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**ANNA STEREOPOULOU**

**AWE (δέος) Solo Music Album by Anna Stereopoulou**

Music for Installations, Performances, Art Radio/Podcasts

A cinematic initiatory approach to social-cultural topics,  
from antiquity to the present, and for future needs.

Music (Composed, Orchestrated, Mixed, Produced)

and Research by Anna Stereopoulou

Release: 4 June 2023 | Production: Independent

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A STEREOSCOPIC perspective of Music & Art©

[annastereoscopic.wordpress.com](http://annastereoscopic.wordpress.com)

PRS for Music / MCPS | [prsformusic.com](http://prsformusic.com)

UPC: 198025215650

Analogue Synthesizers (Korg microKORG, Korg Volca Kick, Yamaha PSR 200),

Organ (Yamaha P60), Percussion (Bendir, Arhani, Shell in Eb), Celtic Lyre, Vocals,

Software Synthesizers: Anna Stereopoulou

Singing, Vocals: Irene Makri (Track 2)

Narrations: Penelope's Web (Track 2)

Violoncello: Elsa Papeli (Track 8)

Recordings / Field Recordings: Anna Stereopoulou

Additional Recordings: Irene Makri (Track 2),

Penelope's Web (Track 2), Nikos Stereopoulos (Track 8)

Album Artwork & Texts: Anna Stereopoulou

Cover Photography: Thracian Satyr; Ceramic Ancient Greek Drama Mask  
(family replica souvenir from Calabria)

Sleeve Photography: Hygieia ( *Ἵγίεια* ) Greek goddess of health,  
head of marble statue (Asklepieion in ancient Pheneos)

On-Disc Image: Floor plan of Theatre at Epidaurus. "Pausanias's Description of  
Greece. Translated with a commentary by J. G.Frazer"

Tape Side A: TATA ITU Spelled with Linear B syllabic script symbols\*

Tape Side B: Clay sealing from ancient Cydonia depicting a naked,  
probably divine, figure, with a rudder-oar (c. 1500 BC)  
Inscription design by Nikos Stereopoulos\*\*

\*Inspired by the research of Dr. Minas D. Tsikritsis's,  
Professor of Computer Science, Researcher of Aegean Scripts

\*\*From the Journalist's articles: 'The Minoans in the Balkan Peninsula', and  
'The Prehistoric Greek Script Linear B', as an Embroidery Theme in the  
Tsevredes of Thrace'.

Available in Digital (Tracks 1-9) [annastereo.bandcamp.com](https://annastereo.bandcamp.com) &

Physical formats: CD (Tracks 1-7), Cassette Tape (Tracks 8-9)

Deep Listening, preferably, with Closed Type headphones

## **awe** [aw]

*n., v. awed, aw•ing. n.* <sup>[1]</sup>

1. an overwhelming feeling of reverence, admiration, fear, or wonder produced by that which is grand, sublime, extremely powerful, etc.
2. *Archaic.* power to inspire fear or reverence.

From ancient Greek (aw- / awe- / awed- / awer-)

ἄω (to blow, to speak, to sing); <sup>[2]</sup>

ἀάω; to satisfy, to sat(iat)e <sup>[2]</sup>

The sound of breath caused by the pronunciation of the vowels Ah! (ǎ - ǎ - ǎ - ǎ!) and Oh! (ǔ - ǔ!), as interjections, expressing a feeling;

Related to (the Flow of) Water (ἕδωρ), Light (Eos / ἠώς, ἑώρα, ἦ), Wind (air / ἀήρ) and God (*Dias, Zeus*), as Cosmos – Nature early worships on Earth; first forms (shouts) of human communication. <sup>[3]</sup>

Sources:

[1] Random House Kernerman Webster's College Dictionary, © 2010 K Dictionaries Ltd. Copyright 2005, 1997, 1991 by Random House, Inc. All rights reserved.

[2] Professor Charalambos Spyrides

[3] Georg Autenrieth, A Homeric Dictionary

1 | **The Anti-Post-Primitives** | 5'00" | February 2021 – September 2021

An Art Response to the Era of Live & Virtual Streaming

"The Anti-Post-Primitives are people who are inspired both by the Past and the Future, and love both Nature and Technology. They combat Noise and spread their message for Substantial Communication and Contact, encouraging the use of human Brain, Senses and Psyche. (...)"

The Anti-Post-Primitives is a term invented by Anna Stereopoulou and her same-titled poem developing through time, via the following versions:

Original: Poem (November 2020)

- V. 1: Audio-Visual Art-Work ('Watch Live', February 2021)  
Premiere Screening: 'Women In Experimental' Online Festival  
Ed. 3 by Música Dispersa & IKLECTIK Art Lab (London, Barcelona)  
Part of the BRITISH LIBRARY Sound Archive
- V. 2: Sound Installation (May 2021)  
'ohrenhoch, der Geräuschladen' Sound Gallery (Berlin)
- V. 3: Short Video-Art (September 2021), Female Faces (New York)
- V. 4: Multi-Media Installation (October 2022)  
Association 'Theatre Dionysos & Apollon', Platforms Project 2022 (Athens)

Instrumentation: Korg Volca Kick, Bendir, Arbaní, Shell in Eb  
Urban Field Recordings in Greece (IOOA): Night Traffic with Rain (Kifissias Avenue, Athens), Interior of Local Coach in Motion (Pelion mountain), Port of Patras, Bathroom Ventilation

Poem Recitation: (free) Online Text-to-Speech Software

Morse Code: (free) Online Translator;

WE / ARE / CURRENTLY / CANCELLED / MASKED

.- .- / .- .- / .- .- .- .- .- .- .- .- .- .- .- .- / .- .- .- .- .- .- .- .- / .- .- .- .- .- .- .- .- .- .- .- .- .-

Video Credits (Versions 1, 3)

20' | Greece | 2021 | Independent Production | AEAEA Studio

Written, Directed, Edited by Anna Stereopoulou

Photography: Dionysia Kopana

Music Composed, Performed, Field & Other Recordings, Mixed by Anna Stereopoulou

2 | **Delphic Hymn (Moonstruck)** | 17'33" | (2008) June 2021 – January 2023

Music for "Alafróskiotes" (The Moonstruck) performance by Penelope's Web visual-artists group. Curator: Faye Tzanetoulakou.

European Heritage Days, European Cultural Centre of Delphi courtyard (13 June 2021)

Based on the composition "Delphic Hymn"; poem by Angelos Sikelianos set to music by Anna Stereopoulou, for the Theatrical Play "Angel's Speech" (*Logos Aggelou*, directed by Yiannis Falkonis), 'Aggelos Sikelianos' Garden-Theatre, 'Speech & Art' Festival (Lefkas Island, August 2008)

About the Performance

"Alafróskiotes" performance was designed by 'Penelope's Web' visual-artists' group, in a visual approach of Eva and Angelos Sikelianos's and their life together in Delphi. The ancient Greek Drama and Art are portrayed through the Chorus movement, with Clay live body painting (Amphorae's Black-figure / Red-figure techniques), and in parallel to the narratives, consisting of the collection of excerpts from the love correspondence between Eva Palmer and Natalie Clifford Barney, and from the supplications of the Danaids in Aeschylus' tragedy 'The Suppliants (*Iketides*)'.

About the Music

Anna was inspired by Eva's and Angelos's Sikelianos appreciation for the Greek culture (from antiquity to their times) and by their contribution in its preservation and revival across and outside Greece (Delphic Idea).

The music accompaniment is the extended arrangement of the original composition "Delphic Hymn" -the poem by Angelos Sikelianos set to music by Anna Stereopoulou- performed on the Synthesizer (start to end), alongside mezzo-soprano Irene Makri (in parts), especially for the present, latest version, as developed into a 'memory carousel' of dreams, confessions and scenery. Based, again, on the structure of Greek Drama, the singer has taken the role of the Chorus, replacing the members of 'Penelope's Web', who now express the Actors. A variety of sound 'symbols', such as the Lyre (introducing the *stasima*), the violent piercing of the Paper by a Needle - Thread (representing the Loom), and the (Flamenco) Dance Steps appear as a 'mantra' alongside the cinematic Field Recording made in the Sanctuary of Athena Pronaia (Delphi).

Additionally, the Organ sound represents *Ison* (low frequency drone), inspired by Byzantine chant and the "(Evean) Panharomium" musical instrument, constructed by Konstantinos Psachos in 1924, sponsored by his friend and student Eva Palmer-Sikelianos.

Texts' Sources (excerpts in modern Greek):

- Papadaki, Lia. *Grammata Tis Evas Palmer Sikelianou Sti Natalie Clifford Barney*. Athens, Kastaniotis Ed., 1995.

- 'Iketides' (c. 463-7 BC) – Aeschylus; Chorus (of Danaus' Fifty Daughters), Lines: 93-95. (Gryparis. I. N., *Oi Tragodies Tou Aeschylou*. Trans.). "Estia" Bookshop. (Original work published 1930)

- Sikelianos, Angelos. *Delphikós Ímnos*. 1911.

Instrumentation:

Recitations performed, recorded by the members of Penelope's Web:

(IOOA) Margarita Petrova, Dimitra Chanioti, Beskida Kraja, Evangelia Basdeki  
Singing and Humming performed, recorded by Irene Makri (Mezzo-Soprano)

Thread through Paper: Dimitra Chanioti; Dance Steps: Margarita Petrova  
Field Recording (Sanctuary of Athena Pronaia, Delphi, Greece, 13 June 2021),  
Electric Piano Yamaha P60, Korg microKORG, Celtic Lyre: Anna Stereopoulou  
Composed, Mixed, Produced by Anna Stereopoulou

3 | **Villa Veta** | 5'09" | January - September 2022

Sound Art for 'Villa Veta' (*βίλλα βέτα*, 2021)

Video Installation / Video Performance by Margarita Petrova

Fine Artist's Note: 'Villa Veta' is the house where I spent my childhood. Full of tender memories... of odours, colours, the garden, the friendship. That house does not exist any more. On the day of its demolition, apart from the bulldozers, I could also see every corner that used to give me feelings until then, now getting destroyed.

Through my general artistic course, my main question to create, is the approach of the Deep Object Memory. So in the case of this project, I, experientially, walked through, recorded and created a Video-Installation Performance.

Key-words: memory, construct-demolish, destroy-create, time, flux, collect, house

Video-Art Written, Directed by Margarita Petrova

Photography by Margarita Petrova and Stefanos Kosmidis

Editing by Stefanos Kosmidis

Sound Art & Design by Anna Stereopoulou

Instrumentation: Field Recordings, Software Synthesizers, Korg Volca Kick

Field Recordings: Syggros Forest, (Athens, Greece, Winter 2021-2022)

Composed, Performed, Recorded, Mixed, Produced by Anna Stereopoulou

4 | **Es Trophoniou Memanteutai** | 23'52" | October 2019 - April 2021

Podcast; bilingual dream Narrative, dreamed by Anna (01 February 2014) and based on the "Encoimesis" practices taking place at the ancient Asclepeions. It consists of the Field Recording / Soundwalk [from the Hercyna Springs (Krya) to the Oracle of Trophonius and from there to the Livadia city center (21 October 2019)], aiming to offer a psycho-acoustic experience, similar to the one of each "sleeper"-patient.



'Es Trophoniou memanteuta' (*Ες Τροφωνίου μεμάντευται*); "She/He received an oracle from the oracle of Trophonius"; referring to the Sullen and Gloomy people, in general, or in particular, the Visitors of the Asclepeions, in the ancient times.

- World Premiere: 23<sup>rd</sup> Thessaloniki International Documentary Film Festival 'Podcast Competition Section' Official Selection
- 'Radiophrenia' Glasgow 2022 Official Selection, 'Shorts 8' Section Live Broadcast from the Centre for Contemporary Arts in Glasgow, on Radiophrenia 87.9 FM (Glasgow) and Resonance Extra

Instrumentation: Field Recordings, Narrator(s), Analogue Synthesizers

Dream Narration: (free) Online Text-to-Speech Software

Music Excerpt: PLANO by Anna Stereopoulou live

at the 10<sup>th</sup> Dirty Talk festival (1 March 2020, Agianna, Evia, Greece)

Music (Composed /Performed, Recorded, Produced), Field Recordings, and Texts (Written, Translated) by Anna Stereopoulou

5 | **Waxing Gibbous 72%** | 8'12" | 3 April 2020

Waxing: increasing; Gibbous: oval-to-round shape.

The fourth phase in the cycle of the Moon phases, starting just after the First Quarter Moon (50.1%) and lasting until the beginning (99.9%) of the Full Moon.

Instrumentation: Solo Analogue Synthesizer (Multi-channel; Yamaha PSR 200)

Composed, Recorded, Produced by Anna Stereopoulou, 3 April 2020, on a Waxing Gibbous 72%

6 | **S.O.S. (Save Our Souls)** | 6'46" | June 2022

Sound Art for 'Il Était Un Petit Navire' Installation by Margarita Petrova  
(Mykonos Art Festival 2022, Section: 5 x 5 ART, Mykonos Town, Greece)  
Composed, Performed, Recorded, Mixed, Produced by Anna Stereopoulou

### About the Installation

Fine Artist's Note: The work "Il était un petit navire" has been exclusively designed for this festival and consists of an Installation and Soundscape. An anthropological work, based on a sense of human survival, by withstanding challenging situations. The work is an iron boat, like those found in amusement parks. In its interior, we find a mural constructed in the 'drystone' technique, an element inextricably linked with the greater region, originating from the depths of our architectural heritage. The sound piece is an artistic variation of the popular children's song (nursery rhyme song) "there was a little boat" ("Il était un petit navire") and is heard from the boat's interior. This traditional French, naval song, which has now been established as a children's song -despite its macabre theme- conceals, behind its sweet melody, the brutality of the need for survival, as a memory of a true story.

### About the Sound Art

Composer's Note: "Xerolithia\* stands as a witness, a lighthouse and a guardian of Time. It consists of integral pieces, *ostraka* and waves, tied by the Flow of the narration of each Story that whistles through them.

The Sound was designed based on the theme of the Installation, and the (Folklore) History of the entire Cyclades island group, as well as the World Maritime History and Morse international code, while (re)produced in a conversation with the Architecture & Acoustics of the exhibition space of the installation." Anna Stereopoulou (12 June 2022)

*\*Xerolithia: dry-stone wall; distinct concept of the famous Cyclades architecture*

## A. Technical Information

Equipment: 1 Portable Audio Player & Stereo Speaker (30Watt)

Set Up & Acoustics: Speaker set in Wooden Box of Small Boat (filled with stones), placed in Arcade [made of Cement, Marble (columns), Wood (ceiling), Slate (floor)], located next to the Sea Port (humidity).

## B. Sound Structure, Composition and Design

The Sound is inspired by the Song "Il était un petit navire" (story – lyrics), Xerolithia technique, the (pendulum) Movement of the Little Boat, and the Journey – Life, whilst the Title and the Structure of the Composition are based on S.O.S. (Save Our Souls) Message, as heard also in Morse code.

The entire composition, consists of Different Sounds / Field Recordings and the Song, in 3 Groups:

- 1 | Present: Sounds at Same Volume (start to end): Children at Sea, Ship (Travel, Flow)
- 2 | Past & Future: Sounds in Gradual 'Sinking' / Fade Out: Greek Song, French Song, Morse Code
- 3 | Past & Future: Sounds in Gradual Emersion / Fade In: Stone Breaking, Air Whistling

The general Emotion expressed is the Memories, Thoughts and Concerns of the people of the Island and the Sailors at Sea, as well as:

- Cannibalism led by the Fear created by Isolation (negative element)
- Circularity of Life (positive / hopeful element)

Field Recordings: Children at Sea, Ship Sounds, Wind Whistling, Stone Breaking  
(Anna Stereopoulou, Amorgos island, Greece, 5-7 June 2022)

Greek Song: "there was a little boat" (*Itan Ena Mikro Karavi*)

Vocals: Anna Stereopoulou

French Song: "Il était un petit navire" Wikimedia Commons audio (free use)

Morse Code: S.O.S. | ... --- ... (Free Online Translator)

Composed, Recorded, Mixed, Produced by Anna Stereopoulou

7 | **Ceres** | 04'01" | October 2017

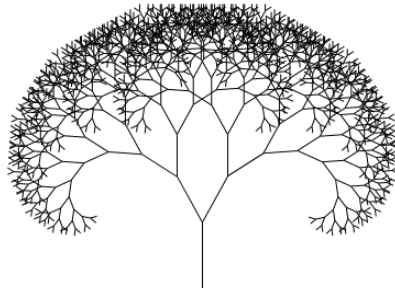
Inspired by and dedicated to goddess Ceres (Latin for Demeter; Eleusinian Mysteries), and by dwarf planet Ceres.

Rework of the central section (Solar System; Harmony of the Spheres; Time Reversibility) of Anna Stereopoulou's 'Helios' [*Ἥλιος*] composition (for Piano & Tape, 2007), commissioned by Luigi Zanzi (1938-2015), Professor of the University of Insubria, for the after-congress music concert of the Astrophysics Conference, dedicated to the Nobel Laureate, Ilya Prigogine. (Varese, Italy, 16 November 2007).

Instrumentation: Software Synthesizers

Composed, Recorded, Mixed, Produced by Anna Stereopoulou

## TATA ITU & ANASSA Diptych



Binary Fractal Tree (Wikimedia Commons; CC BY-SA 4.0)

"A fractal is a never-ending pattern. Fractals are infinitely complex patterns that are self-similar across different scales. They are created by repeating a simple process over and over in an ongoing feedback loop. Driven by recursion, fractals are images of dynamic systems – the pictures of Chaos." (source: fractalfoundation.org)

To journalist, writer, researcher, Nikos Stereopoulos

...or, else, to my father,

**Nikakis**

## **TATA ITU & ANASSA Diptych**

### **A Meditative Sound Work Diptych based on a Music Sketch idea designed (2005) and developed / completed (2020 - 2023) by Anna Stereopoulou**

A Study on personal and social post-traumatic symptoms;  
a Ritual Cleansing alternative as a sound proposal to escape Chaos,  
through critical thinking and new models of objective and 'sober' decision-making.

During the creative procedure (March 2020 – March 2023), and based on the Binary Fractal Tree graph, the composer explores how and when one could possibly manage to escape their personal orbit / 'rabbit hole'. Is a strong mindset enough to help us achieve the desired inner goal? Or, does Life itself know and determine better than us? Such as the unexpected view of a dear Tree, now broken (by the wind?).  
A feeling engraved; an eerie omen; a "New Life!" to follow.

Inspired by:

- Binary Fractal Tree (Mathematics, Computer Science, Philosophy, Psychology)
- Ancient Greek, Sumerian and Baby Languages: tata-itu,
- The Minoan 'Great Year' Calendar\* & Civilisation (Dr. Jack Dempsey):  
\*including Years and Sun & Moon phases and events, Seasons and Months,
- The Minoan – Aegean prehistoric Architecture and Ritual:  
the Minoan Peak Sanctuaries,  
the Tripartite Shrine (main Sanctuary in Knossos),  
the Minoan Hall system (Throne Room, accompanied by Lustral Basins and Inner Sanctuary),
- The Minoan, Egyptian and Near Eastern Political & Religious life,
- Avant-garde, Minimalism and Cosmic Music.

## Introduction

Like many ancient civilizations, also the Minoans (c. 3500 BC – c. 1100 BC), observed the Sky at land and sea, and, through their traders and explorers, flourished during the Zodiac Constellation of Taurus / Bull (4500 BC until 2000 BC); "an important astronomical era that marked the birth of cultural life of Humanity" (Dr. Stratos Theodosiou). This is also witnessed in the Minoans' alphabet, art, society and religion, with their Priests, being also Astronomers, who interpreted the celestial objects into the 'Minoan Cult', and spread it through the main-initial worship of the Moon, Eos and Sun, with names and figures inspired by the animals, eg; 'Zeus Taurus (Bull)'.

Dr. Jack Dempsey, in his book "The Knossos Calendar; Minoan Cycles of the Sun, the Moon, the Soul & Political Power." (Iraklio, Crete, Mystis Ed., 2016), describes how the Minoans designed their Political and Religious life, inspired by the celestial events, and by showing respect to the Other and to Nature itself (Plants, Animals, Cosmos). He studies and decodes the Minoan Calendar, through various architectural elements, mainly of the Knossos Palace, as we admire on the design and colours of the Throne Room, such as the Throne (Years / Moon-Sun movement), the Frescoes and other finds with Sacred Animals (Seasons) and the (double) Labrys X-shape symbol (calculation), the Space (Sun Light direction), and more.

"Light and shadow -- This is the master cycle of Minoan time and order", he quotes. The Minoans designed their Calendar, in order to organise Time, and, consequently, their Society and daily Life, such as the agricultural work, or festivals and games they were running, "which helped them to stay in close contact, and helped to maintain peace."

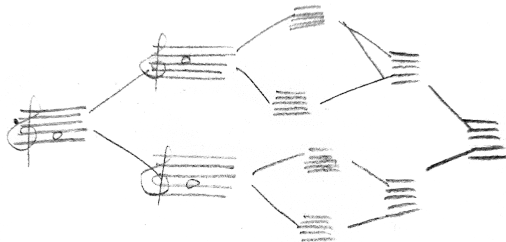
He also informs us that, "in the review of 25 years of Minoan research that archaeologist Peter Warren published, in 2012, the latter found 2 main characteristics in their (Minoan) world.

One was a heterarchy -- a constant "shifting instability" among very independent communities. The other was "some kind of organizing power", likely at Knossos, that was using "traditional practices", such as public feasts, sports, and festivals, to hold this diverse society together over many peaceful centuries."



So, as Dr. Jack Dempsey questions, "If archaeology cannot show us any Minoan dictator or almighty king, we are left with Knossos as the most advanced keeper of time and the most effective organiser of Minoan endeavors."

I wish to develop the question, and wonder whether we -ourselves, nowadays- can get inspired by and learn from the past, in order to break the Cycles of Shadow and reach an enlightened level of Harmony – Reconciliation, inside and outside our Systems. Can we escape (our) Nature or do we eventually know only so little about the possibilities and *laws* of our inner and outer Universe? Is there only what we See?



TATA ITU - Graphic Score  
design by Anna Stereopoulou (Summer 2005)

8 | **Tata Itu** | 09'35" | (2005) March 2020 – April 2023

Based on the Minoan Calendar / Saros Eclipse Cycle (Sun & Moon Unity),  
and the Binary Fractal Tree graph

• TATA: ancient tâta-tétta, according to Hesychius: "tétta; honorary addressing from younger to elderly person" [*τάτα μὲν ὄνομα, ἣται ἐπιθέτον ἢ προσωγορικὸν, σπανιώτατα δὲ ῥήμα*].  
Source: Papageorgiou, Petrou N.. "*Lexikos Eranos*", Reprint from "New Day" 1899 no. 1286-1288), in Trieste. Edited by the printing house of the Austrian Loyd, 1899 (Academy of Athens)

• ITU: itud, itid, itu, iti, id8; it4, id4: moon; month; moonlight (te, 'to approach, meet', + ud, 'sun').

Source: Halloran, John A.. *Sumerian Lexicon, Version 3.0*

• TATA ITU (TATA YTOU): First phrase spoken by Anna Stereopoulou as a toddler.

First composed for String Ensemble.

Transcribed for Solo Violoncello (Multi-channel) & Tape(s).

Violoncello: Elsa Papeli

Software Synthesizers, Celtic Lyre, Field & Sound Recordings (Zoom H2N, vintage devices): Anna Stereopoulou

Tape Recordings by Nikos Stereopoulos (brief excerpts from): "Part Of The Union" by Strawbs (1973) and (young) Anna improvising on singing and speaking.

Composed, Mixed, Produced by Anna Stereopoulou

Performance Instructions (for String Instruments):

1. All Performers: Start in F.
2. Each Performer, separately: Move 1 Tone Up, or 1 Perfect 5<sup>th</sup> Up, in each Next Scale.
3. If Next Step is out of range, play/return 1 Octave Below.
4. Repeat until given time (if set), and/or stop when desired.

## Structure

The work builds on an "A-B-A1-B1-A2" form, representing the Saros Eclipse Cycle of 18 Years, 11  $\frac{1}{3}$  Days, occurring when the Minoan 'Great Year' (8  $\frac{1}{2}$  Years) is Doubled, and then, converted to 9 Minutes 30 Seconds. In parallel, the Binary Tree Fractal pattern 'blossoms', throughout the work, harmonically (chords progression) and spatially (sound mixing), interrupted by Section A1:

### MINOAN 'GREAT YEAR'

(NM/WS)\* → (6 Months) → (FM/SS)\* → (8  $\frac{1}{2}$  Years) → (NM/WS) → (6 Months) → (FM/SS)

### SAROS ECLIPSE CYCLE

One Saros is equal to 223 synodic months and "it arises from a natural harmony between three of the Moon's orbital periods (circa 2000 CE)." (...) The Saros cycle governs "the periodicity and recurrence of (lunar or solar) eclipses. Any two eclipses separated by one Saros cycle share very similar geometries." (source: nasa.gov)

Eclipse → (6 Months) → [17 Years (8  $\frac{1}{2}$  Years x 2)] → (6 Months) → Eclipse  
\*(NM: New Moon | FM: Full Moon | WS: Winter Solstice | SS: Summer Solstice)

TATA ITU Sections, based on the Minoan Calendar / Saros Eclipse Cycle  
(with a poetic license):

Sections A to A2:	Minoan Calendar / Saros Eclipse Cycle
Section A:	Eclipse & (NM/WS) → (6 Months) → (FM/SS)
Section B:	(8 $\frac{1}{2}$ Years)
Section A1:	(NM/WS) → (6 Months) → (FM/SS)
Section B1:	(8 $\frac{1}{2}$ Years)
Section A2:	Eclipse & (NM/WS) → (6 Months) → (FM/SS)

<b>SAROS ECLIPSE CYCLE = MINOAN 'GREAT YEAR' DOUBLED</b>				
<b>A</b>	<b>B</b>	<b>A1</b>	<b>B1</b>	<b>A2</b>
<b>MINOAN 'GREAT YEAR' 1</b>				
		<b>MINOAN 'GREAT YEAR' 2</b>		
Tape	STRINGS: MONTHS & FRACTAL growth (JANUARY TO DECEMBER)	Tape	STRINGS: MONTHS & FRACTAL growth (JANUARY TO DECEMBER)	Tape
Solo 'Cello	OTHER SOUNDS: SEASONS (SNAKE TO BULL)	Solo 'Cello	OTHER SOUNDS: SEASONS (LION TO GRIFFIN)	Solo 'Cello

### Instrumentation & Grouping

ALL SECTIONS (start to end)

Saros Eclipse Cycle → 18 Years, 11 ⅓ Days = 9 Minutes 30 Seconds

SECTIONS (A – B – A1) + (A1 – B1 – A2)

Minoan 'Great Year' Doubled: (8 ½ Years) x 2 = 17 Years

SECTIONS A, A1, A2

Celestial Events → Tape, Solo Violoncello (Tata Itu theme), Pan-flute

SECTIONS B, B1

- Months & Fractal → Violoncello(s) or Strings:

24 (12+12) Months during 2 (1+1) Years (Gregorian calendar) starting from January 1<sup>st</sup>

Harmonic Progression based on the Binary Fractal Tree growth (*Tata Itu* graphic score)

- Seasons → Other Sounds:

3 (4) Seasons (Sacred Animals) during 1 Year (Minoan calendar) starting from Winter Solstice Day

CALENDARS		SYMBOLISM	SOUNDS
<b>Gregorian</b>	<b>Minoan</b> (or Zodiac)		
Winter	Snake (Aquarius)	Shadow	Synth 1 & Bath Water
Spring	Bull	Strength, Life	Synth 2
Summer	Lion	Light	Glimmer Pad
(Autumn) Winter	Snake /Griffon (Scorpio)	Death	Pan Flute & Bath Water

The Sacred Animals (Seasons' succession in the Minoan 'Great Year'), portrayed on different archaeological finds situated initially in Knossos Palace, such as:

<b>Archaeological Find</b>	<b>Location</b>
Minoan Snake Goddess figurines	Temple Repositories (south of the Throne Room)
Bull-Leaping fresco	Upper-story Portion of the east wall
Mountain Goddess with Lionesses imprints (clay sealings by -non survived- signet ring)	Central Shrine
Griffin fresco	Throne Room

9 | **Anassa** | 09'33" | September 2022 – April 2023

Inspired by The Tripartite Shrine – Motion of Sun and Ritual Performances – Lustral Basins

Άnassa. From Ancient Greek (*ἀνάσσα, ἡ*), fem. of *ἄναξ* (ánax; king), [v. anágō (*ἀνάγω*), *ἀν-* (up) + v. *ἄγω* (lead)]; queen, lady, addressed to wise and sacred women; an invocation to goddesses.

Referring to ancient Greek Goddess Hygieia, daughter of Asclepius, Greek god of medicine.

Instrumentation & Structure

- Field Recordings, Loops: Bath Water, Train Platform (Athens), Assimaki Beach (Sounion), Port and Hospital (Volos), Swallows (Pelion) | Summer 2022
- Celtic Lyre
- Recitations (Orphic Hymns), Vocal Exercise

Composed, Performed, Recorded, Mixed by Anna Stereopoulou

"Anassa" is introduced by Hymns' recitation (excerpts), and it is inspired by prehistoric Ritual Cleansings and Minoan Peak Sanctuaries. It works as an equilibrious, yet accumulating and absolute answer to "Tata Itu", continuing the former's fractal growth concept and building-up in a mantric (free) form of canon (loops).

Orphic Hymns' excerpts (in ancient Greek):

To Esculapius [Asklepios]; the Fumigation from Manna. (*Ἀσκληπιοῦ, θυμίαμα, μάνναν*)

To Health [Hygieia]; the Fumigation from Manna. (*Ἵγίειας, θυμίαμα μάνναν*)

To The Divinity Of Dreams [Oneiroi]; the Fumigation from Aromatics. (*Ὀνειροῦ, θυμίαμα ἀρώματα*)

The Sound Mixing is based on the The Tripartite Shrine – Motion of Sun, as described in Dr. Jack Dempsey's book:

"In 2002, UK archaeologist Lucy Goodison demonstrated what happens every Winter Solstice in the throne room. At Midwinter, the sun "dies" at the weak point of its cycle, and begins to come back.

On that day, sunlight comes in through the southern outer door, and touches the Knossos throne.

(...) on Summer Solstice day, the sun at the peak of its power enters the room again, through the opposite northern doorway.

It plunges from that Summer peak, down into the shadows and darkens of the "lustral basin" pit, that is opposite and facing the throne."

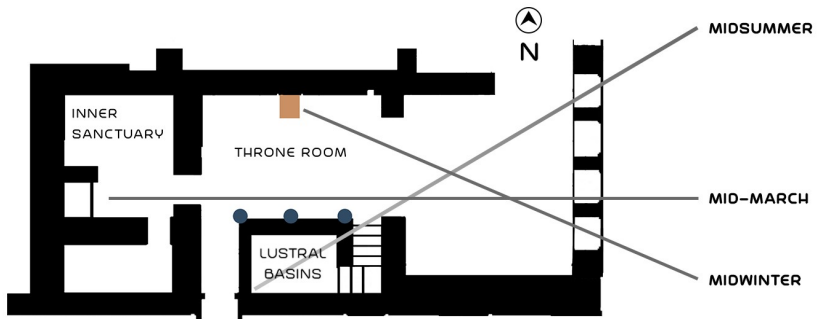
Developing the above theory, and based on the Architectural floor plan of the Throne Room (p. 18), we can assume that, on the mid-March (Spring Equinox day), the horizontal arrow is indicating the direction of the sunlight entering the space through the eastern outer door, towards the Inner Sanctuary, and touches various figures of divinities and ritual vessels, kept inside that windowless area, and quite possibly, also (a fresco of) the "Horns of Consecration".

Section A | Introduction | 00:00 - 02:31

Stereo / Centre: Recitation of Hymns (excerpts) placed at Centre  
Invocation to God Asclepius, Goddess Hygieia and Oneiroi.

Section B | Development | 02:31 – 08:20, and C: Epilogue: 08:20 – end

(narrow) Stereo / Centre: Pulse, Saw Synth, Lyre (Part 2)  
(wide) Stereo / Surround: Swallows loop  
Moving (rotary effect L-R-L-R-L-...): Tape loop  
Moving (Left-to-Right channel): Wind Sails loop  
Moving (Right-to-Left channel): Various loops (Vinyl Glitch, Train, Hospital, Tape)  
Right channel: Sea  
Left channel: Lyre (Part 1)



Architectural floor plan of the Throne Room (Palace of Knossos, Crete)