is written on a grand staff with treble and bass clefs. Measure 22 is marked '(LOCO)' and features a trill (TR) on a half note. Measure 23 has a trill (TR) on a quarter note. Measure 24 is marked 'RIT...' and 'TR' with a trill on a quarter note. Measure 25 is marked 'V' and '(TWIST BOW)' with a trill on a quarter note. Dynamics include *pp* (NIENTE) and *mf*. Performance instructions include 'GRADUALLY BECOMES PITCHED'.

IT WAS A RASH

ACT

SINCE HIS

ABSENCE WOULD BE CAREFULLY CHECKED.

Handwritten musical score for measures 26-28. Measure 26 has a trill (TR) on a quarter note. Measure 27 is marked 'ACCEL.' and features a trill (TR) on a quarter note. Measure 28 is marked 'RIT' and 'ACCEL' with a trill (TR) on a quarter note. Dynamics include *mp*. Performance instructions include 'ARO MOTO PONT.' and 'SIM.'.

... PARTY MEMBERS WERE NEVER ALLOWED FREE TIME ...

Handwritten musical score for measures 29-30. Measure 29 features a trill (TR) on a quarter note. Measure 30 features a trill (TR) on a quarter note. Dynamics include *mp*. Performance instructions include '8VA' and '8VA BASSA'.

... AND TO ACTUALLY GO FOR A WALK ALONE ...

- WELL, THAT WAS EVEN MORE SUSPECT.

Handwritten musical score for measures 31-32. Measure 31 features a trill (TR) on a quarter note. Measure 32 features a trill (TR) on a quarter note. Dynamics include *sfz*. Performance instructions include 'SLOW GLISS', 'FAST GLISS.', 'ACCEL', 'SUB P', 'COLLA VOCE', and 'LOCO'.

33  $\text{♩} = 72$  BUT THIS EVENING, THE AIR SEEMED ALMOST - FRESH,  $\text{♩} = 100$

BVA TR4 TR4

36 AND THE BORING LECTURES, THE PREPARATIONS FOR HATE WEEK AND THE

BOW CRUNCH (EXCESS PRESS.) GLISS GLISS STR. mf mp BASS DRUM p LVA B J

37 CREAKING CAMERADERIE OILED BY GIN SUDDENLY SEEMED INTOLERABLE. BESIDES, THAT

SLOW BOW D STA. BECOMING PITCHED ... MOLTO PONT. ... ORD. VIBRATO - MOLTO VIBRATO - (QUASI) GLISS ORD mp ETC SUB p (BASS DR)

42 DARK-HAIRED GIRL FROM THE ANTI-SEX LEAGUE WOULD BE THERE. WINSTON WAS AFRAID OF HER BECAUSE HE WAS CERTAIN SHE WAS AN

b2 mp ETC (BASS DR)

V.S. →

5. 45 AGENT OF THE THOUGHT POLICE, SENT TO SPY ON HIM. ... SO HE WANDERED OFF INTO THE

♩ = 60

5

RIT ---

RH

LH

mp

8VA

8VA

49 LABYRINTH OF SLUMS TO THE NORTH, LOSING HIMSELF ALONG UNKNOWN ALLEYWAYS, HARDLY BOTHERING IN WHICH DIRECTION HE WAS GOING.

8VA

LOCO

8VA

51 HE FOUND HIMSELF IN A NARROW STREET WITH A FEW DARK LITTLE SHOPS IN - TER -

SHOP BELL

8VA

54 - SPERSED AMONG DWELLING HOUSES IMMEDIATELY ABOVE HIS HEAD THERE HUNG THREE DIS -

DOOR CRIMES

8VA

LOCO

pp

(pp)

(pp)

(pp)

57 - COLORED METAL BALLS WHICH LOOKED AS IF THEY HAD ONCE BEEN GILDED.

(RIT.) (A tempo)

FIRE BELLS

PIE TIN

59 HE SEEMED TO KNOW THE PLACE, OF COURSE!

MENO MOSSO

MOOSE CALL

LAMB CRY (♩=50)

PIANO: GLISS.

CLOCK

PIE TIN

TEMPLE BLOCK

HARMONICA

BASS DRUM

MUSIC BOX

61 HE WAS STANDING OUTSIDE THE JUNK SHOP WHERE HE HAD BOUGHT A BOOK ONCE

(Pick up Book)

SAND-PAPER w/FOOT

SANDP.

CLOSE Book

TEMPLE BLOCK

PIANO

HIT WIND CHIMES

ORD.

CLOSE LID

BASS DR

63 A TWINGE OF FEAR WENT

mp

MELODICA

BASS DR mp

V.S. →

THROUGH HIM:

64

BASS DR. x

65

IT WAS NEARLY SUICIDAL FOR A PARTY MEMBER

CRES. - - - -  
E ACCEL. - - - -

BASS DR. x

66

TO BE SEEN IN SUCH A NEIGHBORHOOD.

RIT. - - - -

BASS DR. x

68 AND YET THE INSTANT HE HAD ALLOWED HIS THOUGHTS TO

V.L.N. SAND-PAPER

MELODICA

69 WANDER, HIS FEET BROUGHT HIM BACK HERE OF THEIR OWN AC-

SANDPAPER  
(WITH FOOT)

70 -CORD. WITH THE FEELING THAT HE WOULD BE LESS CONSPICUOUS INSIDE THAN

PIU MOSSO

TAKE (OR SLIDE WH.) JAW HARP IN L.H.

71 HANGING ABOUT ON THE PAVEMENT, HE STEPPED THRU THE DOORWAY... THE PRO-

SLOW GLISS.

BOW CRUNCH

LIGHTEN BOW PRESS.

(JAW HARP)

(SAND.)

PIE TIN

WIND CHIMES

OPTIONAL: (PUT ON NOSE-AND-GLASSES)

- OR SLIDE WHISTLE (QUICK, UP-GLISS)

(SLOWLY) -CRINKLED, NOT HIT-

V.S.

9. MENO MOSSO - PRIETOR WAS A FRAIL AND ELDERLY MAN, WITH A LONG, BENEVOLENT NOSE AND THICK

74  $\text{♩} = 0.40$

*pp*

$\text{♩} = 0.48$

L.H. #

SPECTACLES. HE WORE AN AGED BLACK JACKET AND HAD A VAGUE AIR OF INTELLECTUALITY

77

TR 9 ~

8VA

Loca

TR 9 ~ TR 9 ~ TR 9 ~

AS THOUGH HE HAD ONCE BEEN A LITERARY MAN, OR PERHAPS A MUSICIAN...

79

POCO A POCO CRESC ...

8VA

81

15MA 7

3