

Φεστιβάλ Αθηνών & Επιδαύρου
Athens & Epidaurus Festival

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Athens & Epidaurus Festival 2020

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HELLENIC REPUBLIC
Ministry of Culture and Sports

Artistic Director's Note

Over the past few weeks humanity has been going through a very challenging period, struggling to survive this pandemic, with thousands of casualties already. Life, as we know it, has changed for all of us.

It has been almost three weeks since theatres and cultural venues closed down, and day by day we have come to realise how important contact with the living Arts is in our lives. Theatres are hubs, places of reflection, entertainment, homes we go to in groups, audiences and artists alike, hoping for something that real life cannot offer us. Can anyone fathom what our society will be like after this crisis and how important its cultural reflection will be through artist insight and sensitivity? The presence of an international festival will be, more than ever, a need and our duty.

The Athens & Epidaurus Festival is an international event that has been warmly embraced by audiences and artists for 65 years. Normally on this day we would all be at Peiraios 260, together with friends, artists and journalists, to announce our programme. This is a programme we have been working on for seven months now, in collaboration with the entire Festival team and with the practical support of our Board of Directors, as well as my invaluable team of artistic advisors: Stefanie Carp for international theatre productions, Costa Pilavachi for music, Ilias Chatzigeorgiou for dance and Evi Nakou for artistic research and audience development. However, we are dealing with unprecedented circumstances and our communication is limited to this message.

I am not to announce our programme in detail, nor speak about the over 70 events that we have planned for you. Out of respect for the whole Festival team and the artists who have worked towards making this programme, you can find the detailed 2020 programme – as originally conceived – on our website.

I would like to note that my collaborators and I realise that this year's Festival will not take place as initially planned. Nevertheless, we feel the need to send out a message of hope: we are here and are working hard in order to rethink and redesign the Festival with as little disruption as possible. We do hope that we will be able to realise it, with safety for everyone, as soon as circumstances allow it. We are examining different scenarios regarding the dates that this year's

Festival will take place on, always with the unwavering support of the Minister of Culture, Lina Mendoni and the Secretary General of Contemporary Culture Nikolas Yatromanolakis. Our priority is the health and safety of the audience, the artists and the whole Festival team.

We hope that the artists will soon be able to safely return to their rehearsals and that our venues' doors will open to welcome you all. Besides, the image of an empty theatre signifies a cultural desert for us and this does not become our festive mood. This year the Festival would like to celebrate its 65 years with a series of new initiatives.

Now I would like to point out some of the basic pillars upon which the concept and planning of this programme were based, in the hope that my collaborators and I will have the opportunity to present it to you in detail as soon as circumstances allow it.

This year's programme will feature theatre, performances, dance, concerts, opera, musical theatre, visual arts, talks, cinema, parties, research platforms and children's events. Our main concern this year has been to deepen and expand the Festival's outreach. Expand the art forms featured in our programme and our target audience. Make audiences more actively engaged with the Festival experience in general. What is also important to us is the element of surprise, to debunk the myth that certain art forms are not suitable for a festival or a certain venue.

Starting with theatre, we urged Greek artists to explore uncharted territory. Veteran and emerging artists pursued that path, wishing to dabble in it for the first time or to continue their research in fields they had already worked on. We asked the artists to challenge themselves in new forms; to revisit classical repertoire with a liberating eye; to build performances on new dramaturgical forms. We pursued polyphonic harmony as far as the representation of forms and aesthetics are concerned. We made room for comedy with hilarious plays and we delved into human drama through the eyes of leading international artists.

Regarding our guest international theatre and dance productions, we have two directions:

We are introducing entirely new faces through the section "Introducing to Greece", while also bringing back beloved artists, who left their mark on the Festival in the past. If all goes well, we will be able to offer you spectacular shows from artists who are at the forefront of the performing arts. These are performances that we have carefully selected from the international stage, and most of them are distinguished not only for their unique style, but also for the way in which their

creators reflect on socio-political turbulence. From Chile to France to Poland to Israel to Brazil to Russia, we will present you with stories about erotic desire, women's place in society, desperate crimes of passion and unborn children, ancient myths and people that fly through the centuries with wings and bathing suits, in a ten-hour performance, a not-to-be-missed experience with intervals for food and a party. Furthermore, we are launching a number of co-productions, the first benefits of which we will reap this year, while we're seeking to expand these co-productions not only to Athens but Epidaurus as well. Our programme includes over 1,400 artists from more than 30 countries and 70 events, with 40 premieres and new productions. In Athens we are launching a cycle on Ancient Drama, aiming to further research on this genre in indoor venues, featuring Greek and foreign directors.

At this point, I would like to mention the Epidaurus Festival in particular, where our international co-productions will be hosted in the years to come. Our goal invariably remains Ancient Drama, the ancient texts in general, and their contemporary stage interpretation. Our experience in recent years has shown us that there is a gap in the dramaturgical approach of an ancient text, a process that will make it speak through the stage language of today and the latest directorial trends. So, we wanted to turn the quest of theatre professionals in that direction, hoping that this can bear fruit in the future and infuse Epidaurus performances with new material.

While there are numerous notable efforts in our country to enable further training and research for actors and dancers, we were lacking a research structure in Dramaturgy. Therefore, we wanted to suggest a way to give a group of professionals the opportunity to work with new tools in their dramaturgical approach to Ancient Greek Drama.

To that end, we are introducing the Residency programme PARODOS, which will last for a total of seven weeks, taking place in Athens for four weeks and then at the Little Theatre of Ancient Epidaurus, that will be used exclusively by our guest artists for three weeks. They will be able to work there undistracted. The research will be practice-based and will be supported by leading artists from Greece and abroad. PARODOS is the first interdisciplinary studio residency programme for Ancient Greek Drama, with a focus on contemporary dramaturgy, its scenic forms and the procedures of artistic production. The open call for PARODOS will be posted on

the Festival's website, as soon as we can share more details on this year's programme with some degree of certainty.

The Little Theatre of Ancient Epidaurus, on the other hand, is dedicated to Music and Musical Theatre. Concerts and shows of a broad spectrum of Music, famous artists sailing in uncharted waters, performances running the gamut of experimental productions from Baroque to electronica to opera and the underwater discovery of a sunken city. Experimental and electronic music are presented at Peiraios 260 for the first time ever. We are opening our doors to welcome domestic and international club culture, allowing it to be heard through two of its main forms of expression: electronic music and clubbing performance. Sometimes independently and sometimes in dialogue with one another, our planned events, namely concerts, parties and workshops, are targeting a younger audience and fostering dialogue within contemporary music. The Layers of Street cycle is dedicated to hip-hop and street culture. We are opening the Festival's doors to street dancers, giving them access and space to engage in artistic creation. At the same time, through events like this, we are inviting younger audiences to join us and become an active part of the Festival. We present important international artists, who are inspired by hip-hop, creating a new choreographic language, and for the first time in the history of the Athens & Epidaurus Festival, we are holding a two-day battle, i.e. a dance battle with a prize, under the title Athens Festival Urban Dance Contest.

At the Odeon of Herodes Atticus we are focusing on contemporary music featuring great composers, who create unique soundscapes by mixing classical with electronic sounds; artists we are not used to enjoying in this venue. For the first time, we are hosting Jazz Sessions, consisting of major jazz stars. At the same time, beloved Greek artists will be presenting their new albums live for the first time. We also have a great dance co-production with 70 performers on stage and a symphony orchestra, a project we are very much looking forward to. Of course, classical music, great orchestras and opera will all feature prominently in our programme.

In addition to these events, we wanted to enhance and deepen the Festival experience as a whole. By stressing the connection between modern creation in performing arts and Ancient Drama, this year's programme is filled with special events that are named after Ancient Theatre or its dramaturgical and architectural structure. Apart from the research programme PARODOS, we

are launching the section Prologue, where 30 minutes before the premieres at Peiraios 260, dramaturges and dance specialists, guide us through the universe of every performance, helping us to enjoy them even more. And after the performances, the artists will discuss their work in post-show talks as part of the section Exodus.

We are renaming our favourite Creative Workshop for Children in Epidaurus, Little Trackers, after Euripides' satyr play.

Finally, we are further extending the viewing experience using the audience as the focus: we are naming the in-between open space that connects all the halls at Peiraios 260, Platea. Platea in Greek means 'square', an open meeting point, but it also means 'the stalls', the theatre area in front of the stage, where spectators' seats are placed.

Thus, in our Platea, a new meeting point will be born, with huge tables, a mini restaurant and a bar, where audiences can come early, but mostly hang out after the end of the shows, in order to talk about what they watched and share their experience over a glass of wine. It is a popular habit world, but more importantly an inextricable part of our tradition: sharing our life, its trivial and notable incidents, around a big table.

We are monitoring current developments, hoping that we will soon be able to provide you with further information about the realisation of the Athens & Epidaurus Festival.

We hope that this unprecedented situation will be over as soon as possible and that we will soon be able to return to our stages and celebrate life, creation and coexistence.

Thank you and we wish you all strength and courage.

Katerina Evangelatos

Athens & Epidaurus Festival 2020

Visual identity

Concept and design

SAINT OF ATHENS

A_FORMS

Art, in all its various manifestations, is expressed and analysed through forms, as well as being registered in them. Imaginary, literal, flexible, inflexible, fluid forms. Our organic key visual is inspired by the principles of the 1960s and 1970s Modernism. We have created a visual identity that combines a sense of awe and strength with a kind of playful and suggestive elegance. Three forms in different colours and shapes, serving both as the initials of the Athens & Epidaurus Festival, but also as a visual allusions to human figures and dramatic representations.

The key visual concept offers a fresh visual system of presenting all Festival-related information and material. Forms turn into micro-forms, signifying each Festival venue, and composing a canvas which creatively encapsulates the photographic information of each performance through modern graphic design techniques, such as stretching. Our main goal is to apply a promotional method that will convey all messages in a discernible manner, through plasticity and stopping power, while also retaining a strategic and aesthetic cohesion. The power of a form without conventional limits becomes the medium of news communication.

Due to the ongoing coronavirus pandemic, no performance dates have been included in the present press kit.

The Artistic Director and all Festival employees are hard at work in order to ensure that the 2020 programme will come to fruition, to the extent that this will be made possible.

It is our priority to make sure that audiences, artists and Festival employees remain healthy throughout this crisis.

Athens & Epidaurus Festival 2020

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PEIRAIOS 260

All shows start at 21:00, unless otherwise noted

Greek and English surtitles in all international theatre productions

*English surtitles in all Greek-language performances
and Greek surtitles on premiere night for the hard of hearing*

This year will see the launch of a number of initiatives highlighting connections between contemporary performing arts and ancient drama; initiatives whose very names are drawn from ancient drama and its dramaturgical and architectural structure, namely “PARODOS” (Studio Residency at the Little Theatre of Ancient Epidaurus), “Prologue” (pre-show talks in which young theatre and dance researchers and experts familiarise audiences with the performance they are about to watch half an hour before each premiere), “Exodus” (post-show talks with artists) and “Little Trackers” (a creative workshop for children in Epidaurus).

At Peiraios 260, the outdoors space connecting the stages of Halls A – B – E – H with the Festival audiences about to watch the shows is renamed ‘Platea’ (Greek for ‘square’ but also ‘the stalls’). A new meeting point will be created at the Platea, complete with huge tables, a mini restaurant and a bar, where audiences will be able to come and hang out before and especially after the performances, discussing what they just watched and sharing their viewing experience over a glass of wine.

PLATEA

Prologue

Pre-show talks

Young theatre researchers and dance experts introduce audiences to the performances

For many of us, a Festival performance is a strange, unexplored universe waiting to be discovered. What aesthetic ‘school’ does a performance fall into? What are its sources of inspiration? What can symbols and interpretation reveal about the creative process behind a performance?

The Athens Festival invites young theatre researchers and dance experts to delve into the creative world of the Peiraios 260 shows and, through their fresh perspectives, facilitate access to this world for the audiences. These enthusiastic experts will be waiting for audiences half an hour before the start of each premiere, whetting festival goers’ appetites, giving them food for thought and providing them with theoretical tools about the performance they are about to watch.

Through this new practice, set to be launched in the summer of 2020, the Festival wishes to familiarise audiences with the often unfamiliar styles of contemporary avant-garde productions and thus ensure that audiences will have the complete theatrical experience.

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Exodus

Post-show talks

The invaluable post-performance talks at the stages of Peiraios 260 featuring directors, choreographers, cast and crew members will continue this year.

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THEATRE

PREMIERE

HALL E

Vassilis Papavassiliou

Amphitryon

by Plautus

“I’ll fill both of them and Amphitryon’s entire household with misunderstandings and madness until my father gets enough of the woman he’s in love with” (trans. Wolfgang de Melo): This is what the trickster god Mercury warns us in the very first scene of *Amphitryon*, orchestrating a series of misunderstandings that will carry this comedy to its conclusion.

Amphitryon, the most famous but rarely performed play of the Greek New Comedy is ideal for exploring the origins and mechanisms of theatre, especially comedy, thanks to its archetypal ‘twins/ doppelgänger’ trope. It is no accident that all masters of comedy, from Shakespeare to Molière to Marivaux to Feydeau to Chaplin to Buster Keaton and even modern Greek comedians such as Vasilis Avlonitis and Dinos Iliopoulos take their cue from Plautus. With *Amphitryon*, director Vassilis Papavassiliou invites us to go back to the roots of comedy: theatre as pure joy and as the absolute ritualistic game.

Translated by **Tasos Roussos** • Directed by **Vassilis Papavassiliou** • Collaborating director and dramaturge **Nikoleta Filosoglou** • Set and costume design **Angelos Mentis** • Live musical composition - Sound dramaturgy **Dimitris Kamarotos** • Choreography - Movement **Ermis Malkotsis** • Lighting design **Eleftheria Deko** • Cast **Evi Saoulidou, Giannis Dalianis, Thanassis Dimou, Kostas Berikopoulos, Angelos Bouras, Konstantina Takalou** et al • Executive producer **Greek Art Theatre Karolos Koun**

THEATRE

PREMIERE

HALL D

Nikos Karathanos

A Doll's House

by Henrik Ibsen

The stage is transformed into a radio studio. Actors perform Ibsen's *A Doll's House* as if it were broadcast on a radio station. Nikos Karathanos' concept was inspired by a specific image: "A radio station somewhere in the country, say Karpenisi, on a Christmas night, broadcasting Ibsen's *A Doll's Play*. Imagine having your voice broadcast; imagine shouting loudly without being seen by anyone. When one is on the radio one feels so lonely, so disabled, so incomplete, and at the same time, it feels like one's voice has become superhumanly strong. And yet sometimes, when you talk on the radio, it feels like the whole world can hear you. But does anybody actually listen to you?"

The loneliness of the body is accentuated by the agonising attempts of the voice to be heard. Do we listen more intently when we are unable to see? Do we see any deeper when we trust the world of hearing? A stellar cast, featuring Christos Loulis, Galini Chatzipaschali, Angelos Papadimitriou and Nikos Karathanos himself, who has also directed and conceived this performance, become the radio announcers of this strongly personal reading, in which Dimitris Kamarotos' sound dramaturgy and Angelos Triantafyllou's music feature prominently. A performance conveying the love for radio drama, while also emphasising the comeback of language in a hearing-based type of theatre.

Translated by **Giorgos Skevas** • Directed and adapted by **Nikos Karathanos** • Set design **Myrto Lambrou** • Costume design **Elli Papageorgakopoulou** • Music **Angelos Triantafyllou** • Movement **Amalia Bennett** • Assistant director **Ioanna Bitouni** • Photos - Promo material art direction **Christos Simeonidis** • Cast (in alphabetical order) **Galini Chatzipaschali, Vasiliki Driva, Nikos Karathanos, Eleni Kokkidou, Christos Loulis, Ioanna Bitouni, Angelos Papadimitriou** • Executive

producers **POLYPLANITY Productions/ Yolanda Markopoulou & Vicky Strataki**

Many thanks to Giorgos Mouchtaridis and Pepper 96.6 FM for kindly providing the studio where the promotional photoshoot was held.

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THEATRE / CHILDREN ZONE

PREMIERE

Vangelis Theodoropoulos

The Story of a Seagull and the Cat Who Taught Her to Fly

Based on the novel by Luis Sepúlveda

Zorba, a huge, fat, black cat was basking in the sun, when suddenly he saw a seagull landing in front of him, her whole body soaked in oil. With her dying breath, she got Zorba to promise her something unthinkable: that he would look after the egg that she lay, and, once hatched, he would teach the baby gull how to fly. But how could a cat teach a seagull how to fly? Zorba and the other tomcats hanging around the port, a typical gang of street-smart ‘guys’, embrace a creature that was brought to them out of necessity. Through her, they learn that the power of love can make anything possible.

With an 18-year-old experience in solidary theatre for children, Vangelis Theodoropoulos and the Neos Kosmos Theatre create a performance for the Athens Festival that is meant for spectators of all ages and ethnicities, particularly children with a first-hand experience of social exclusion. Greek, English, French, Urdu, Farsi and Arabic but also cat and seagull language are mixed up in this joyful Babel, inspired by the eponymous novel of award-winning author Luis Sepúlveda, adapted for the stage by Andri Theodotou and brought to life at Peiraios 260 by a talented group of artists. Refugee and immigrant children will be included in the audience. The performance will subsequently go our tour at refugee welcome centres and solidarity organisations, in cooperation with the Médecins Sans Frontières.

Adapted by **Andri Theodotou** • Directed by **Vangelis Theodoropoulos** • Music **Foivos Delivorias** • Set and costume design **Magdalini Avgerinou** • Movement **Sofia Paschou** • Assistant director **Maria Papalexi** • Cast **Stratos Christou, Thanos Lekkas, Apostolos Psychramis Andri Theodotou, Lydia Tzanoudaki**

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THEATRE

PREMIERE

HALL H

Ektoras Lygizos

The School for Wives

by Molière

Arnolphe becomes a tyrant lest he become a cuckold. Beneath the light comedy of *The School for Wives* and its string of hilarious misunderstandings, Molière delivers a tragic character, who falls victim to his own schemes, with Agnès mercilessly giving him the slip as she comes to realise the terrifying power of her innocence.

Using Chryssa Prokopaki's imaginative translation in decapentasyllabic verse, Ektoras Lygizos continues experimenting with the demanding genre of farce, drawing on a physical theatre style that retains aspects of acrobatic performance and dance. Spinning an archetypal story of rebellion, this production foregrounds the musical qualities of language, with the main action placed at the centre of an energetic universe rich in sounds, imagery and music, bringing performers 'face-to-face' with the audience.

Translated by **Chryssa Prokopaki** • Adapted and directed by **Ektoras Lygizos** • Set design **Cleo Boboti** • Costume design **Alkistis Mamali** • Lighting design **Dimitris Kassimatis** • Music **The Boy** • Make-up **Ioanna Lygizou** • Physical coaching - Movement collaboration **Hara Kotsali** • Vocal coaching **Evangelia Karakatsani** • Sound design **Brian Coon** • Assistant director **Eva Vlassopoulos** • Assistant to the set designer **Filanthi Bougatsou** • Cast **Konstantinos Zografos, Evangelia**

Karakatsani, Yannis Klinis, Sofia Kokkali, Ektoras Lygizos, Aris Balis, The Boy
 • Communication **Eleanna Georgiou** • Production manager **Jenny Nomikou** •
 Production **Grasshopper**

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THEATRE

PREMIERE

HALL E

Prodromos Tsinikoris

Thank God It's Monday at the Cherry Orchard

A post-documentary performance

based on Anton Chekhov's *The Cherry Orchard*

In his final, heavily symbolic play *The Cherry Orchard* (1903), Anton Chekhov describes the journey of an early 20th-century family, who, incapable of grasping the socio-economic shifts of their time, are forced to auction off the ancestral estate. Drawing on his background with documentary theatre, Prodromos Tsinikoris is inspired by the classic Chekhovian play in an attempt to imagine a sequel set in the present.

How do Chekhov's characters cope with the trauma of loss? How can they go on with their lives after they are displaced from the titular cherry orchard? What kind of new beginning are they looking forward to? If *The Cherry Orchard* anticipated the Russian revolution, what are the alternatives entertained by the play's characters on the morning after, when the cornerstones of private, social and economic life have been rocked to their foundations?

Concept - Text - Directing **Prodromos Tsinikoris** • Dramaturgy **Martin Valdez Stauber** • Research - Dramaturgical collaboration **Ioanna Valsamidou** • Set and costume design **Eleni Stroulia** • Lighting design **Eliza Alexandropoulou** • Music **Panagiotis Manouilidis** • Video **Dimitris Zachos** • Set and costume design

collaborator **Zaira Falirea** • Assistant director **Korina Vasileiadou** • Cast **Maria Panourgia, Nancy Sideri, Kalliopi Simou, Prodromos Tsinikoris, Giorgos Valais, Michalis Valasoglou** • Executive producer **Kostis Panagiotopoulos**

Research for Thank God It's Monday at the Cherry Orchard was powered by Onassis AiR, the international residency programme of the Onassis Foundation

Post-documentary theatre workshop

by Prodromos Tsinikoris

Documentary theatre and classical dramaturgy: compatible or incompatible? How can one draw inspiration from reality in order to reinterpret classical works with a modern twist? How can an alternative stage narrative be created through a closed dramaturgy?

This workshop is intended for directors, actors, writers, dramaturges and journalists. Participants are required to have watched the performance and read the original play.

Maximum number of participants: 15

Applications and CVs submitted to seminars@greekfestival.gr

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THEATRE / PERFORMANCE

PREMIERE

INTERNATIONAL CO-PRODUCTION

HALL B

Rimini Protokoll, Kostis Stafylakis & guests

Gurus of Plateia Theatrou

A tandem performance by artists and *experts in real life*

What kind of stages and what types of theatre does Plateia Theatrou (Greek for 'Theatre Square') provide in downtown Athens, surrounded by streets that bear the names of Aeschylus, Sophocles and Euripides? Which actors/agents have been sharing the stage of these theatres? Where were they ten years ago and where do they

see themselves ten years from now? Guru Bar, a landmark of Athenian nightlife from the mid-1990s until early 2000s, closed down around the beginning of the so-called crisis, and was recently transformed into ViZ Laboratory for Visual Culture. Now, by the purported end of this era of crisis, Rimini Protokoll return to the Athens Festival, ten years after their *Prometheus in Athens* was presented at the Odeon of Herodes Atticus with 103 Athenians on stage, to work anew with “real life experts” on a project inspired by the transformation of Plateia Theatrou. This time, Daniel Wetzel collaborates with Kostis Stafylakis and ViZ Laboratory for Visual Culture, inviting six creators from various artistic fields to develop performative miniature studies about the past decade and the upcoming decade, drawing on its residents’ experiences to create a multi-faceted narrative about Athens.

The two artistic directors instigate and welcome the emergence of a network between lived experiences, stories, and artistic languages. Audiences will be able to follow the creative process behind this work-in-progress by attending four encounters including presentations that will be held at ViZ Laboratory for Visual Culture.

Method concept **Daniel Wetzel** • Artistic direction **Kostis Stafylakis, Daniel Wetzel** • Featuring six artists and six “experts in real life” • Collaboration **ViZ Laboratory for Visual Culture**, an initiative of Labs 11 & 12 of the Athens School of Fine Arts powered by Onassis Foundation and the City of Athens Development and Destination Management Agency • Co-production **Rimini Protokoll**

GREECE-GERMANY

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THEATRE

PREMIERE

HALL D

ATONAL Theatre Company – Sofia Marathaki

The Forest

What if mankind's 'peaceful' co-existence with nature turns out to be one of the utopias of the 21st century?

With the harrowing images of the Amazon rainforest wildfires and Australia bushfires still fresh in mind, Sofia Marathaki delivers a performance that raises awareness of environmental issues; a performance dedicated to forests, onetime habitat of nymphs and mythological heroes, currently the weakest link in the environmental chain. The dramaturgy is built around Pulitzer Prize-winning Annie Proulx's novel *Barkskins*, also famous for her short story *Brokeback Mountain*. Spanning 300 years, the story exposes the rampant exploitation of the supposedly inexhaustible natural resources over the centuries as seen through the eyes of its main characters, dramatically confronting us with the possibility of ecological collapse. Fiction meets documentary theatre, as the dramaturgy draws on audio-visual footage of interviews with scientists, foresters and biologists, creating a comprehensive narrative about the history of forests.

Conceived and directed by **Sofia Marathaki** • Research - Textual composition **Elena Triantafyllopoulou, Ioanna Valsamidou** • Set and costume design **Constantinos Zamanis** • Original music - Soundscapes **Vassilis Tzavaras** • Movement **Vrisiida Solomou** • Lighting design **Sakis Birbilis** • Assistant director **Katerina Georgoudaki** • Cast **Nikolas Chanakoulas, Georgina Daliani, Eleana Kafkala, Nestor Kopsidas, Dimitris Passas, Giorgos Syrmas** • Executive producers **POLYPLANITY Productions / Yolanda Markopoulou & Vicky Strataki**

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THEATRE / MUSIC / ANCIENT DRAMA REVISITED

PREMIERE

HALL B

Konstantinos Chatzis – Giorgos Koumendakis – Sophia Hill

Clytemnestra, Chamber Music for an Instrument

Based on Aeschylus' *Agamemnon*

It all began in 2014, when Konstantinos Chatzis introduced the work of multi-award-winning activist photographer Sebastião Salgado to actress Sophia Hill. Since then, the poet/photographer's body of work, famous for capturing a harrowing picture of our world in his photographic albums with an emphasis on human suffering, ecological crisis, war and immigration, has been a joint source of inspiration for Chatzis and Hill, providing them with a deeper sense of understanding of today's world, approached through the lens of Aeschylus' tragedies.

Drawing on the choral parts of *Agamemnon* and Clytemnestra's monologues, performed by Hill, this performance narrates the history of humanity as an endless war in dialogue with Giorgos Koumendakis' new musical work; a distant melody heard from time immemorial. A minimalist approach, bringing the language of ancient drama alive through the performer's body, to the sounds of yaylı tanbur (performed by Evgenios Voulgaris) and piano (played by the director himself), amidst a landscape made up of Salgado's photographic work.

Directed and adapted by **Konstantinos Chatzis** • Original music **Giorgos Koumendakis** • Movement **Ilektra Kartanou** • Costume design **Loukia** • Scenic installation **Sophia Hill, Konstantinos Chatzis** • Assistant director **Stella Papakonstantinou** • Performed by **Sophia Hill** • Lighting on stage **Nikos Manesis** • Musicians **Evgenios Voulgaris** (yaylı tanbur), **Konstantinos Chatzis** (piano) • Production manager **Konstantina Angeletou** • In collaboration with **Michael Cacoyannis Foundation**

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THEATRE

PREMIERE

HALL E

Katerina Giannopoulou

In a Year with 13 Moons

Based on the film by R. W. Fassbinder

“When a year has 13 new moons, inescapable personal tragedies may occur.” Thus begins Rainer Werner Fassbinder’s famous film *In a Year with 13 Moons* (1978), adapted for the stage by Katerina Giannopoulou, with Giorgos Valais in the role of Elvira.

Abandoned by everyone, the transgender heroine wanders through the streets of an unfriendly city, visiting places and people who have left their mark on her, and trying to come up with a reason to live. The year 2020 will also be a year with 13 moons, a dangerous year for the weak, especially those at the fringes of society, in these critical times for human rights and gender issues. Dramatising the last five days in Elvira’s life and her attempts to heal the wounds of rejection, this performance tells a universal story: that of a human being desperately looking for love, suffocating in social norms and daily fighting for the right to exist.

Translated by **Grigoris Liakopoulos** • Directed by **Katerina Giannopoulou** • Dramaturgy **Grigoris Liakopoulos, Anna-Katharina Müller** • Set and costume design **Niki Psychogiou** • Lighting design **Christina Thanasoula** • Choreography **Nadi Gogoulou** • Music **Nefeli Stamatogiannopoulou** • Cast **Maria Filini, Giorgos Kissandrakis, Romanna Lobach, Marios Panagiotou, Giorgos Valais** • Supported by **Goethe-Institut Athen**

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PERFORMANCE / MUSIC

PREMIERE

HALL E

SUM – Latinitas Nostra

Danke

Based on Dieterich Buxtehude’s *Membra Jesu Nostri*

A strikingly original crossover of various art forms at the Athens Festival. Two Jacquard looms are the true stars of this production, joined on the Hall E stage by an electronic computer, an actor, the Latinitas Nostra Baroque music ensemble and the SUM creative team, jointly presenting *Danke*. The performance is based on *Membra Jesu Nostri*, the masterpiece of Danish-born Baroque composer Dieterich Buxtehude (1637-1707), a cycle of seven cantatas, each of which is dedicated to a different part of Christ's crucified body. The obvious similarities between Buxtehude's handwritten sheet music and the punched cards used in Jacquard looms and in early computers inspired this brilliant crossover between Baroque, electronic music and looms. Concurrently with the orchestra performing each cantata, the two looms weave large votive offerings for each of Christ's body parts. The same code is converted into electronic sound through the computer and is combined with the mechanical sound of the looms to create a surprisingly delightful musical experience.

Concept - Directing - Set design - Video **Andreas Linos, Myrsini Linou, Olga Sfetsa** • Conductor **Markellos Chrysikopoulos** • Texts translated and edited by **Stela Zoumpoulaki** • Composition - Electronics **Panos Iliopoulos** • Costume design **George Soumpasis** • Lighting design **Eliza Alexandropoulou** • Assistant director **Anastasia Chintzoglou** • Movement **Konstantinos Papanikolaou** • Software development **Dimitrios Charitaras, Despina Papadopoulou** • Jacquard technical adviser **Virginie Varenne** • Sound engineer **Yiannis Skandamis** • Tuner **Yiannis Karydas** • Performed by the **Latinitas Nostra** ensemble, consisting of **Fanie Antonelou** *soprano 1*, **Theodora Baka**, *soprano 2*, **Nikos Spanos**, *alto*, **Yannis Filias**, *tenor*, **Marios Sarantidis**, *baritone*, and the instrument ensemble consisting of **Andreas Linos**, *viola da gamba*, **Iasonas Ioannou** *Baroque cello*, **Dimitris Tingas**, *violone*, **Theodoros Kitsos**, *theorbo*, **Panos Iliopoulos**, **Markellos Chrysikopoulos**, *organ*, and actor **Giorgos Kritharas** • Production manager **Delta Pi** • Co-production **Benaki Museum / Mentis - Antonopoulos 'Nima' Passementerie**

OPERA

PREMIERE

HALL B

Ventus Ensemble – Eleftherios Veniadis – Sofia Simitzis

The Soccer Opera

Book by **Gerhild Steinbuch**

Football: the most popular sport in the world. We all have childhood and teenage memories from football matches between kids in the neighbourhood and rival schools or matches in squares and local fields. Eleftherios Veniadis draws on his own exciting football memories for his new, highly original opera.

What if you watched a 3x3 soccer match where opera singers and dancers served as players, with two rival choirs as fans, chanting demanding polyphonic songs in place of mottos? And what if the sportscaster stopped commenting on the game and started providing political commentary on world news instead? Set pieces, penalty kicks, yellow cards, protests, goals, missed opportunities, offside, extra time: these are the ingredients of the unexpected libretto by Austrian writer Gerhild Steinbuch, directed into an opera by Sofia Simitzis. The performers are joined on stage by the Ventus Ensemble and Kalamata's Sonorae youth choir.

Music composition - Concept - Live commentator **Eleftherios Veniadis** • Directed by **Sofia Simitzis** • Original text - Book - Dramaturgy **Gerhild Steinbuch** • Translated by **Maria Manti** • Conductor **Nicolas Kuhn** • Set and costume design **Thomas Goerge** • Movement **Konstantinos Papanikolaou** • Lighting design **Eliza Alexandropoulou** • Video **Dionysis Sidirokastritis** • Accompaniment - Vocal coaching **George Boukaouris** • Sound engineer **Panagiotis Paraskevaidis - aux studio** • Assistant to the composer and director **George Koutlis** • Performers **Vassia Zacharopoulou** *soprano*, **Ioannis Kalyvas** *tenor*, **Dionysis Tsantinis** *baritone* and another opera singer • Dancers **Konstantinos Papanikolaou, Mikes Glykas** • **Ventus Ensemble** consisting of Dimitris Gkogas, Fanis Vernikos *trumpets*, Giannis Gounaris

French horn, Spyros Vergis, *trombone*, Menelaos Moraitis *tuba*, George Boukaouris *percussion* • **Sonora** youth choir of the Maria Callas Music School of Kalamata / Chorus master - Conductor **Katerina Tsitsa** • Co-production **Chios Music Festival** • Executive producers **Chios Music Festival, Ioanna Valsamidou, Ifigenia Kondyli, Vicky Strataki**

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THEATRE

HALL D

Schaubühne – Thomas Ostermeier

History of Violence

Based on the novel by Édouard Louis

On Christmas night, Édouard meets Reda, a man with an Algerian background, and they end up in the former's apartment. However, things soon take a turn for the worse.

In his autobiographical novella, young French author Édouard Louis, internationally acclaimed for his powerful writing, draws on an extremely traumatic night he experienced and exposes the brutality that pervades contemporary society. A best-seller across Europe, this remarkable commentary on class hatred, homophobia, xenophobia and self-loathing is now adapted for the stage by Schaubühne. German director Thomas Ostermeier, a favourite among Greek theatre goers, returns to the Athens Festival five years after his last performance at Peiraios 260 (*The Little Foxes*, 2015) with this sensational, gripping production that shocked and thrilled audiences around the world thanks to his ingenuity and the cast's stellar performances.

Directed by **Thomas Ostermeier** • Adapted for the stage by **Thomas Ostermeier, Florian Bochmeyer, Édouard Louis** • Associate director **David Stöhr** • Set and costume design **Nina Wetzel** • Music **Nils Ostendorf** • Video **Sébastien Dupouey** • Dramaturgy **Florian Borchmeyer** • Lighting design **Michael Wetzel** • Collaborating choreographer **Johanna Lemke** • Cast **Christoph Gawenda, Laurenz Laufenberg, Renato Schuch, Alina Stiegler** and musician **Thomas Witte** • Production **Schaubühne Berlin** • Co-production **Théâtre de la Ville Paris, Théâtre National**

Wallonie-Bruxelles, St. Ann's Warehouse Brooklyn • Supported by LOTTO-Stiftung Berlin

Suitable for audiences 16+ and over

GERMANY

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THEATRE

INTRODUCING TO GREECE

HALL H

Gogol Center – Kirill Serebrennikov

Dead Souls

Based on the novel by Nikolai Gogol

“What is it you seek of me, O Russia? What is the hidden bond which subsists between us?” (trans. D. J. Hogarth): This is what Nikolai Gogol wonders in his satirical masterpiece *Dead Souls* (1842) – a scream echoing over two centuries. Using this iconic cry as a springboard, Kirill Serebrennikov, artistic director of Gogol Center and *enfant terrible* of contemporary theatre, adapts Gogol’s novel, a vitriolic, epic tapestry of Russian society, in what marks his first appearance in Greece.

In this performance, described as a “slap in the face of Russian mores”, Serebrennikov paints a vivid picture of this complex, charming and absurd society. Ten male performers take on the characters of the novel, men, women and even dogs, shouting, laughing, dancing, singing and barking on stage. Con artists, alcoholics, gamblers, maniacs, thieves and shysters inhabit Gogol’s darkly funny and poetic universe; a gallery of outrageous, colourful, hilarious characters who are also unsettlingly familiar beneath their triviality: dressed with modern clothes, they become figures recognisable to all of us. Like puppets, they move wildly around, trapped in a plywood box which proves to be their coffin: they are, in fact, the titular *Dead Souls*, who, being morally bankrupt, end up as devoid of life as the dead serfs at whose expense they profit.

Directing - Costume design **Kirill Serebrennikov** • Lighting design **Igor Kapustin** • Music director **Arina Zvereva** • Vocal tutors **Arina Zvereva, Anton Ivanov** • Contrabass tutor **Andrei Samoilov** • Costume design and construction **Svetlana Volter** • Assistant to the costume designer **Veneamin Ilyasov** • Technologist - Constructor **Girt Mucenieks** • Assistant director **Anastasia Uvarkova** • Executive producer **Yaroslava Ziva-Chernova** • Cast **Odin Bairon, Oleg Guchin, Mikhail Troynik, Andrey Rebenkov, Artem Shevchenko, Nikita Kukushkin, Anton Vasiliev, Evgeny Sangadzhiev, Andrey Polyakov**

RUSSIA

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THEATRE

INTERNATIONAL CO-PRODUCTION

HALL D

Nowy Teatr – Krzysztof Warlikowski

Odyssey. A Story for Hollywood

Drawing on the Homeric theme of ‘return home’, renowned Polish director Krzysztof Warlikowski creates a brand-new performance, scheduled to have its world premiere in Warsaw this May, shortly before its presentation at Peiraios 260. Originally announced by the Athens Festival last summer, this international co-production is based on Hanna Krall’s historical novel *Chasing the King of Hearts*. The novel tells the story of a woman in WWII, a modern-day Penelope who risked her life to ensure her husband’s return home; a woman whose story, her Odyssey of sorts, could very well be adapted into a Hollywood movie, as the title suggests.

A summer camp, *Apocalypse Now. Working with paradox*, will be held in Warsaw in the context of the performance. Distinguished collaborators of Nowy Teatr will work on the themes of the show together with 12 young artists and students from each co-producing country.

Directed by **Krzysztof Warlikowski** • Text **Krzysztof Warlikowski, Piotr Gruszczyński, Adam Radecki** • Collaboration in text **Szczepan Orłowski, Jacek Poniedziałek** • Dramaturgy **Piotr Gruszczyński** • Dramaturgical collaboration **Anna Lewandowska** • Set and costume design **Małgorzata Szczęśniak** • Music **Paweł Mykietyn** • Lighting design **Felice Ross** • Video - Animations **Kamil Polak** • Collaboration in video - animations **Maciej Szczęśniak** • Choreography **Claude Bardouil** • Cast **Mariusz Bonaszewski, Agata Buzek, Andrzej Chyra, Magdalena Cielecka, Ewa Dalkowska, Bartosz Gelner, Małgorzata Hajewska-Krzysztofik, Jadwiga Jankowska-Cieślak, Wojciech Kalarus, Marek Kalita, Zygmunt Malanowicz, Hiroaki Murakami, Maja Ostaszewska, Jaśmina Polak, Piotr Polak, Jacek Poniedziałek** • Co-production **Nowy Teatr, Athens & Epidaurus Festival Festival, Comedie de Clermont-Ferrand, La Colline- Paris, Printemps des Comédiens-Montpellier** • Co-funded by the **Creative Europe Programme of the European Union**

POLAND

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THEATRE / ANCIENT DRAMA REVISITED

INTRODUCING TO GREECE

HALL D

Münchener Kammerspiele – Christopher Rüping

Dionysos Stadt

Have you ever wondered how watching theatre in ancient Greece was like, when festival goers enjoyed three tragedies and one satyr play in one sitting? Why should attendance be just two hours today? Who is the tragic hero nowadays and what are the equivalent tragic problems of contemporary individuals? How could we enjoy and make the most of our theatrical experience in today's world, taking our cue from the ancients? Thirty-five-year-old director Christopher Rüping, one of the up-and-coming stars of European theatre, looked for the answers to these questions in the birthplace

of theatre: ancient Greece. The result was a one-of-a-kind, 10-hour theatrical experience exploring the above questions with a modern twist.

Going through the various plays that spin the tales of Prometheus, Achilles, Cassandra, Electra, Odysseus and many other mythological figures, this sharply modern, irreverent, wickedly funny tetralogy starts early in the afternoon and includes detailed instructions about how it is to be watched, along with intervals for meals, physical exercises so that audiences can stretch their legs, plus a wild party! The production won the Best German-Language Performance at the Nestroy Awards 2019 and was named Best German Production for 2019 (Teater Heute). Rüping was named best director of the year, while the cast also won awards for their performances.

Directed by **Christopher Rüping** • Dramaturgy **Valerie Göhring, Matthias Pees** • Set design **Jonathan Mertz** • Costume design **Lene Schwind** • Music **Jonas Holle, Matze Pröllochs** • Video **Susanne Steinmassl** • Lighting design **Christian Schweig, Stephan Mariani** • Host and environment **Felix Lübke** • Stage manager **Julia Edelmann** • Cast **Maja Beckmann, Majd Feddah, Nils Kahnwald, Gro Swantje Kohlhof, Wiebke Mollenhauer, Jochen Noch, Matze Pröllochs, Benjamin Radjaipour** • Production **Münchner Kammerspiele**

Prometheus. The invention of man

Cast **Nils Kahnwald** (Prologue, First man), **Benjamin Radjaipour** (Prometheus), **Majd Feddah** (Zeus), **Gro Swantje Kohlhof** (Nyx), **Maja Beckmann** (Io), **Wiebke Mollenhauer** (Hercules, First man), **Matze Pröllochs** (Little drummer boy)

Troy. The First War

Cast **Jochen Noch** (Moirai, Agamemnon), **Matze Pröllochs** (*drums*, Messenger), **Gro Swantje Kohlhof** (Nyx, Trojan woman), **Maja Beckmann** (Patroclus, Trojan woman), **Nils Kahnwald** (Patroclus, Messenger), **Benjamin Radjaipour** (Patroclus, Messenger), **Wiebke Mollenhauer** (Achilles, Trojan woman), **Majd Feddah** (Hector)

Oresteia. The Fall of a Family

Cast **Benjamin Radjaipour** (Watchman, Pylades, Prometheus), **Maja Beckmann** (Clytemnestra, Helen), **Majd Feddah** (Aegisthus, Thyestes), **Jochen Noch**

(Agamemnon, Ατρέας, Menelaus), **Gro Swantje Kohlhof** (Cassandra, Iphigenia, Hermione), **Wiebke Mollenhauer** (Electra), **Nils Kahnwald** (Orestes), **Matze Pröllochs** (Apollo)

Τι ταύτα προς τον Διόνυσον;

Cast **Maja Beckmann**, **Jochen Noch**, **Majd Feddah**, **Nils Kahnwald**, **Gro Swantje Kohlhof**, **Wiebke Mollenhauer**, **Benjamin Radjaipour** (Satyrs), **Matze Pröllochs** (*drums*), **Nils Kahnwald** (Epilogue)

GERMANY

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THEATRE

HALL H

TR Warszawa - Kornél Mundruczó

Pieces of a Woman

Following his riveting *Imitation of Life*, presented at the 2018 Athens Festival, internationally acclaimed film and theatre director Kornél Mundruczó, renowned for his smashing theatrical hit *The Bat* and the movie *White God* (Prize Un Certain Regard at the 2014 Cannes Film Festival), returns to the Athens Festival with his newest production, a commission of the world-famous Polish theatre TR Warszawa. Written by Kata Wéber, Mundruczó's regular collaborator, screenwriter of *White God* and dramaturge of *Imitation of Life*, *Pieces of a Woman* is a gripping, powerful family drama, whose main character is a woman living in contemporary Warsaw.

Thirty-year-old Maja loses her baby; a traumatic experience which marks the beginning of a complete turnaround. Will she be able to find the motivation necessary to fight for herself and her loved ones? Will she be able to claim her personal freedom and self-fulfilment? According to the director, "the path taken by Maja is everywoman's path. Maja experiences what all women experience when their longings are squashed, and hurt dominates them until they can unfurl and re-open, ready for life with greater awareness, depth, and, of course, joy."

Directed by **Kornél Mundruczó** • Text - Adaptation **Kata Wéber** • Assistant playwright **Soma Boronkay** • Set and costume design **Monika Pormale** • Music **Asher Goldschmidt** • Lighting director **Paulina Góral** • Assistant director **Karolina Gębska** • Stage manager **Katarzyna Gawryś-Rodriguez** • Simultaneous and written translation **Dr Patrycja Paszt** • Translated by **Jolanta Jarmolowicz** • Set designer assistant - Production manager **Karolina Pająk** • Assistant to the costume designer **Małgorzata Nowakowska** • Cast **Dobromir Dymecki, Monika Frajczyk, Magdalena Kuta, Sebastian Pawlak, Marta Ścisłowicz, Justyna Wasilewska, Agnieszka Żulewska** • Partner **Hungarian Cultural Institute in Warsaw** • Production **TR Warszawa**

POLAND

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THEATRE

INTRODUCING TO GREECE

HALL D

Teatro La Re-sentida – Marco Layera

Paisajes para no colorear

Nine adolescent girls from Chile take to the stage and speak out about the violence against women. The Teatro La Re-sentida team draws on interviews with over 100 underage girls and young women who have experienced abuse either as eyewitnesses or as victims. The young actresses, all between the ages of 15 and 19, narrate these true stories, commenting on them and reconstructing many of the incidents narrated.

At once emotional and sensitive, angry and provocative, but also distant and objective, the performance begs for a response from audiences. However, the theatre company does far more than simply record the growing violence against women. Their performance comes with a sense of urgency: they wish to finally break the silence. And make theatre an antidote to fear.

Directed by **Marco Layera** • Assistant to the director **Carolina de la Maza** • Text **Carolina de la Maza, Marco Layera** • Dramaturgical advisers **Anita Fuentes, Francisca Ortiz, Soledad Escobar** • Psychologist **Soledad Gutiérrez** • Set and lighting design **Pablo de la Fuente** • Costume design **Daniel Bagnara** • Technical manager **Karl Heinz Sateler** • Musical composition **Tomás González** • Sound **Rodrigo Leal** • Cast **Ignacia Atenas, Alemendra Menichetti, Paula Castro, Daniela López, Angelina Miglietta, Matilde Morgado, Constanza Poloni, Rafaela Ramírez, Arwen Vásquez** • Production **GAM (Centro Cultural Gabriela Mistral)** • Co-production **Teatro La Re-sentida** • Premiere August 2018, Centro Cultural Gabriela Mistral, Santiago, Chile.

Suitable for audiences 13+

CHILE

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DANCE

PREMIERE

HALL B

ZITA Dance Company – Iris Karayan

A Dance as a Dance

How is movement conveyed through the body? And how do we perceive time and especially the present through dancing? Drawing on archive material about the body and dance, Iris Karayan (Aerowaves Artist 2020) examines the various ways in which movement can be registered on the body, as well as exploring dance as an exercise of perception and attention span. In her new piece, she creates a dance environment replete with alternating, dynamic images, actions and gestures. Focusing on the dancers' movement, this performance aims to showcase the expression and emotion at the heart of dancing.

Concept - Choreography **Iris Karayan** • Music **Nikos Veliotis** • Visual collaborator **Yorgos Maraziotis** • Research collaborator **Betina Panagiotara** • Lighting design **Elisavet Moraki** • Performers **Ioanna Paraskevopoulou, Martha Pasakopoulou, Nefeli Asteriou, Maria Vourou** • Production manager **ZITA** • Co-production **Athens & Epidaurus Festival** • Subsidised by the Hellenic Ministry of Culture & Sports

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DANCE

PREMIERE

HALL E

Sofia Mavragani

Mouth

Three bodies and three voices jointly create a polyphonic performance, a choreographic race of sorts guided by two human features: voices and mouths. Talking, laughing, kissing, singing, shouting, whispering, silent mouths.

Sofia Mavragani (Aerowaves Artist 2019) continues her research on the musical qualities of bodies. The vocal material is processed live through the use of sound multimedia. A choreography emerges in which dance, theatre and music highlight voice as a structural, integral aspect of physical expression, in collaboration with musician Martha Mavroidi.

Choreographer - Creator **Sofia Mavragani** • Performers - Co-creators **Cecil Mikroutsikou, Antigone Fryda, Chara Kotsali** • Vocal material - Vocal arrangement **Martha Mavroidi** • Live processing of musical and vocal material **Thanos Polymeneas-Liontirs** • Set and costume design **Paris Mexis** • Lighting design **Vassilis Klotsofiras** • Dramaturgy **Paraskevi Tektonidou** • Production manager **Fingersix/Athens** • Supported by **neimënster** • Production **Fingersix/Athens, Athens & Epidaurus Festival** • Subsidised by the **Hellenic Ministry of Culture & Sports**

Creative workshop for children by the Fingersix company

For children 9 to 11

Max. number of participants: 10

Registrations: seminars@greekfestival.gr

Participation free of charge on a first-come, first-served basis

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DANCE

PREMIERE

HALL B

Danae & Dionysios

Free at Last

Mystical imagery; dark atmosphere; Greek tradition deconstructed and linked with the present. An original choreography inspired by the legendary Dance of Zalongos. Two young choreographers carry the emotionally charged 'last dance' on the stage, conveying the movement towards the brink of the abyss. Bodies turn into earth, nourishing in turn what once nourished them. From the ground to the sky; from the roots to the blooming flowers; from the end to the beginning; from the beginning to the end: the endless cycle of life, death and rebirth.

Following a series of notable international collaborations, including with Akram Khan's dance company, Dionysios Alamanos and Danae Dimitriadi, recipients of the XL Production Award at the Rotterdam International Duet Choreography Competition, make their Athens Festival debut. *Free at Last* is a performance about tradition being passed down from generation to generation, featuring original music and choreography inspired by traditional dances, Greek and foreign alike; a performance that vividly brings to life the creatures of the natural world.

Concept - Choreography **Danae & Dionysios** • Music composition **Constantine Skourlis** • Costume design **Danae Grimopoulou** • Lighting design **Jorg Schellekens**

• Performers **Pauline de Laet, Livia Petillo, Ioulia Zacharaki, Danae Dimitriadi, Irimi Daskalaki, Dafni Antoniadou** • Supported by **Theater Rotterdam Productiehuis** • Production manager **Delta Pi**

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DANCE

PREMIERE

HALL H

ki omOs kineitai

9.25

Four men and four women travel together and share a revelatory experience. Those who will make it to the final destination will find themselves completely different, transformed even. The dancers use props to perform acrobatics while fighting against time. The notion of time itself is blurred and altered.

The popular dance company **ki omOs kineitai** combines acrobatics, contemporary dance, circus and theatre. Having a successful career with productions at many important stages across Greece under its belt, the company performs at the Athens Festival for the second time in its history. As well as featuring eight dancers, this allegory will include three musicians performing original music live on stage.

Concept - Choreography **Christina Sougioultzi, Camilo Bentancor, Hermes Malkotsis** • Original music **Kleon Antoniou, Peter Jacques and the company** • Set design **Camilo Bentancor, Angeles Mirra** • Set construction **Camilo Bentancor** • Costume design **Angeliki Manesi, Reggina Gkika** • Lighting design - Video **Maria Athanasopoulou** • Sound engineer **Federico Bustamante** • Assistant choreographer **Evangelia Hamilothori** • Visuals **Myrto Altani** • Performers **Camilo Bentancor, Nontas Damopoulos, Anastasis Charachanidis, Antigoni Linardou, Hermes Malkotsis, Aggeliki Merentiti, Ioanna Paraskevopoulou, Christina Sougioultzi, Chronis Tomboris** • Musicians on stage **Kleon Antoniou, Peter Jacques, Giorgos**

Amentas • Subsidised by the **Hellenic Ministry of Culture and Sports** • Production manager **Delta Pi**

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DANCE

HALL H

Maguy Marin

Ligne de crête

Impressive sets alluding to a modern, corporate office, with countless props on stage. In the background, the constant sound of a photocopier and six dancers desperately trying to move. Maguy Marin's new production problematises today's consumerist world. Beloved by Greek audiences, the celebrated French choreographer, over a highly successful career spanning 30 years, pursues a form of art that has the potential to rouse people. Her latest work, featured in this year's Athens Festival, is a form of protest employing words, images and dance in an attempt to make us reconsider where our true desires lie.

Artistic direction - Concept **Maguy Marin** • Lighting design **Alexandre Béneteau** • Costume design **Nelly Geyres** • Set design **Albin Chavignon, Balyam Ballabeni, Charlie Aubry** • Sound **Charlie Aubry** • Performers **Ulises Alvarez, Françoise Leick, Louise Mariotte, Cathy Polo, Ennio Sammarco, Marcelo Sepulveda** • Co-production **Biennale de la Danse de Lyon, Théâtre de la Ville - Paris, Théâtre Gérard Philipe - Centre dramatique national de Saint-Denis, La Briqueterie-CDCN du Val-de-Marne, Ville de Fontenay-sous-Bois, théâtre Garonne, scène européenne – Toulouse, ThéâtredelaCité - CDN Toulouse Occitanie, La Place de la Danse - CDCN Toulouse - Occitanie, Compagnie Maguy Marin**, with the support of **Conseil Départemental du Val de Marne** for their help in making this performance • Co-production of the video work **Biennale de la danse, Fabien Plasson 2018**

FRANCE

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DANCE / LAYERS OF STREET**INTRODUCING TO GREECE**

HALL H

La Veronal – Marcos Morau*Pasionaria*

What do we mean by the word ‘progress’ nowadays? Perhaps unhealthy detachment and increasing emotional isolation? *Pasionaria* means a planet without passion. An imaginary, dystopian world, imitating the human world, whose inhabitants move like robots or statues, seemingly oblivious to any feeling. Award-winning Spanish choreographer Marcos Morau and his company La Veronal create a politically charged dance performance with a strong theatrical quality and an idiosyncratic choreographic style drawing inspiration from hip hop, popping and animation. Stasis and movement; joy and pain; love and death: the dichotomies of life represented through images that will haunt spectators long after the performance.

Concept - Artistic direction - Choreography **Marcos Morau** • Assistant choreographer **Lorena Nogal** • Artistic - dramaturgical adviser **Roberto Fratini, Celso Giménez** • Set design **Max Glaenzel** • Costume design **Silvia Delagneau** • Sphere costumes **Goretti Puente** • Masks - Props **GADGET Efectos Especiales** • Helmets **Ricardo Vergne** • Protheses **Martí Doy** • Costume construction **María Carmen Soriano** • Footwear **Natalio Martín** • Sound design **Juan Cristóbal Saavedra** • Video design **Joan Rodon, Esterina Zarrillo** • Lighting design - Technical direction **Bernat Jansà** • Technical assistance - SFX **David Pascual** • Repetition **Estela Merlos** • Co-creators - Performers **Àngela Boix, Jon López, Ariadna Montfort, Richard Mascherin, Lorena Nogal, Shay Partush, Marina Rodríguez, Sau-Ching Wong** • Executive production **Juan Manuel Gil Galindo, Cristina Goñi Adot** • Co-production **Tanz im August / HAU Hebbel am Ufer**

Berlin, Teatros del Canal Madrid, Théâtre National de Chaillot Paris, Les Théâtres de la Ville de Luxembourg, Sadler's Wells London, Temporada Alta – Festival de Tardor de Catalunya Girona, Grec 2018 Festival de Barcelona – Institut de Cultura Ajuntament de Barcelona, Oriente Occidente Dance Festival Rovereto • In collaboration with El Graner Centre de Creació, Mercat de les Flors Barcelona • Supported by INAEM – Ministerio de Educación Cultura y Deporte de España, ICEC – Departament de Cultura de la Generalitat de Catalunya • With the support of Institut Ramon Llull and Instituto Cervantes

SPAIN

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DANCE

INTRODUCING TO GREECE

HALL H

Alexandra Waierstall

ANNA³. The Worlds of Infinite Shifts

Three exceptionally skilful dancers, bound only by human limits, embody powerful velocity or extreme physical slowness. They cross the space around them full of both uncertainty and courage, celebrating the freedom of physical expression. They appear and disappear, hold tight and let go.

Born in Britain, raised in Cyprus and currently based in Germany, acclaimed choreographer Alexandra Waierstall conjures natural landscapes of the past and the present, archaeology and utopia, in collaboration with famous composer and pianist HAUSCHKA and French lighting designer Caty Olive. Bodies become sites of reflection, connectedness and resistance, as expressed through an electrifying female dance trio.

Choreography - Concept **Alexandra Waierstall** • Composition **Volker Bertelmann / HAUSCHKA** • Choreographic collaboration **Harry Koushos** • Artistic collaboration

Marianna Christofides • Lighting design **Caty Olive** • Technical manager **Niko Moddenborg** • Costume and set design **Alexandra Waierstall, Horst Weierstall** • Collaboration in costumes **Lucia Vonrhein** • Performers **Anna Pehrsson, Karolina Szymura, Ying Yun Chen** • Management **Judith Jaeger** • Production **Alexandra Waierstall** • Co-production **Beethovenfest Bonn, Bundeskunsthalle Bonn, tanzhaus nrw, Dancegate Lefkosia Zypern** • Support **Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen, Kulturamt der Landeshauptstadt Düsseldorf, Kunststiftung NRW** • Support **Discovery Artist 2017-2019** at **Pavilion Dance South West, Bournemouth England**

GERMANY

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DANCE

HALL H

Lia Rodrigues

Fúria

The human body, when in a state of mania or ‘fury’, can become ecstatic, wildly celebrate, but also be driven to the most violent rebellion imaginable. Sex; violence; pain; revolution; defeat; war: Lia Rodrigues’ nine dancers explore fundamental human needs in a highly precise choreography where contemporary dance meets Brazilian tradition. Performers and audiences alike are transported by the music to a breathtaking, trancelike finale.

Based in Brazil for the last several years, Lia Rodrigues, originally renowned as a dancer in Maguy Marin’s company, has founded a school for young dancers in the largest favela of Rio de Janeiro. Her ‘militant’ pieces, at the crossroads of performance, plastic arts and dance, employ a choreographic style charged with the energy and urgency of a true manifesto.

Creation **Lia Rodrigues** • Dramaturgy **Silvia Soter** • Lighting design **Nicolas Boudier** • Artistic collaboration **Sammi Landweer** • Assistant to the creator **Amalia**

Lima • Music Kanak – New Caledonia (excerpts of traditional songs and dances) • Danced and created in close collaboration by **Leonardo Nunes, Felipe Vian, Clara Cavalcante, Carolina Repetto, Valentina Fittipaldi, Andrey Silva, Karoll Silva, Larissa Lima, Ricardo Xavier** • Production **Chaillot – Théâtre national de la Danse** supported by **Fondation d’entreprise Hermès** as part of the programme **New Settings – le Festival d’Automne -- le Centquatre Paris – le MA scène-nationale, Pays de Montbéliard, le Künstlerhaus Mousonturm Frankfurt am Main, dans le cadre du festival “Frankfurter Position 2019” – an initiative of BHF-Bank-Stiftung” Les Hivernales-CNDC, - le Kunstenfestivaldesarts (Brussels) le Teatro Municipal do Porto /Festival DDD - dias de dança , Theater Freiburg (Germany), Muffatwerk München, Lia Rodrigues Companhia de Danças** with the support of **Redes da Maré and Centro de Artes da Maré** • Thanks **Zeca Assumpção, Inês Assumpção, Alexandre Seabra, Mendel** • Lia Rodrigues is an associate artist of Chaillot – Théâtre national de la Danse et au Centquatre Paris

BRAZIL

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DANCE

INTRODUCING TO GREECE

HALL D

L-E-V - Sharon Eyal - Gai Behar

Chapter 3: The Brutal Journey of the Heart

Life sometimes heals the wounds of love in the most unexpected ways. This is the premise behind *The Brutal Journey of the Heart*, created by acclaimed Israeli choreographer Sharon Eyal, together with her longtime collaborator Gai Behar. The joie de vivre is restored in dance through pulsating, humorous and sensual movements in this production, the third part of a trilogy on love by the L-E-V- dance company (*lev* is Hebrew for *heart*). Flawlessly performed, explosive body swirls, ballet references and ironic voguing moves are infused with a live mixed soundscape by Ori

Lichtik, drummer, DJ and music arranger of the Israeli techno scene. The intricate costumes of Maria Grazia Chiuri, fashion designer and current creative director at Dior, evoke a full-body tattoo aesthetic, further reinforcing the dreamlike, sensual atmosphere. A journey which brings Sharon Eyal's love trilogy to a close in a hopeful and almost therapeutic manner; a performance that has met with enthusiasm around the world.

Creator **Sharon Eyal** • Co-creator **Gai Behar** • Music **Ori Lichtik** • Costume design **Maria Grazia Chiuri - Christian Dior Couture** • Lighting design **Alon Cohen** • Performers **Mariko Kakizaki, Guido Dutlih, Clyde Emmanuel Archer, Gon Biran, Keren Lurie Pardes, Daniel Norgren Jensen, Rebecca Hytting, Darren Devaney, Alice Godfrey** • Rehearsal manager **Leo Lerus** • Tour manager **Roy Bedarshi** • Co-production **Sadler's Wells, Ruhrtriennale, Christian Dior Couture, Julidans, Montpellier Danse, Torinodanza Festival, Chapel Hill, Bold Tendencies, Young Turks** • World premiere September 2019, Ruhrtriennale 2019 - Festival der Künste

ISRAEL

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DANCE

INTERNATIONAL CO-PRODUCTION

HALL H

Koen Augustijnen & Rosalba Torres Guerrero / Siamese Cie

Lamenta

One August night, in Kastania village, near Ioannina, famous Belgian choreographer Koen Augustijnen had an almost transcendental experience, when he heard a band of young musicians combining traditional Epirus music with modern sounds. Intrigued by the hypnotic beats of the percussive, Augustijnen, along with Rosalba Torres Guerrero, the other half of the choreographic duo Siamese Cie, decided to create a

performance inspired by the traditional *moiroloi* (laments) of Epirus, transferring the power of laments onto the area of contemporary dance.

In an era in which mourning rituals have no place in Western societies, where death is repressed as much as possible, the duo was fascinated by the power of expression and healing properties of this unique genre. Nine Greek contemporary dancers with a background in traditional dance, along with Greek and international musicians, join forces with Siamese Cie in order to explore *moiroloi* from a modern perspective as a jumping-off point for a series of questions: To what extent is traditional dance permeable to other influences? How do we relate to the past and tradition? How can traditional dance be represented on stage today in a way accessible to modern audiences and from an intercultural perspective?

As in the case of *moiroloi*, transcribing tradition on contemporary dance means letting go: something must be lost forever or change form in order for a new dance vocabulary to emerge.

Concept - Choreography **Koen Augustijnen, Rosalba Torres Guerrero** • Dancers **Lamprini Gkolia, Christiana Kosiari, Konstantinos Chairetis, Petrina Giannakou, Dafni Stathatou, Athina Kyrousi, Taxiarchis Vasilakos, Alexandros Stavropoulos, Spyridon Christakis** • Musical artistic direction **Xanthoula Dakovanou** • Musicians **Magic Malik, flute, vocals, Nikos Filippidis, clarinet, Kleon Antoniou, electric guitar, vocals, Solis Barkis, percussion, Dimitris Brendas, clarinet, kaval, Xanthoula Dakovanou, vocals, Lefkothea Filippidi, vocals, Kostas Filippidis, luth, Stefanos Filos, violin, Avgerini Gatsi, vocals, Panagiotis Katsikiotis (drums), Dimitris Katsoulis, violin, Ourania Lampropoulou, santouri, Antonis Maratos, electric bass, contrabass, Alexandros Rizopoulos, percussion, vocals, Thanassis Tzinas, vocals** • Recordings at Studio Syn ENA - Athens by **Giorgos Korres** • Musical production by **MOUSA, Athens (GR)** • Recordings and mixing at **DGP Studio - Oostende by Sam Serruys** • Dramaturgy **Georgina Kakoudaki, Guy Cools** • Costume design **Peggy Housset** • Lighting design **Begoña Garcia Navas** • Sound - Technical direction **Claire Thiebault-Besombes** • General management **Herwig Onghena** • Production and tour management **Nicole Petit** • Distribution **ART HAPPENS – Sarah De Ganck I** • Production **Siamese Cie - Koen Augustijnen & Rosalba Torres Guerrero** • Co-production **Athens & Epidaurus Festival, Duncan Dance Research Center Athens, Festival d'Avignon,**

La Comédie de Clermont-Ferrand - scène nationale, Les Théâtres de la Ville de Luxembourg, La Villette Paris, Charleroi Danse, Arsenal Cité musicale-Metz, Le Manège - Scène nationale Maubeuge, Théâtre Paul Eluard (TPE) Bezons - scène conventionnée d'intérêt national/art et création - danse, Le Maillon Strasbourg, POLE-SUD - Centre de Développement Chorégraphique National Strasbourg, Ruhrfestspiele Recklinghausen & MARS Mons Arts de la Scène

Siamese Cie is supported by the City of Ghent and Belgian Tax Shelter.

BELGIUM

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DANCE / LAYERS OF STREET

INTRODUCING TO GREECE

PLATEA

Compagnie Dyptik

D-Construction

A huge, cage-like, metal scaffolding, at once protecting and restricting dancers, will be set up at the Peiraios 260 Platea as a stage for the avant-garde spectacle of the French dance company Dyptik. This electrifying performance draws on hip hop and break dance as a way of expressing rebelliousness, rage and pain, escape and the freedom/restraint binary. Six French dancers with a background in street dance will embark on a journey with aspects of improvisation to the sounds of Arabic music infused with modern beats. Audiences will also be given the opportunity to participate. Social issues such as ethnic origin, the state of being a refugee and immigration to the Western world will take centre stage.

Compagnie Dyptik believes that minds and emotions can be set free through the body. Street dance becomes theatre dance, while individual artistry turns into collective expression.

Artistic direction **Souhail Marchiche, Mehdi Meghari** • Choreography **Mehdi Meghari** • Sound designer **Patrick De Oliveira** • Lighting engineer **Richard Gratas** • Set design **Bertrand Nodet** • Performers **Katia Lharaig, Émilie Tarpin-Lyonnet, Elias Ardoin, Evan Greenaway, Samir El Fatoumi, Yohann Daher** • Co-production **Compagnie Dyptik, CNAR l'Abattoir / Chalon-sur-Saône, Quelques p'Arts... Centre National des Arts de la Rue - Scène Rhône-Alpes / Boulieu-lès-Annonay, Groupe des 20 Auvergne - Rhône-Alpes, Centre culturel de La Ricamarie, Le Tobbogan - Scène conventionnée Plateau pour la danse / Décines** • Partners **Conseil Départemental de la Loire, Ville de St Etienne, ADAMI, SPEDIDAM, Théâtre de Tardy (Saint-Etienne), École nationale du cirque de Shems'y (Rabat, Maroc), les villes du Chambon-Feugerolles, l'Horme, St Chamond et St Hilaire de Riez**

The Compagnie Dyptik is subsidised by the DRAC and Région Rhône-Alpes-Auvergne and the City of Saint-Étienne.

FRANCE

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DANCE / LAYERS OF STREET

HALL B

ATHENS FESTIVAL URBAN DANCE CONTEST

20/6 Break Dance Battle

21/6 All Style Battle

Dancers training in streets, dance halls, squares and pavilions. Each of them develops a unique personal style. Three rounds, thirty seconds. The first dancer begins. The second dancer responds to the challenge. They take turns asking and responding. The music, unknown to the contestants, is decided by a DJ. Victory is the goal.

For the first time in its history, the Athens Festival includes a break dance and hip hop battle in its official programme. These contests originated in USA in the late 1970s. They were often a way for ghetto gangs to settle their differences. The battles culture first came to Greece in the 1990s.

In unofficial 'street' contests, winners are decided by the audience by voice vote or show of hands. In official contests, a group of judges, usually consisting of established street dancers, decides the winners on the basis of their personal style, authenticity, technique and musical quality. Following the winner's declaration, the two contestants hug; a culmination of the battle that unites contestants instead of dividing them.

The Athens Festival battles will be split into two categories, featuring both Greek and international dancers, as well as renowned judges. On the first day (20 June), category is Break 1vs1, in which only individual break dancers are qualified to participate. On the second day (21 June), category is All Style Hip Hop 2vs2, in which pairs of different styles (hip hop, break, popping, locking) will compete against each other. The qualifying rounds, closed to the public, will start at 14:00, while the finals, open to the public, will begin at 18:00. The winner of each evening will receive a prize of 1,000 euros.

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MUSIC

INTRODUCING TO GREECE

HALL H

Hildur Guðnadóttir

with Chris Watson and Sam Slater

Chernobyl Live

This year's Peiraios 260 programme draws to a close with a huge surprise. Having won numerous accolades for her soundtrack in Todd Philips' *Joker* (Academy Award,

BAFTA, Critics' Choice Movie Award, Golden Globe), Hildur Guðnadóttir has also haunted viewers with her original music for HBO's award-winning TV series *Chernobyl*, which also won her a Grammy award. The Icelandic musician and composer recorded the soundtrack for *Chernobyl* at the decommissioned Ignalina Nuclear Power Plant in Lithuania, where she and her collaborators Chris Watson and Sam Slater studied and utilised the acoustic possibilities of the plant with its area of 600 meters, incorporating machine sounds, natural instruments, electronics and, occasionally, the composer's own voice. Now, Hildur Guðnadóttir invites Athenian audiences to enjoy the music of *Chernobyl* live, in another defunct factory at Peiraios 260, recreating her unique, atmospheric soundscapes.

Composition - Vocals **Hildur Guðnadóttir** • Electronics **Chris Watson, Sam Slater**
 • Lighting design **Theresa Baumgartner** • Sound spatialisation **Francesco Donadello** • In collaboration with **Heretic**

ICELAND

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Chronotopia

Electronic and experimental music week

In collaboration with CTM Festival and Goethe-Institut Athen

Peiraios 260, a home for Athens Festival's avant-garde productions, is both a living testament to the history of the city and a meeting point for different groups, fostering dialogue between new artistic and social developments. With that in mind, this year's Athens Festival programme highlights electronic music and its many connections with research through the multi-faceted *Chronotopia* project. Following its brief debut last year at the Goethe-Institut Athens, *Chronotopia* returns in 2020 with an expanded edition, held for the first time at Peiraios 260. The event kicks off an exciting collaboration between the Athens Festival, Goethe-Institut Athens, and CTM Festival.

An internationally established festival aiming to highlight contemporary experimental, digital, and electronic music, CTM has been consistently hailed as one

of the pioneering festivals of its kind, embracing a rich variety of artistic activities across the whole spectrum of club and sound culture for the last 21 years. Staying true to its roots by combining adventurous soundscapes with groundbreaking audiovisual performances, CTM takes place across a number of diverse scenes and venues in Berlin, from massive clubs such as Berghain to more underground venues, giving opportunities to both established and emerging artists to present their work to a varied audience.

Through their explorations of diverse music genres, the artists participating in *Chronotopia* will engage in dialogue with different forms and media, reflecting on issues such as the non-linearity of time and sound. How can one tackle musical heritage through a dynamic relationship that transcends countries and genres? How can certain traditions and legacies remain alive and unscathed by commercialisation, museumisation and instrumentalisation? The six-day *Chronotopia* project encompasses the MusicMakers Hacklab (an interdisciplinary artistic laboratory with a focus on the interplay of sound, performance, science and new technologies), networking events, and informative lectures with Greece-based artists and labels. *Chronotopia* will culminate in a live concert featuring Nene H and Ensemble Basiani, especially commissioned for CTM 2020, following its premiere in Berlin. The Athens Festival will also welcome both Greek and international artists of the electronic music scene for two infectiously energetic club nights.

The Goethe-Institut is the cultural institute of the Federal Republic of Germany with a global reach, encouraging international cultural exchange, seeking to nurture international artistic partnerships, and developing project ideas involving close collaboration between Goethe-Institut and local institutions such as festivals and educational establishments as well as individual directors, musicians, choreographers and others in the performing arts. The Goethe-Institut conveys an up-to-date image of the diversity of music in Germany and initiates dialogue and exchange between artists at home and abroad.

MUSIC / WORKSHOP

PEIRAIOS 260 HALL B

MusicMakers Hacklab

Interdisciplinary performance workshop

An interdisciplinary group of twenty artists, performers, scientists, developers, and experimenters from various areas of research and practice will be invited to participate in the first Athenian edition of the famed MusicMakers HackLab. An integral part of CTM Festival since 2013, the MusicMakers Hacklab provides a unique platform for collaboration, knowledge exchange, and inspiration, allowing practitioners from a range of disciplines to create and play. Together they discover new ways of exploring the past, current, and future potentials that lie in interfacing music with technology and other fields of practice. Each edition of the Hacklab creates a space for collective work and skill sharing, through which participants attempt together what is inconceivable alone. Inspired by the concept of *Chronotopia*, the participants of the Athens Hacklab will be encouraged – and challenged – to experiment with new and old media, forms, and practices to put tradition in dialogue with contemporary knowledge. Their spontaneous collaboration takes place both on- and offstage, culminating in performances of their experimentation in front of a live audience at Hall B of Peiraios 260 on Saturday 4 July at 21:00.

Artists - Facilitators **Peter Kirn** audiovisual artist, technologist, journalist (Berlin), **Manolis Manousakis** composer, sound artist (Athens)

MUSIC / INTRODUCING TO GREECE

PEIRAIOS 260

Nene H & Ensemble Basiani

Chela

How can one weave together two seemingly disparate music styles? Avant-garde techno and polyphonic Georgian singing, an ancient art form that has been orally transmitted through millennia, are rooted in vastly different times and traditions. Beste Aydin, a.k.a. Nene H, is “one of the most exciting new faces on Berlin’s ever-

expanding experimental club circuit” (Crack Magazine). With her Greek debut, Nene H is set to offer her response to this question, in a collaboration with the Ensemble Basiani. The 33-year-old, Istanbul-born, classically trained pianist and composer has also explored experimental sounds over the years. The artist joins forces with the internationally acclaimed choir Ensemble Basiani, or the State Ensemble of Georgian Folk Singing, who have been celebrated for their contributions to the revival of traditional polyphonic Georgian music. Together they will present the new work *Chela*, especially commissioned for CTM Festival 2020.

MUSIC / CLUB NIGHT

PEIRAIOS 260

CTM Club Night I

PERFORMANCE

PEIRAIOS 260 B

MusicMakers Hacklab

MUSIC / CLUB NIGHT

PEIRAIOS 260

CTM Club Night II

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VISUAL ARTS

PEIRAIOS 260

Tassos Vrettos

The Feel. Backstage

A multimedia presentation of *Backstage*, one of the most original research projects of photographer Tassos Vrettos, will have its international premiere at Peiraios 260.

The underground and alternative clubbing scene in Athens, as experienced and captured by the acclaimed artist from 2005 onwards, will be exhibited in a site-specific adults-only installation comprised of photographic prints, numerous screenings, a sound installation and live performances.

Backstage carries us to that largely unseen part in the lives of Greek and international performance artists of clubbing and the BDSM scene, capturing those private moments right before or after their appearances on stage. The material relates to the history of gender activism and body politics, the battles fought for sexual liberation and the right to pleasure and self-determination, as they emerged in the extroverted and economically affluent Athens of the post-Olympics era (2005) to this day. Without adhering to any specific research protocols, but based on his personal relationship with various individuals of that scene (organisers, musicians, performers), Vrettos is composing a remarkable photographic testimony of it, from the pre-crisis era to the present day, spanning multiple anthropological and sociological parameters. The presentation of *Backstage* is part of the broader tribute to Vrettos's 40 years of creation (1979–2019) organised at the invitation of the Benaki Museum in Athens under the general title *The Feel - The Photography of Tassos Vrettos* (20/5–26/7/2020, Benaki Museum, Peiraios 138). The tribute, the specific details of which will be announced in due time, also includes an extensive bilingual publication on Vrettos's body of work, published by the Onassis Foundation.

Curators **Nadja Argyropoulou, Yorgos Tzirtzilakis** • Curation and production assistants **Lydia Antoniou, Sofia Tektonidou** • Audiovisual applications **Makis**

Faros, Antonis Gatzougiannis, Michalis Antonopoulos • Lighting design Nikos Vlasopoulos

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The Commission

A collaboration of the Athens & Epidaurus Festival and Outset.Greece, for the creation of a new work of art at Peiraios 260

Wishing to further emphasise and highlight the potential of the defunct factory of Peiraios 260 as a home for avant-garde visual artists, the Athens & Epidaurus Festival launches The Commission, a two-year collaborative programme with Outset.Greece. As its title suggests, the premise of the programme is a new commission to a curator and an artist, who will create a work of art that will be exhibited at Peiraios 260. More information to be announced.

Curator **Galini Notti**

Outset Contemporary Art Fund is the only international, independent charity pooling donations from patron circles and partners to support new art for the widest possible audiences. The activities of the organisation focus on education, support of new productions and exhibition of contemporary art. Having an international representation network in Europe, the Middle East and South Asia, Outset holds collaborations with private and public institutions. Established in 2012, Outset.Greece supports Greek artists for productions and new art initiatives in Greece and abroad. Outset.Greece is funded by NEON Organisation.

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Takis

*A collaboration between the Athens & Epidaurus Festival
and the Museum of Cycladic Art*

Highlighting the fluidity of art and the often surprising crossovers of diverse art forms, aesthetic genres, contemporary perspectives and tradition is one of the key concepts of the 2020 Athens & Epidaurus Festival programme. The multifaceted tribute to the work of Takis (Panayiotis Vassilakis, 1925 - 2019), held in collaboration with the Museum of Cycladic Art, ideally encapsulates this notion of fluidity, so pertinent to the Festival with its diversity of venues and genres – from theatre to dance to music to performance to visual arts to interdisciplinary research programmes.

Three historic Takis sculptures at the Odeon of Herodes Atticus

In collaboration with the Takis Foundation - Research Center for the Art & the Sciences

Weaving together the energy of magnetic fields, sun and air, clear skies and the magic of sound in his work, Takis has been at the forefront of avant-garde European artists from the 1960s to the present. Three well-known pieces of the artist will be exhibited at the courtyard of the Odeon of Herodes Atticus, in collaboration with the Takis Foundation - Research Center for the Art & the Sciences, inviting visitors to listen closely to this ‘dialogue’ between primal movement, sound and the Attica landscape: *Aeolian* (1984 & 1989) and the imposing *Gong* (1984), which visitors will be able to sound, harking back to those times when the sound of the gong used to mark the beginning of the Odeon performances. A gesture full of meaning, which sheds light to the significance of the Roman Odeon as a ‘total work of art’, largely identified with the Athens Festival.

Two events in the context of the exhibition

TAKIS. Sculptor of Magnetism, Light and Sound

The exhibition *TAKIS. Sculptor of Magnetism, Light and Sound* will be held at the Museum of Cycladic Art from 20 May to 25 October 2020, a co-production with Tate

Modern and MACBA Museu d'Art Contemporani de Barcelona. The exhibition, the last to have been curated with the participation of the late artist, is one of the largest exhibitions on Takis' work internationally, collecting selected works of the artist dating from the 1950s to the early 2000s.

In the context of the exhibition, the Athens Festival and the Museum of Cycladic Art will jointly hold two events at Peiraios 260 aiming to introduce visitors to Takis' creative universe in diverse ways:

CHILDREN ZONE / WORKSHOP

PEIRAIOS 260

TAKIS. Sculptor of Magnetism, Light and Sound - Educational programme

Using Takis' visual universe as a springboard, this original workshop will introduce children from the Municipality of Moschato-Tavros to the work of this pioneering artist. Children will also be able to create their own art pieces, employing idiosyncratic material, such as magnets, iron filings and metal. Participants will discover the phenomenon of magnetism by creating sculptures attracted to magnets, and will also create their own metallic signals (akin to those made by Takis) that will be moving through the use of air. Promoting art and science to younger generations through educational programmes was, after all, one of the artist's major goals and part of his vision.

The children's art pieces will be exhibited at the Museum of Cycladic Art next October.

Planning - Curation **Daphne Kouri, Pavlos Nikolakopoulos, Museum of Cycladic Art**

*The programme is realized with supported by the **E.J. Papadopoulos S.A.** and the Municipality of Tavros-Moschato*

VISUAL ARTS / DISCUSSIONS

PEIRAIOS HALL B

Sound meditations inspired by Takis' work

Open discussion & Live performances

*Even if I design many aspects of a piece while making it,
I always leave room to chance.
From the moment the instrument is set into motion,
the instrument itself becomes a subject with agency.*
Takis

In May 2020, four Greek musicians active in contemporary electronic music and electronics will come into dialogue with the pioneering sound sculptures of the exhibition *TAKIS. Sculptor of Magnetism, Light and Sound*, in the process creating their own original compositions. On the 2nd of July, artists and audiences alike will listen to these compositions and discuss about the importance of sound, noise and silence, all of which are key concepts both with regard to Takis' sound sculptures and for modern composers and experimental creative practices. The discussion will be followed by a brief showcase of the musicians.

Concept **Michael Wellen**, Curator of International Art at Tate Modern & curator of the *TAKIS. Sculptor of Magnetism, Light and Sound* exhibition • Artists / speakers **Free piece of tape (Giorgos Axiotis, Efthymis Theodosis), Acte Vide (Danae Stefanou, Yannis Kotsionis)** et al • Production **Athens & Epidaurus Festival – Museum of Cycladic Art**

Realised with the support of the Eurolife ERB Insurance Group, strategic collaborator of the Museum of Cycladic Art

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CINEMA

GARDEN

10TH ATHENS OPEN AIR FILM FESTIVAL

For the sixth consecutive year, the Athens Festival continues its successful collaboration with the Athens Open Air Film Festival, screening two beloved films at the Garden of Peiraios 260. This year film buffs will enjoy *Secrets & Lies* (1996), Mike Leigh's acclaimed film, which won the Palme d'Or and Best Actress Awards at the 1996 Cannes Film Festival. They will also have the opportunity to watch Luchino Visconti's masterpiece *White Nights* (*Le notti bianche*, 1957), an ode to the games of love, with original music by Nino Rota.

30/6 *Secrets & Lies* (1996)

by Mike Leigh

Maurice and his sister, Cynthia have grown apart. Hoping to break the ice, Maurice and his wife decide to invite Cynthia and her daughter, Roxanne, to their home, to celebrate Roxanne's 21st birthday together. However, the silence that falls heavy over this London family will come to a halt and everything that has been seething underneath for years will come to light when Hortense, Cynthia's illegitimate daughter whom she had given up for adoption immediately after she was born, makes an unexpected appearance.

One of the most acclaimed films of modern British cinema, *Secrets & Lies* won the Palme d'Or 1996 and five Academy Award nominations for Best Picture, Best Director, Best Original Screenplay, and Leading and Supporting Actress for Brenda Blethyn and Marianne Jean-Baptiste respectively. The high water-mark in Mike Leigh's career as a director, after having come into his own three years earlier with the powerfully raw *Naked* (1993), *Secrets & Lies* is an exemplary melodrama about family ties and a tragedy with a strong interest in class, dissecting the introverted British disposition in such a thorough manner that few films have done to this day.

Written and directed by **Mike Leigh** • Music **Andrew Dickson** • Cinematography **Dick Pope** • Starring **Brenda Blethyn, Marianne Jean-Baptiste, Timothy Spall, Claire Rushbrook, Phyllis Logan**

UNITED KINGDOM / FRANCE

6/7 *White Nights / Le notti bianche* (1957)

by Luchino Visconti

Late one night, walking in the rainy streets of a coastal Italian town, a lonely young man falls in love with a girl; a love which may go unrequited though, as for over a year now, the girl patiently waits for her beau to make right on his promise and come back. For four days in a row, the two characters overcome their loneliness together. However, shortly before the fourth night comes to an end, reality will rear its head.

In his adaptation of Fyodor Dostoevsky's story of the same title, Visconti creates a mesmerising nocturnal elegy. His heroes are like two lost souls wandering around in a twilight kingdom teeming with desires and possibilities until the break of dawn, when their dreams fade away with the first light only to be rekindled when night falls.

One of the most beautiful literary adaptations for the silver screen ever made, the melancholy *White Nights* capture the fantasy of love in all its chimerical enthusiasm by making a genuinely romantic statements: Faith to the ideal of love is, after all, more powerful than love itself.

Directed by **Luchino Visconti** • Written by **Suso Cecchi d'Amico, Luchino Visconti** • Cinematography **Giuseppe Rotunno** • Music by **Nino Rota** Starring **Maria Schell, Marcello Mastroianni, Jean Marais, Clara Calamai, Dirk Sanders**

ITALY / FRANCE

Symposium

HALL E

The Epidaurus Festival in the 21st Century: Promises, Challenges, Deadlocks

Symposium in collaboration with the Hellenic Association of Theatre and Performing Arts Critics

In an era defined by micro-narratives, how does one tackle the Epidaurus grand narrative? What does the Epidaurus Festival stand for in a rich history spanning 65 years? How would we like the Festival to face up to the challenges of the 21st century? Should we preserve or revise its philosophy and identity, and up to which point? If we opt for revision, are there any limits to it? Who should set these limits and under what rationale?

These are only a few of the questions that the word 'Epidaurus' poses to theatre professionals; questions which remain largely unanswered, even though they have been baffling us for years. This year's symposium, held for the fourth consecutive year in collaboration with the Hellenic Association of Theatre and Performing Arts Critics, will tackle these hotly debated issues, featuring guest lecturers from the entire range of performing arts, in order to cover all the aspects of a complex issue that has not just artistic but also ideological, financial and even national implications.

EXTRA MUROS

DANCE / LAYERS OF STREET

PREMIERE

NEIGHBOURHOODS OF ATHENS

PEIRAIOS 260

IMA – Andi Xhuma

Construction Site

Five dancers create a street performance, around dusk, in the neighbourhoods of Athens. A type of dance that is originated in the street, worked upon on the dance studio and then deconstructed, only to return to the streets where it was originally born.

From Monastiraki square to Omonia square to the industrial complex of Peiraios 260 and the city suburbs, Athens uses the language of hip hop and breakdance to engage in dialogue with other metropolitan centres around the world. Andi Xhuma creates a dance performance amidst scaffolding, ladders, ceiling brushes and building material. Using a microphone and Rebetiko-inspired music, Xhuma draws on hip hop and breakdance to create a choreography focusing on the similarities between American street culture and Greek folk tradition. The initial concept evolves into a more contemporary choreography, with a re-imagined structure, musical and movement quality, and becomes a complete performance with its own themes and dramaturgy. A performance that promotes the Festival's opening to hip hop culture and to a more youthful audience.

MUSIC
PREMIERE

“CHARAMA” COURTYARD, KAISARIANI

Christina Maxouri

Sotiria’s Songs

Delivered in a subtle, unadorned, authentic manner. A wooden stage, one voice, four musicians, two bouzouki, one guitar, one accordion. Songs written by Tsitsanis, Papaioannou, Kaldaras, Savvopoulos, Moutsis, Andriopoulos and Lagios. Songs immortalised by Sotiria Bellou’s metallic, raspy voice, now coming alive in Christina Maxouri’s wonderfully understated performance.

Small stories of the past pop up in between the songs. Short incidents from Bellou’s life are presented to the audience, not in the form of a biography but as free associations. Funny, unusual anecdotes of her life in her own words, and in others’ words. A moving journey through the life and times of the ‘mistress of Rebetiko’; a look back and a tribute that brings us in touch with our common roots.

Concept - Texts **Dimitris Chaliotis** • Artistic supervision **Dimitris Chaliotis, Christina Maxouri** • Set design **Sotiris Melanos** • Lighting design **Nikos Vlasopoulos** • Sound engineer **Yiannis Paxevanis** • Photos **Marili Zarkou** • Performer **Christina Maxouri** • Music **Vassilis Korakakis** *bouzouki, vocals*, **Dimitris Koufogiorgios** *bouzouki*, **Vasilis Prodromou** *guitar, vocals*, **Dimitris Koustas** *accordion* • Production manager **Marianthi Bairaktari** • Executive producer **Katerina Berdeka** - **MeWe Theatre Company** • Support **Municipality of Kaisariani**

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THEATRE / ANCIENT DRAMA REVISITED

PREMIERE

‘TO ARCHONTIKO’ CAFÉ

Simos Kakalas

Ajax

by Sophocles

Raging, he sweeps the battlefield, slaying his enemies. In the end, what remains at his bloody feet is but a herd of dead sheep.

Sophocles’ *Ajax*, a personification of the frustrated male, is reimagined by Simos Kakalas in a setting traditionally identified with masculinity: a *kafenio*, a traditional Greek café. Aptly enough for a place haunted by many generations of masculine show-offs and showdowns, the *kafenio* will become a theatre stage for a stellar cast of performers breathing life into Sophocles’ tragedy. A choral poem about the world and its ever-changing values, this play is dedicated to the prototypical outsider, the socially isolated Ajax, who is doomed to extinction and faced with madness. His only consolation is art and the tragic poet who uses his language to defend the befuddled warrior.

Translated by **Nikos Panagiotopoulos** • Directed by **Simos Kakalas** • Set design **Giannis Katranitsas** • Costume design **Claire Bracewell** • Lighting design **Panagiotis Lampis** • Mask construction **Martha Foka** • Assistant director **Dimitris Kalakides** • Cast (in alphabetical order) **Anthi Efstratiadou, Simos Kakalas, Kimonas Kouris, Konstantinos Kouris, Giorgos Papageorgiou, Michalis Syriopoulos** • Executive producers **POLYPLANITY Productions / Yolanda Markopoulou & Vicky Strataki**

Φεστιβάλ Αθηνών & Επιδαύρου
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20
20

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ODEON OF HERODES ATTICUS

All shows start at 21:00

MUSIC / DANCE

INTERNATIONAL COLLABORATION

PREMIERE

Opera Ballet Vlaanderen – les ballets C de la B – Alain Platel – Marc Piollet –

Athens State Orchestra

C(H)ŒURS 2020

Dance set to the music of Verdi and Wagner

Every new production of the Belgian dance company les ballets C de la B and Alain Platel is a truly unmissable event. Those lucky enough to have attended the 2012 premiere of *C(H)ŒURS* in Madrid remember an explosive production and a brilliant example of crowd management set to music by Verdi and Wagner. Eight years later, Platel returns with a new, updated version of this performance.

The Chorus and Orchestra of Opera Ballet Vlaanderen will join the dancers of les ballets C de la B on the Odeon stage, jointly comprising an impressively big group of artists. *C(H)ŒURS 2020* once again focuses on crowd dynamics, revealing the beauty and power of the crowd and exploring the relationship between individual and society, the fine line between passion and conventions in today's world.

Music: G. Verdi, Dies irae & Tuba mirum, *Messa da Requiem* - R. Wagner, Prelude Act 1, *Lohengrin* & Pilgechor, *Tannhäuser* - Verdi, Dies irae (repeat) - R. Wagner, Wach auf!, *Die Meistersinger von Nürnberg* – G. Verdi, Va, pensiero, *Nabucco* - R. Wagner, Heil! König Heinrich! Heil!, *Lohengrin* (Act 3, Scene 3) & Prelude Act 3, *Meistersinger von Nürnberg* – G. Verdi, Patria oppressa, *Macbeth* - R. Wagner, O du, mein holder Abendstern, *Tannhäuser* (historical recording) – G. Verdi, Prelude Act 3, *La traviata*, Libera me (excerpt), *Messa da Requiem* & Prelude Act 1, *La traviata*

Musical adaptation - Soundscapes **Steven Prengels** • Conductor **Marc Piollet** • Concept - Directing - Set design **Alain Platel** • Assistant to the director **Romain Guion** • Repetition **Romain Guion, Oscar Ramos** • Assistant choreographers **Bérengère Bodin, Quan Bui Ngoc** • Dramaturgy **Hildegard De Vuyst** • Musical dramaturgy **Jan Vandenhouwe** • Costume design **Dorine Demuynck** • Lighting design **Carlo Bourguignon** • Sound design **Bartold Uyttersprot** • Chorus master **Jan Schweiger** • Performers **Reisha Adams** *soprano*, the orchestra of **Symfonisch Orkest Opera Ballet Vlaanderen** and the **Athens State Orchestra**, the chorus of **Koor Opera Ballet Vlaanderen** and the dancers - co-creators **Zoë Ashe Browne, Viktor Banka, Bérengère Bodin, Quan Bui Ngoc, Jliet Burnett, Morgana Cappellari, Misako Kato, Joseph Kudra, Morgan Lugo, Aaron Shaw, Laura Walravens, Shelby Williams, Lateef Williams** and children • Production **Opera Ballet Vlaanderen** • Collaboration **les ballets C de la B** • Co-production **Opéra de Lille, Athens & Epidaurus Festival** • Supported by **City of Ghent, Flemish Authorities and Belgian Tax Shelter** • Thanks to **Gerard Mortier, Ghent volunteers, Isnelle da Silveira, Laure Adler, Dimitri Clément, Kito**

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OPERA

PREMIERE

Greek National Opera – Philippe Auguin – Katerina Evangelatos

Rigoletto

by Giuseppe Verdi

The first Greek National Opera production in this year's Athens Festival programme is a performance of Giuseppe Verdi's dark masterpiece *Rigoletto*.

Since its premiere in Venice in 1851 and to this day, *Rigoletto* has been applauded by thousands of spectators around the world and is justly considered one of the most popular operas of all time. *Rigoletto* marks a new turn in Verdi's career as a composer. An opera with a clear agenda and a strongly experimental quality, it goes

back and forth between musical and dramatic scenes in a way that ensures a fast-paced plot.

Katerina Evangelatos, current Artistic Director of the Athens & Epidaurus Festival, will give her own spin to this beloved opera, which marks her second collaboration with the Greek National Opera. Internationally acclaimed, major Greek baritone Dimitri Platanias portrays the title role, while distinguished Greek soprano Christina Poulitsi portrays Gilda. The two performers are joined on the stage by one of the greatest tenors of our age, Matthew Polenzani, who recently played the role of the Count in a performance at New York's Metropolitan Opera. Conducted by the world-renowned conductor Philippe Auguin.

Conductor **Philippe Auguin** (Resident artist 2019/20) • Directed by **Katerina Evangelatos** • Set design **Eva Manidaki** • Costume design TBA • Lighting design **Eleftheria Deko** • Movement - Choreography TBA • Chorus master **Agathangelos Georgakatos** • Cast **Matthew Polenzani** (Duke of Mantua), **Dimitri Platanias** (Rigoletto), **Christina Poulitsi** (Gilda), **Petros Magoulas** (Sparafucile), **Elena Maximova** (Maddalena), **Violetta Lousta** (Giovanna), **Yannis Selitsaniotis** (Count Monterone), **Nikos Kotenidis** (Marullo), **Christos Kechris** (Matteo Borsa), **George Mattheakakis** (Count Ceprano), **Diamandi Kritsotaki** (Countess Ceprano), **Dionysis Tsantinis** (Jailer) • Featuring the **Orchestra** and **Chorus** of the Greek National Opera

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OPERA

Greek National Opera – Pier Giorgio Morandi – Hugo de Ana

Tosca

by Giacomo Puccini

Tosca: An opera diva madly in love with her lover and pathologically jealous of him.
 Scarpia: A ruthless man who wields absolute power and is aroused by his victims' suffering. The triangle is complete with Mario Cavaradossi, the pure, patriotic artist, who will meet an untimely death. Not because of his ideals, but because Tosca is

under his spell – and Scarpia lusts after her. Scarpia’s traps are well-set: nobody will escape.

Giacomo Puccini’s captivating music underscores the mad passions at the heart of this suspenseful story. Premiered in 2012, this breathtaking production of *Tosca* by celebrated Argentinean director Hugo de Ana is fascinating, dramatic and faithful to the composer’s vision, and comes complete with impressive sets and costumes. The cast includes internationally acclaimed opera singers, such as Anna Pirozzi, Cella Costea, Riccardo Massi, Giorgio Berrugi, Dimitri Plataniias and Ambrogio Maestri, under the baton of prominent Italian conductor Pier Giorgio Morandi.

Conductor **Pier Giorgio Morandi** • Directing - Set design - Costume design **Hugo de Ana** • Projections **Ideogamma S.R.L.** – **Sergio Metalli** • Lighting design TBA • Chorus master **Agathangelos Georgakatos** • Children’s chorus master **Konstantina Pitsiakou** • Cast **Anna Pirozzi** (Floria Tosca) (26, 29/7), **Cellia Costea** (28, 31/7), **Riccardo Massi** (26, 29/7), **Giorgio Berrugi** (28, 31/7) (Mario Cavaradossi), **Dimitri Plataniias** (26, 29/7), **Ambrogio Maestri** (28, 29/7) (Baron Scarpia), **Tasos Apostolou** (Cesare Angelotti), **Dimitris Kasioumis** (Altar boy), **Dionysis Tsantinis** (Sciarrone), **Georgios Papadimitriou** (A Jailer), **Nikos Stefanou** (Spoletta) • Featuring the **Orchestra**, the **Chorus** and the **Children’s Chorus** of the Greek National Opera

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OPERA

PREMIERE

16 & 17 June

Musicians of Armonia Atenea – George Petrou – Laurence Dale

In collaboration with **Rossini Opera Festival - Pesaro**

L’Italiana in Algeri

Comic opera in two acts by Gioachino Rossini

The Musicians of Armonia Atenea - Friends of Music Orchestra and George Petrou return to the Athens Festival with one of the most beloved operas of all time: the

masterwork *L'Italiana in Algeri* by Gioachino Rossini, the great master of opera and composer of the legendary *The Barber of Seville*. The talented and versatile conductor George Petrou has received widespread acclaim by critics worldwide for his productions of Rossini and has been praised by *Diapason* magazine for being a “Rossini performer of unparalleled precision and musicality.” Petrou is joined by award-winning British director Laurence Dale and an exquisite international cast, headlined by the talented Italian mezzo-soprano Laura Verrecchia, distinguished baritone Simone Alberghini and the beloved Harris Andrianos.

L'Italiana in Algeri has been aptly described by Stendhal as a “total organised madness.” After years of being married with Elvira, the now bored Mustafà, the Bey of Algiers, dreams of getting a new lover. A beautiful Italian girl who shipwrecks and washes up on the shores of Algiers becomes his new object of desire. Love triangles, dark secrets, wonderful arias and witty music ensembles jointly comprise one of the most surreal operas ever composed.

Conductor **George Petrou** • Directed by **Laurence Dale** • Costume and set design **Georgina Germanou** • Lighting design **Stella Kaltsou** • Choreography **Carmine de Amicis** • **The Musicians of Armonia Atenea – Friends of Music Orchestra** • Cast **Laura Verrecchia** (Isabella), **Simone Alberghini** (Mustafà), **Daniel Umbelino** (Lindoro), **Harris Andrianos** (Taddeo) et al. • Chorus **Armonia Atenea** • Chorus master **Athanasia Kyriakidou**

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BEETHOVEN 250 – SYMPHONY CYCLE

(Texts by **Dionysis Mallouchos**)

Orchestre Révolutionnaire et Romantique - Monteverdi Choir -

Sir John Eliot Gardiner

Beethoven 250 - Symphony Cycle

One of the greatest festival events of the summer on an international level. A once-in-a-lifetime experience for music lovers. The Odeon of Herodes Atticus is the last of

only five stops in the world tour *Beethoven 250 – Symphony Cycle*, after Palau de la Música in Barcelona, Harris Theater in Chicago, Carnegie Hall in New York City and Barbican in London. On the occasion of the global celebration in honour of Beethoven's 250th birthday, the world-famous Orchestre Révolutionnaire et Romantique will celebrate its own 30th birthday by performing all nine of Beethoven's symphonies.

The orchestra will perform at the Odeon under the baton of its founder, Sir John Eliot Gardiner, marking a landmark moment in the history of the Festival and classical music in Greece overall. They are joined by lauded violinist Isabelle Faust, soloist in the Violin Concerto, and Lucy Crowe, soprano, Jess Dandy, contralto, Ed Lyon, tenors and Tareq Nazmi, bass, soloists in the 4th part of Symphony No. 9, in which the Monteverdi Choir will also collaborate.

22/6 *The Creatures of Prometheus* (ballet): Overture, Introduction and excerpts of Act 1 –
Symphony No. 1 – Violin Concerto • Soloist **Isabelle Faust** *violin*

23/6 Symphony No. 2 – Symphony No. 3, Sinfonia Eroica

24/6 Symphony No. 4 – Symphony No. 5

26/6 Symphony No. 6, Pastoral Symphony - Symphony No. 7

27/6 Symphony No. 8 – Symphony No. 9 • **Monteverdi Choir** • Soloists **Lucy Crowe**
soprano, Jess Dandy contralto, Ed Lyon tenor, Tareq Nazmi bass

Conductor **Sir John Eliot Gardiner**

The Creatures of Prometheus, ballet, Op. 43

Overture, Introduction and excerpts of Act 1

Beethoven composed the music for the ballet *The Creatures of Prometheus* (Overture, Introduction, two Acts) in 1801, inspired by the Enlightenment movement and the myth of Prometheus, the mythical figure who gave fire, but also sciences and letters, to humanity. The premiere in Vienna later that year met with success. The theme of the Finale is also introduced in the fourth and final part of Symphony No. 3, the so-called Heroic Symphony, and also in his Variations and Fugue for Piano in E flat major, Op. 35, also known as Eroica Variations.

Prometheus embodies certain ideas and concepts on which Beethoven gave a lot of thought, namely the endless struggle for good, as evidenced in the composer's

symphonic work. Fire for humans signifies joy, keeping them warm, but also responsibility as to how it is to be handled, both of which aspects are extremely important for the thinking that goes into Beethoven's creation. According to the iconic conductor Wilhelm Furtwängler, every part of Beethoven's symphony "musically signifies a destiny coming complete." The fact that no two works of his have a similar form and structure is owed to the fact that the inspiration behind each form and structure, that is his selection of themes, comes with a very strong sense of building on contrasts. His method is the result of a unique intuition but also hard work, as can be attested by Beethoven's manuscripts which bear witness to his hard work.

Violin Concerto in D Major, Op. 61

Allegro ma non troppo

Larghetto

Rondo. Allegro

The Violin Concerto in D Major, Op. 61 came to life through Beethoven's encounter with a wunderkind. In 1794, Beethoven listened to the then 14-year-old Franz Clement perform. Full of admiration for the young virtuoso, he decided to compose something dedicated to him. He finally made good on his promise when he dedicated this violin concerto to him in 1806. However, he delivered the final version of the concerto only two days before the premiere. Naturally, the first presentation was not a success and the work was subsequently rarely performed. It was only in 1844 when another wunderkind, 12-year-old Joseph Joachim, gave a wonderful, impressive performance under the baton of Mendelssohn, to whom we owe numerous revivals. It was thanks to this reinterpretation that Beethoven's work earned its place in the pantheon of great concertos.

Symphony No. 1 in C major, Op. 21

Adagio molto - Allegro con brio

Andante cantabile con moto

Minuet. Allegro molto e vivace

Finale. Adagio - Allegro molto e vivace

Beethoven's Symphony No. 1, premiered in Vienna in 1800, starts in a rather radical manner, with a chord that bemused the composer's contemporaries and marked the beginning not just of a new century but of a new era as well. The symphony has been variously described as a music full of sun; an explosion of confused ideas; a groundbreaking work; a dangerously insolent composition; a symphony so sensational, brilliant and passionate that it is reminiscent of a wildfire. These were only a few of the conflicting opinions on a work that bridged Mozart and Haydn's symphonic artistry with the tempestuous power of the oncoming Romanticism.

Symphony No. 2 in D major, Op. 36

Adagio molto – Allegro con brio

Larghetto

Scherzo. Allegro – Trio

Allegro molto

Written between 1801 and 1802, Symphony No. 2, Op. 36 premiered in April 1803 in Vienna. It is often linked with Symphony No. 9, not only due to their similarities in tone and structure (particularly in its slow introduction which then becomes quick), but also due to their shared interest in Immanuel Kant's philosophical concept of the Sublime. The composer was preoccupied with this concept, foregrounded in this symphony through the continuous shifts in speed, through speeding up and slowing down – a kind of rubato that appears in this particular work several years before Chopin and the other Romantics popularised it as a distinctive style of expressive and rhythmical freedom.

This joyful, fast-flowing, pleasant work, a 'triumph of human will', as it has been described, was written in what was a difficult period in Beethoven's life.

Symphony No. 3 in E-flat major, Op. 55, Sinfonia Eroica (Heroic Symphony)

Allegro con brio

Marcia funebre. Adagio assai

Scherzo. Allegro vivace - Trio

Finale. Allegro molto

Symphony No. 3, Op. 55 was completed in 1804 and publicly presented for the first time in Vienna in 1805. It has been described as a ‘study of astonishing power’ by Hector Berlioz and as ‘one of the greatest revelations in the history of the human spirit’ by Albert Einstein.

Many believe that the three flats in the key signature of the E-flat in which Symphony No. 3 is written correspond to the tripartite motto of the French revolution: Liberté, égalité, fraternité. A Francophile German composer created this symphony in Vienna, celebrating the defeat of the Austrian army and praising the liberal ideals and heroic actions, the ‘memory of a great man’, the Hero in the service of the ideals which Beethoven believed – and this man was probably none other than Napoleon Bonaparte, a person embodying all the expectations and values of 1789. And when Beethoven found himself disappointed by Napoleon’s decision to declare himself an emperor, furious and desperate he demystified him by dedicating the Heroic Symphony to him – the longest symphony in the history of music at the time, clocking in at almost 50 minutes.

Symphony No. 4 in B flat Major, Op. 60

Adagio - Allegro vivace

Adagio

Allegro vivace

Allegro ma non troppo

Symphony No. 4 was written in the summer and autumn of 1806 and premiered in April 1808 in Vienna. As in all the even-numbered symphonies (No. 2, 4, 6 and 8), it is joyful, humorous and graceful, likened by Robert Schumann to a “a slender Greek maiden between two Norse giants” (the odd-numbered Symphonies No. 1, 3, 5, 7 and 9 are considered vigorous, virile and majestic). Piano soloist and author Kostis Gaitanos discerns “a joyful atmosphere of tender daydreaming which leads to a wildly happy finale” in this work.

“Humour and greatness are often two sides of the same coin”, German writer Jean Paul, a contemporary of Beethoven, notes. Every page of Symphony No. 4 is steeped in this dichotomy, according to the well-known conductor Franz Welser-Möst: “Here

the composer reminds us that life is a mixture of many things, that humour and darkness are for some reason connected with each other, flipsides of the same coin. Pastoral elements are juxtaposed with complex ideas, revealing to us the diversity, depth and range of human thought and experience.”

Symphony No. 5 in C Minor, Op. 67

Allegro con brio

Andante con moto

Scherzo. Allegro - Trio

Allegro

Symphony No. 5 in C Minor, Op. 67 begins with the best-known motif in the history of music. Four quick opening bars, with the first three in the same note. Beethoven is renowned for his brilliant ability to choose themes suitable for lengthy compositions. As conductor Wilhelm Furtwängler wrote: “This symphonist allows an entire destiny to unfold before the audience. The ability to let a destiny speak for itself is certainly something worthier than simply composing music.” The composer’s musical, political, social and philosophical work becomes an intensely lived experience for the audience, with powerful messages that reveal a great faith to the power of human civilisation and its potential for improvement.

In Symphony No. 5, “Beethoven’s instrumental music opens us to the realm of the monstrous and immeasurable. [...] Beethoven’s music wields the lever of fear, awe, horror, and pain, and it awakens that eternal longing that is the essence of the romantic. The breast that is oppressed and alarmed by intimations of things monstrous, destructive, and threatening wheezes for air with wrenching gasps, but just then a friendly, luminous figure appears and brings light into the dark night (trans. Bryan R. Simms)”, writes E.T.A. Hoffmann in *Allgemeine Musikalische Zeitung*, the leading newspaper of Leipzig in 1810.

Symphony No. 6 in E Major, Op. 68, Pastorale (Pastoral Symphony)

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande. Allegro ma non troppo

Scene am Bach. Andante molto moto

Lustiges Zusammensein der Landleute. Allegro

Gewitter. Sturm. Allegro

Hirtengesang. Frohe and dankbare Gefühle anch dem Sturm. Allegretto

This symphony did not mark the first time that a composer tried to describe nature through music. Vivaldi, Handel, Mozart and Haydn had done it before with great success. However, what sets Symphony No. 6 apart is that Beethoven approaches nature in a poetic, exceptionally romantic way; not just through sounds but also through atmosphere, with all his senses alert, through the “Awakening of cheerful feelings on arrival in the countryside”, as he notes in his programmatic title at the beginning of the first movement.

This was a crucial priod in Beethoven’s way of thinking, in which the sentimental and the pastoral world go side by side with the knowledge and reason of the Enlightenment. In the words of one of his biographers: “Nature was the motherland of his soul, the ideal place for his dreams and music.” Beethoven himself noted about Pastorale that it is “more the expression of feeling than painting.” It is the only symphony in which the composer wrote clear programmatic, descriptive titles for each movement. However, he never forgets music: every moment serves emotion rather than images.

This symphony is a celebration of nature, as noted by Jean Jacques Rousseau: “Here, the man who runs in the countryside is not a lyrical poet; it’s a man who lets himself go to nature consciously and gratefully.” The ‘Scene by the brook’ (second movement), the ‘Merry gathering of country folk’ (scherzo), the riveting ‘Thunderstorm’ (fourth movement), and the ‘Shepherd's song. Cheerful and thankful feelings after the storm’ (final movement) complete the picture of this symphony.

Symphony No. 7 in A Major, Op. 92

Poco sostenuto – Vivace

Allegretto

Presto

Allegro con brio

A music feast; an “apotheosis of the dance” (Wagner). According to Friedrich Wieck, “Beethoven must have composed the symphony in a drunken state.” Symphony No. 7, Op. 92, composed in 1811-1812, has no slow movements. However, the Allegretto of

the second movement has a sad and gloomy feeling, and has been admired in performances, with audiences frequently asking for an encore.

A sense of and magic prevails in this work, with Beethoven becoming more reflective and intimate, but also more extroverted and in full control of his expressive powers. The following quote has been attributed to him: “I am the Bacchus who presses out this glorious wine for mankind and makes them spiritually drunken.”

His hearing loss has dramatically worsened, his relationship with the Immortal Beloved is at a critical juncture, and life has brought with it pains and tribulations every day, along with faith and self-empowerment; celebration side by side with sadness; joy succeeding disappointment. These intense emotional contradictions are conveyed philosophically in Beethoven’s Symphony No. 7, described by him as “one of the happiest products of my weak faculties.”

Symphony No. 8 in F major, Op. 93

Allegro vivace e con brio

Allegretto scherzando

Tempo di Menuetto

Allegro vivace

“In no other Beethoven work is artistic power more completely released as it is in Symphony No. 8”, Richard Wagner once wrote. A relatively short symphony (the second shortest after Symphony No. 1) with a structure that harks back to Mozart and Haydn (menuetto instead of scherzo, absence of slow movements and so on), it was written between 1811 and 1812 and premiered at a private concerto in Vienna in April 1813. It was one of the composer’s favourites. At the time Beethoven was writing passionate letters addressed to his mysterious Immortal Beloved: “Oh, do continue to love me — never misjudge your lover’s most faithful heart.” When asked why Symphony No. 8 is less popular than Symphony No. 7, he snapped: “Because No. 8 is so much better!”

Symphony No. 9 in D minor, Op. 125

Allegro ma non troppo, un poco maestoso

Scherzo. Molto vivace - Presto

Adagio molto e cantabile

Presto - Allegro assai - Allegro molto assai (alla Marcia) - Andante maestoso - Adagio ma non troppo, ma divoto - Allegro energico, sempre ben marcato - Allegro ma non tanto - Prestissimo

Beethoven wrote his first eight symphonies within ten years or so. And then he did not work on any symphonies for another ten years, until the time was ripe for the making of Symphony No. 9 in D minor, Op. 125.

A work of art inextricably bound, both on a symbolic and on a more substantial level with the essence of human nature, it is on par with Michelangelo's Sistine Chapel and Goethe's *Faust*. The composer transcends classical confines. Using a chorus and four soloist singers in the last movement, he sets a part of Friedrich Schiller's *Ode to Joy* to music. Human solidarity, freedom, equality, fraternity, free thought are all conveyed in a music work of rare quality, from the darkly dramatic Allegro to the suspenseful Scherzo and with a crushingly nostalgic Adagio before the finale, where a universal, liberating message can be heard: "Joy! A spark of fire from heaven / Daughter from Elysium / Drunk with fire we dare to enter/ Holy One, inside your shrine" (trans. Michael Cay): Schiller's lines probably encouraged Beethoven to listen to his Holy Muse and create his masterpiece.

"It hasn't been since Aeschylus that the human soul had felt in awe of such a gigantic genius as it does today", a music critic wrote after the premiere of Symphony No. 9 on 7 May 1824 in Vienna. Beethoven, full of agony and passion but also bemused by the raving reactions of the audience, was standing next to the orchestra musicians, making for a harrowing image as he was fighting against his hearing loss and was being moved by own, Promethean sounds.

UNITED KINGDOM

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GREAT ORCHESTRAS

Staatskapelle Dresden – Myung-Whun Chung – Emanuel Ax

Works by Beethoven, Brahms

One of the oldest and most acclaimed orchestras in the world kicks off this year's orchestras programme at the Odeon of Herodes Atticus. Founded in 1548, Staatskapelle Dresden has been linked with music legends such as Richard Strauss who premiered nine of his operas with this orchestra. In 2007, it became the first orchestra in the world to receive the European Prize for the Preservation of the World's Musical Heritage.

The orchestra will perform at the Odeon under the baton of the major, particularly beloved in Europe, South Korean conductor Myung-Whun Chung, formerly music director of the Paris National Opera (1989-1994) and the Orchestre Philharmonique de Radio France (2000-2015) and conductor of Accademia Nazionale di Santa Cecilia in Rome (1997-2005).

Award-winning American pianist Emanuel Ax, whose numerous accolades include seven Grammy Awards, will be featured as soloist in Beethoven's hugely popular Piano Concerto No. 5, Op. 73, also known as Emperor Concerto, on the occasion of the celebration of Beethoven's 250th birthday. In the second part of the performance, the historic orchestra will present one of the most celebrated orchestral works of the world repertoire: Brahms' Symphony No. 4, Op. 98.

Ludwig van Beethoven, Piano Concerto No. 5, Op. 73, Emperor Concerto

Johannes Brahms, Symphony No. 4, Op. 98

Conductor Myung-Whun Chung • Piano Emanuel Ax

GERMANY / SOUTH KOREA / UNITED STATES

GREAT ORCHESTRAS

Athens State Orchestra – Christoph Eschenbach – Daniil Trifonov

Works by Theodorakis, Beethoven, Tchaikovsky

Athenian music lovers were mesmerised by Christoph Eschenbach's recent performance with the Athens State Orchestra. The return of this legendary conductor at the podium will no doubt be one of the unmissable music events of the summer.

Well-versed in Romantic music and established as one of the major performers of Romantic works, Eschenbach will offer a powerful and charged reading of Tchaikovsky's widely beloved Symphony No. 5. The conductor is joined by Russian pianist Daniil Trifonov, one of the greatest pianists of our age, winner of the Chopin, Rubinstein and Tchaikovsky competitions. Beethoven's dramatic Concerto No. 3 makes sense as a choice on the occasion of the composer's 250th birthday. The programme will also include excerpts from Mikis Theodorakis's famous soundtrack for the film *Zorba the Greek*. The work will be performed with arrangements for flute and orchestra, with rising Stathis Karapanos as soloist.

M. Theodorakis, Excerpts from *Zorba the Greek* for flute and orchestra

L. B. Beethoven, Piano Concerto No 3

P. I. Tchaikovsky, Symphony No 5

Conductor **Christoph Eschenbach** Soloist **Daniil Trifonov** *piano*

GREAT ORCHESTRAS

Thessaloniki State Symphony Orchestra – Zoi Tsokanou

Works by Theodorakis, Tchaikovsky, Prokofiev

The Thessaloniki State Symphony Orchestra is featured in the 2020 Athens & Epidaurus Festival with the remarkable Swedish violinist Daniel Lozakovich. The 19-year-old virtuoso has met with widespread acclaim around the world thanks to his unparalleled skill, his balanced playing style and his clear sound, with music experts

regarding him as part of the world elite and comparing him with past legends such as Christian Ferras and Jascha Heifetz.

Lozakovich performs Tchaikovsky's melodic and highly demanding Violin Concerto, noted for its constantly shifting images and emotions, inspired by a cover of Édouard Lalo's *Symphonie espagnole*.

Mikis Theodorakis' colourful symphonic scherzo *The Feast of Assi-Gonia*, inspired by the eponymous fair in Chania and rich in Cretan folk motifs, will open the programme. The evening will come to a close with Prokofiev's famous Symphony No. 5, in which the composer pays tribute to the greatness of the human spirit, celebrating the strong, generous and gentle soul of the free and happy man.

Mikis Theodorakis (1925), *The Feast of Assi-Gonia*, symphonic scherzo (9')

P. I. Tchaikovsky (1840-1893), Violin Concerto in D major, Op. 35 (35')

Sergei Prokofiev (1891-1953), Symphony No. 5, Op 100 (43')

Conductor **Zoi Tsokanou** • Soloist **Daniel Lozakovich** *violin*

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GREAT ORCHESTRAS

ERT National Symphony Orchestra & Chorus – Michalis Economou

FÊTE DE LA MUSIQUE

Works by Dvořák, Bizet, Wagner, Borodin, Puccini, Verdi

Every year, on 21 June, the ERT National Symphony Orchestra celebrates the Fête de la Musique (World Music Day) by inviting audiences to a free concert at the Odeon of Herodes Atticus.

This year, in the first part of the evening, the orchestra will perform Dvořák's Symphony No. 8 under the baton of Michalis Economou. Dvořák composed the opera as a way of saying 'thank you' to the Prague Conservatoire for his election to the Bohemian Academy of Science, Literature and Arts in 1890. Perhaps this explains why the symphony is full of joy and optimism, with the composer combining the

typical parts of a symphony in an unusual manner, with many themes inspired by Bohemian traditions interspersed. In the second part, the chorus, under chorus master Agathangelos Georgakatos, will take us on a journey through popular operas, including Bizet's *Carmen*, Puccini's *Madama Butterfly* and Verdi's *Aida* and *Il trovatore*, performing famous compositions, beloved not just by opera fans but by the public at large.

1st Part

Antonín Dvořák Symphony No. 8 in G major, Op. 88

2nd Part

Georges Bizet, Prelude, chorus and march (Act 4), from *Carmen*

Richard Wagner, Bridal chorus, from *Lohengrin*

Alexander Borodin, Polovtsian Dances, from *Prince Igor*

Giacomo Puccini, The Humming Chorus, from the opera *Madama Butterfly*

Giuseppe Verdi, Va pensiero (Chorus of the Hebrew Slaves), from *Nabucco*

Giuseppe Verdi, Coro di Zingari (Anvil Chorus), from *Il trovatore*

Giuseppe Verdi, Triumphal March and Chorus, from *Aida*

Chorus master **Agathangelos Georgakatos** • Conductor **Michalis Economou**

JAZZ SESSIONS

(texts by **Giorgos Charonitis**)

MUSIC

INTRODUCING TO GREECE

Jazz at Lincoln Center Orchestra – Wynton Marsalis

One of the greatest modern jazz orchestras, Jazz at Lincoln Center Orchestra, will kick off this year's jazz sessions at the Odeon of Herodes Atticus. Consisting of major soloists, musician and orchestrators, the orchestra is conducted by trumpeter and composer Wynton Marsalis, one of the most famous and acclaimed jazzmen of the last several decades.

Consistently active for years, both in concerts and in recordings, the orchestra boasts a

rich repertoire spanning the entire history of jazz. Artistic director Wynton Marsalis comes from a family of acclaimed musicians, with deep ties into jazz tradition and education. Marsalis himself has been distinguished both as a jazz and as a classical musician, having won Grammy Awards for both of those music categories in the same year. His work is considered fundamental for modern jazz. His concert at the Odeon together with the Jazz at Lincoln Center Orchestra will be an experience that is not to be missed.

Music director **Wynton Marsalis** • Musicians **Wynton Marsalis** *trumpet*, **Ryan Kisor** *trumpet*, **Kenny Rampton** *trumpet*, **Marcus Printup** *trumpet*, **Chris Crenshaw** *trombone*, **Vincent Gardner** *trombone*, **Elliot Mason** *trombone*, **Sherman Irby** *alto and soprano saxophones, flute, clarinet*, **Ted Nash** *alto and soprano saxophones, flute, clarinet*, **Victor Goines** *tenor and soprano saxophones, clarinet, bass clarinet*, **Paul Nedzela** *baritone and soprano saxophones, bass clarinet*, **Camille Thurman** *saxophone, vocals*, **Dan Nimmer** *piano*, **Carlos Henriquez** *bass*
Ali Jackson Jr. *drums*

UNITED STATES

JAZZ SESSIONS

MUSIC

INTRODUCING TO GREECE

Joshua Redman – Brad Mehldau – Christian McBride – Brian Blade

A Moodswing Reunion

The legendary quartet of saxophonist Joshua Redman, pianist Brad Mehldau, bassist Christian McBride and drummer Brian Blade is reunited, having released a new album and going on a tour.

Their joint history began 25 years ago, when they released the album *Moodswing*.

Back then, in 1994, all four musicians were rising stars of the American and international jazz scene. Today, all four are bonafide jazzmasters, each of whom has made a remarkable name for himself. Their ties were never really severed. They always kept in touch and occasionally worked together in various music projects. Now, with the album *Round Again*, we have the case of a true supergroup reunion, swinging again in that astonishing way they did back in the 1990s. And beyond their supergroup quality, audiences will also be able to enjoy the unique vibe and creative power that binds these four amazing jazzmen together.

Musicians **Joshua Redman** *tenor and soprano saxophones*, **Brad Mehldau** *piano*, **Christian McBride** *bass*, **Brian Blade** *drums*

UNITED STATES

JAZZ SESSIONS

MUSIC

Jan Garbarek

Norwegian saxophonist Jan Garbarek is one of a kind. His music, his very name are synonymous to European jazz and the signature sound of ECM, the recording company that has released almost all of his albums. At the same, though, Garbarek's lyricism and his poetic approach to music have been hailed for their universal qualities, transcending nations and countries.

Jan Garbarek's sound has made an impact on the work of many other major musicians of a wide range, from Keith Jarrett to Eleni Karaindrou. More importantly, for the past 50 years, Garbarek's own music has incorporated eclectic influences from jazz, world music and classical music. Jan Garbarek Group, consisting of Garbarek's longtime regular collaborator German pianist Rainer Brüninghaus, Brazilian bassist

Yuri Daniel and Indian ‘magician’ of drums Trilok Gurtu, form an important chapter of his career.

Musicians **Jan Garbarek** *saxophone*, **Rainer Brüninghaus** *piano*, **Yuri Daniel** *bass*, **Trilok Gurtu** *percussion*

UNITED STATES

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MUSIC

Max Richter

Max Richter, one of the most prominent European composers of the last twenty years, will make his debut at the Odeon of Herodes Atticus.

Boasting a large fanbase from diverse music genres, as he is not afraid to adopt a Renaissance or Romantic style of music, or incorporate electronic and experimental sounds – he has been variously called a neoclassical or metaminimalist composer –, Richter is noted for his unique personal style; a crossover of many different styles. He has composed music for Great Britain’s Royal Ballet, American Ballet Theatre, Nederlands Dans Theater and Ballett Zürich. Furthermore, some of his most well-known and beloved compositions have been included in soundtracks for films such as *Waltz with Bashir*, *Shutter Island* and *Prometheus*. Moreover, he has received numerous awards from the European Music Academy.

Richter will presents two of his recorded works at the Roman Odeon: the masterful *The Blue Notebooks*, a musical meditation on violence and war (2004/2018) that was named one of the greatest classical music works of the 21st century by the *Guardian*, and the dance-inspired *Infra* (2010/2014).

Musicians **Max Richter** *piano, keyboards, electronics*, **Ian Burdge** *cello*, **Christopher Worsey** *cello*, **Natalia Bonner** *violin*, **Louisa Fuller** *viola*, **Nicholas Barr** *viola* • Narrator **Sarah Sutcliffe**

GERMANY / UNITED STATES

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MUSIC

Nils Frahm

Live at Odeon of Herodes Atticus

Since his debut album in 2009, German musician Nils Frahm has steadily risen to become one of the most pioneering artists of the contemporary European music scene. His passion and idiosyncratic music sensibility, along with his unique blend of classical, electronic and ambient music, have won him an enthusiastic fanbase in his gigs around the world.

The 37-year-old Frahm began receiving classical training at a very young age, learning the piano under Nahum Brodskij (the latter's teacher was one of Tchaikovsky's last students). Frahm is lauded for his level of professionalism, his musical diversity, his ingenuity and virtuosity in his live appearances. In the summer of 2020, Frahm is scheduled to make a series of selected appearances in Europe, including this concert at the Odeon of Herodes Atticus.

GERMANY

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MUSIC

20 June

A Tribute to Thanos Mikroutsikos

Set up the Projectors

Thanos Mikroutsikos, a major composer who left his mark on the Greek music scene and radically changed the musical landscape of Greece through his various

institutional roles, passed away last year. Mikroutsikos also served as artistic director of the Athens & Epidaurus Festival, decisively contributing to the Festival's modernisation. This is precisely why the Festival honours him this year with a tribute concert at the Odeon of Herodes Atticus, dedicated to Mikroutsikos' theatre music (1972-2019).

A musical journey through songs, choral parts, musicals and revues, which were loved by audiences and went on to enjoy a life beyond the theatre stage. Music originally written for theatre, for plays by Brecht, Lope de Vega, Euripides and Aristophanes, together with Ritsos, Cavafy and Kavvadias poems set to music.

Singers Rita Antonopoulou, Foivos Delivorias, Christos Thivaïos and Kostas Thomaidis will perform under the baton of Thymios Papadopoulos, whom Thanos Mikroutsikos used to call "my alter ego". In between the musical notes, actress Renia Louizidou will recite texts written by Odysseas Ioannou.

Texts Odysseas Ioannou • Performers Rita Antonopoulou, Foivos Delivorias, Renia Louizidou, Christos Thivaïos, Kostas Thomaidis

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MUSIC

ALBUM RELEASE CONCERT

Giannis Aggelakas – Nikos Veliotis

Wolves in Wonderland

A spellbinding summer evening at the Roman Odeon, featuring dreamy, subtle performances by two beloved artists. Much like wolves, singer Giannis Aggelakas and cellist Nikos Veliotis will 'prey' on songs they have held dear from their early adolescence to the present, delivering a loving, minimal, psychedelic performance. In their latest album, presented to Greek audiences live at the Odeon for the first time, the duo revisits landmark Greek songs of the last few decades, from Hadjidakis to Tsitsanis to Theodorakis to Xarchakos to Akis Panou to Lost Bodies to Thanos Anestopoulos and Pavlos Pavlidis.

Sound design **Giorgos Tachtsidis, Mimis Konstantinidis** • Lighting design **Nikos Kechagias** • Musicians **Giannis Aggelakas** *vocals*, **Nikos Veliotis** *cello*, **Fotis Siotas** *viola*, **Sofia Efkleidou** *cello*, **Ilias Baglanis** *keyboards*, **Lamprini Grigoriadou** *vocals* • Production **Novel Vox**

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MUSIC

ALBUM RELEASE CONCERT

Monika

Something is Blooming at Herodion

The Odeon of Herodes Atticus will don the colours of a lovely Greek garden in this unique album release concert. Monika will premiere her new Greek-language album; an album she has been working on for more than ten years, taking care of it as if it were her own little garden. The fruit of this group effort is now set to ‘bloom’ at the heart of the Odeon before a live audience.

“There’s nothing better than feeling the memories of music you have loved in the past stirring inside you when you hear something fresh and brand-new”, the popular singer-songwriter states. Together with her orchestra and a youth chorus, and the use of traditional instruments such as lavta, mandolin and harp, Monika’s songs and vocals will take us on a journey through the past, in a concert that will include both old hits and new, unreleased songs, plus many surprises. Something is blooming at Herodion indeed...

Royal Orchestra and Chorus supervision **Aris Zervas** • Arrangement **J.B Flatt, Aris Zervas, Monika** • Directed by **Stavros Xenidis** • Lighting design **Lighting Art - George Tellos** • Sound **George Sotiropoulos** • Costumes by **Zeus + Aione** • Costume design **Lydia Vousvouni** • Featuring **Artemis Bogri** *mezzo-soprano* • Executive producer **Royal Music LLC**

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MUSIC

7 July

El Sistema Greece – Blend Mishkin

World A Music: The Routes of our Roots

Isaac Hayes and Portishead, David McCallum and Snoop Dog, Beyoncé and Chelise Hoopes. Athens Festival proudly presents El Sistema Greece for the second time in its history at the Odeon of Herodes Atticus, in a concert where modern hits cross paths with oldies. Musicians from over forty nationalities will be on stage together for this surprisingly enjoyable experience, including a symphony youth orchestra from around the world, a funk band and a DJ. The whole programme is planned and overseen by well-known producer Blend Mishkin.

Since 2016, El Sistema Greece has been giving music lessons to children and youths at refugee camps in the Attica region (Skaramagas, Eleonas and various areas in Athens). Following in the footsteps of El Sistema Venezuela (1975), within just a few years El Sistema Greece has managed to adapt to the volatile social situation in Greece and, through music, forge a tight-knit group of people regardless of their origin, language and religion.

Musical producer **Blend Mishkin** • Performers **El Sistema Greece Youth Orchestra** under the baton of **Safira Antzus-Ramos** and **El Sistema Greece Youth Choir** (choir master **Antigoni Keretzi**, conducted by **Safira Antzus-Ramos**)

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MUSIC

The Melodia Mixtapes

The '80s Mixtape: The Other Side

Following last year's successful concert, Melodia FM returns to the Odeon of Herodes Atticus for yet another summer evening full of much-beloved songs. Nikos Portokaloglou, founding member of Fatme, together with the Melodia team, will

present this musical flashback to songs which musically represented the ‘other side’ of the 1980s; songs which questioned and resisted the facile, fake prosperity of that age and its aesthetics; songs which ultimately shaped contemporary Greek music.

Portokaloglou will be joined on stage by old and new friends alike for a journey back to time through the legacy of great composers such as Manos Hadjidakis, Mikis Theodorakis and Stavros Xarchakos, as well as in songs of bands that introduced Western music to Greece, including Fatme, Termites, Trypes and Mousikes Taxiarchies. We will also enjoy songs of the Thessaloniki school of musicians, which gave a modern spin to the notion of Greekness such as those composed by Nikos Xydakis, Manolis Rassoulis and Nikos Papazoglou, as well as songs representative of the ‘80s avant-garde scene, among which Thanos Mikroutsikos’ melodies, Vangelis Germanos’ urban ballads and Lena Platonos’ electronic music that was ahead of its time

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PREMIERE

Yannis Kakleas

Orestes

by Euripides

Audiences have so far enjoyed Yannis Kakleas' hilarious productions of Aristophanes comedies. This year, Kakleas returns to Epidaurus venturing into ancient Greek tragedy for the first time. Kakleas will present Euripides' *Orestes*, in a Giorgos Chimonas translation.

Euripides picks up the story of the two siblings, Orestes and Electra, right after Clytemnestra's murder, and tries to approach it on a more human level by focusing on the survival of two young people in a world defined by forces beyond their grasp. Pursued by the Furies, Orestes attempts to defend himself at the Ecclesia assembly, but ends up being sentenced to death. Together with Electra and Pylades, they decide to take revenge against Menelaus, who didn't help them as promised. To that end, they kidnap Hermione and plan to murder Helen. Despair leads them to violence, the only weapon left to them. The solution to this drama will only come with a divine intervention by god Apollo.

Orestes is a play replete with conflict, plot twists, apologies and sharp political commentary; a play that raises questions about generational relationships, gender, and social unity. Yannis Kakleas is joined by a star-studded cast, including Aris Servetalis, Maria Protopappa, Thanasis Papageorgiou, Elektra Nikolouzou, Emilianos Stamatakis and twelve more actors.

Translated by **Giorgos Chimonas** • Directed by **Yannis Kakleas** • Set design **Sakis Birbilis** - **Yannis Kakleas** • Movement **Aris Servetalis** • Lighting design **Sakis Birbilis** • Cast **Aris Servetalis, Maria Protopappa, Thanasis Papageorgiou, Emilianos Stamatakis, Elektra Nikolouzou, Jerome Kaluta, Angeliki Trompouki, Niki Lami** • Production **A M Technichoros LP**

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PREMIERE

Cezaris Graužinis

Philoctetes

by Sophocles

Cezaris Graužinis' unique take on ancient drama has won over Greek audiences in recent years. In 2020, the Lithuanian director returns to Epidaurus with Sophocles' *Philoctetes*, a magnificent tragedy about the victory of the collective over the individual.

Abandoned in Lemnos after being bitten by a snake, Philoctetes lives in a cave in a semi-feral condition, with Hercules' bow and arrows still in his possession. Odysseus and Neoptolemus come to the island and try to retrieve the weapons by any means necessary, as these are deemed necessary for winning the Trojan War.

In this tragedy, Sophocles tackles themes such as abandonment, deceit, betrayal and the conflict between duty and personal honour. George Kimoulis portrays the titular character and also provides the modern Greek translation. The cast includes popular actors such as Vasilis Bisbikis as Odysseus and Dimitris Gkotsopoulos as Neoptolemus.

Translated by **George Kimoulis** • Directed by **Cezaris Graužinis** • Set and costume
Costume design **Vytautas Narbutas** • Music **Martynas Bialobžeskis** • Lighting
design **Alekos Yiannaros** • Choreography **Edgen Lame** • Cast **George Kimoulis**
(Philoctetes), **Vasilis Bisbikis** (Odysseus), **Dimitris Gkotsopoulos** (Neoptolemus),
Dimitris Drosos (Hercules), **Panagos Ioakeim** (Trader) • Production **Lykofos** • Co-
production **Municipal and Regional Theatre of Agrinio**

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PREMIERE**Aris Biniaris*****Prometheus Bound***

by Aeschylus

Prometheus Bound marks Aris Biniaris' second production in Epidaurus. The director continues his research on ancient tragedy, using music as a springboard. In *Prometheus Bound*, the figures of an age-old but always timely story come to the fore through a pulsating, live soundscape. "A story that may be perceived as a dark commentary on the present or perhaps as a bright hope for the future", in the director's own words.

Chained on a rock, Prometheus is punished by Zeus for giving fire to the humans. Kratos and Bia oversee the unwilling Hephaestus, who has been tasked with chaining Prometheus. In this tragedy, the only surviving part of Aeschylus' Prometheus trilogy, Prometheus is visited by Oceanids and Oceanus himself. The latter addresses Zeus' cruelty. Shortly afterwards, Io also makes her appearance, pursued by Hera's fury in the form of a gadfly. Prometheus, firm in his decision to help humanity and go against the gods, constitutes a timeless symbol of free will and resistance to power. Yannis Stankoglou portrays the title character. Iro Bezou, Christos Malakis, Alekos Syssovitis and Ioannis Papazisis round up the cast.

Translated by **Giorgos Blanas** • Directed by **Aris Biniaris** • Set design **Magdalini Avgerinou** • Costume design **Vasiliki Syrma** • Music **Fotis Siotas** • Lighting design **Alekos Anastasiou** • Dramaturgy consultant **Katerina Diakoumopoulou** • Metrical analysis of original text **Kaiti Diamantakou** • Cast **Yannis Stankoglou** (Prometheus), **Aris Biniaris** (Kratos), **Orestis Chalkias** (Bia), **Christos Malakis** (Hephaestus), **Alekos Syssovitis** (Oceanus), **Iro Bezou** (Io), **Ioannis Papazisis** (Hermes) • Chorus **Andrianna Andreovits, Dimitra Vitta, Fiona Georgiadi, Katerina Dimati, Grigoria Metheniti, Eleni Boukli, Nancy Boukli, Dora Xagorari, Leoni Xerovasilas, Alexia Sapranidou** • Musicians on stage **Fotis Siotas,**

Nikos Papaioannou • Production manager **Vasileia Taskou** • Production **Gr Entertainment World LTD**

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PREMIERE

National Theatre of Greece – Odysseas Papaspiliopoulos

Lysistrata

by Aristophanes

Popular actor Odysseas Papaspiliopoulos makes his first directorial venture with an Aristophanes comedy at the Ancient Theatre of Epidaurus. *Lysistrata* was written in 411 BC, at a time when the Athenian city-state was at a critical point, in the midst of the Peloponnesian War. Following the disastrous Sicilian Expedition, Alcibiades had defected to Sparta. From their post in Decelea, the Spartans were fiercely attacking the Athenians. Within the walled city, the situation was equally grim, as the politically volatile situation weakened the Assembly and the oligarchs started making their present known.

Originally presented at the Lenaia festival in 411 BC, *Lysistrata* sees Aristophanes placing women in the public eye, offering them the possibility of taking political action for all matters related to both their house and their city – a theme he will revisit in *Ecclesiazusae*.

Lysistrata, whose name means ‘army disbander’, can definitely create her own utopia. Through his comedy, Aristophanes winks at politicians, offering a rather unorthodox solution.

Translated by **Sotiris Kakisis** • Directed by **Odysseas Papaspiliopoulos** • Set and costume design **Angelos Mentis** • Music **Foivos Delivorias** • Movement **Amalia Bennett** • Lighting design **Nikos Vlasopoulos** • Assistant director **Anastasia Stylianidi** • Cast (in alphabetical order) **Paris Alexandropoulos, Vangelis Daousis, Daphne David, Stefania Goulioti, Stelios Iakovidis, Giannis Kotsifas, Nefeli Maistrali, Giorgos Matziaris, Elpida Nikolaou, Agoritsa Oikonomou, Eleftheria**

Pagalou, Vasilis Papadimitriou, Katerina Patsiani, Nikos Psarras, Vicky Stavropoulou, Anastasia Sfendylaki, Manos Vavadakis, Vicky Volioti

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PREMIERE

National Theatre of Greece – Dimitris Lignadis

The Persians

by Aeschylus

The Persians (472 BC) is both the oldest extant ancient drama and a historical document about the most significant armed conflict during the second Persian invasion of Greece: the Battle of Salamis. Aeschylus' tragedy focuses on one of the most influential battles in human history – a battle in which Aeschylus himself fought. Without boasts and exultation, respectful of the pain of the defeated side, Aeschylus celebrates individual freedom, juxtaposing democratic ideals with despotism and blind allegiance to power. Those who are guided by prudence emerge victorious, whereas those who are guided by arrogance, cross the line and offend gods and humans with their vanity end up being punished by the mechanism of justice.

Translated by **Th. K. Stefanopoulos** • Directed by **Dimitris Lignadis** • Set and costume design **Eva Nathena** • Music **Giorgos Poullos** • Movement **Konstantinos Rigos** • Lighting design **Christina Thanasoula** • Cast (in alphabetical order) **Vasilis Athanasopoulos, Konstantinos Gavalas, Lydia Koniordou, Anastasis Laoulakos, Alkiviadis Maggonas, Laertis Malkotsis, Dimitris Papanikolaou, Argyris Pantazaras, Giannos Perlengas, Giannis Vogiatzis, Argyris Xafis**

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PREMIERE

Yorgos Nanouris

Iphigenia in Tauris

by Euripides

Euripides wrote *Iphigenia in Tauris* in the aftermath of the destructive Peloponnesian War, during a period of crisis not unlike ours today. Following Clytemnestra's murder, Orestes, pursued by the Furies, reaches the land of the Taurians, together with Pylades. He has been instructed by the oracle to steal a statue of goddess Artemis and bring it to Athens in order to redeem himself. Orestes is unaware that his sister, Iphigenia, is a priestess in the temple of Artemis, having been rescued by the goddess from the sacrifice for which she was intended by her father. What does being an exile, a foreigner and an outsider mean? Are there good deities and bad deities? How can one escape the present and one's fate? How can one pave the way to a new future when everything seems out of reach? Inspired by the beauty of brotherly and sisterly love, Euripides reminds us of high values that are becoming extinct.

Yorgos Nanouris has chosen some of his closest collaborators for this production, which marks his directorial debut at the Ancient Theatre of Epidauros. A stellar cast of young performers is joined by popular singer Haris Alexiou. The artists will work together in an attempt to highlight the concepts and beauty of this unique tragedy in a substantial and effective manner.

Translated by **Yorgos Ioannou** • Directed by **Yorgos Nanouris** • Set design **Mary Tsagari** • Costume design **Ioanna Tsami** • Music **Angelos Triantafyllou** • Lighting design **Sofia Alexiadou** • Assistant director **Christina Mattheou** • Assistant to the lighting designer **Aaron Wilson** • Assistant to the set designer **Katerina Tzivelopoulou** • Cast **Lena Papaligoura** (Iphigenia), **Michalis Sarantis** (Orestes), **Ektoras Liatsos** (Pylades), **Pygmalion Dadakaridis** (Herdsman, Messenger), **Konstantinos Avarikiotis** (Thoas), **Haris Alexiou** (Athena) • Coryphaeus **Kitty Paitazoglou**, **Mary Mina** • Chorus **Danae Politi**, **Mariam Rouchatze**, **Areti Tili**, **Anna Filippaki**, **Nikol Kounenidaki** • Production **To Theatro**

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PREMIERE**Municipal and Regional Theatre of Ioannina – Nikaiti Kontouri*****The Bacchae***

by Euripides

The Bacchae is the only extant tragedy featuring god Dionysus as a character. The god's passage through Thebes disrupts the established attitudes, leading to a transgression of human limits. The women have left the city for Mount Cithaeron, where they have turned into frenzied Maenads. King Pentheus decides to go up against them and restore order. He imprisons the god but is conquered by him and is gradually driven to destruction.

“Euripides’ *The Bacchae* can be summed up as a ritual of feeling, emotions, rage and unreason”, according to director Nikaiti Kontouri – a tragedy that always lends itself to fresh approaches and readings. Akis Sakellariou and Nikos Kouris portray Dionysus and Pentheus respectively. The talented cast also includes Filareti Komninou, Stelios Mainas, Themis Panou, Ioanna Pappa and Rinio Kyriazi.

Translated by **Giorgos Chimonas** • Directed by **Nikaiti Kontouri** • Dramaturgy **Manos Lambrakis** • Set and costume design **Eleni Manolopoulou** • Music **Giorgos Poulis** • Vocal and music coach **Henri Kergomard** • Choreography **Ermis Malkotsis** • Lighting design **Lefteris Pavlopoulos** • First assistant director **Thalia Griva** • Second assistant director **Eleni Moleski** • Assistant to the set and costume designer **Katerina Kanellopoulou** • Cast **Akis Sakellariou** (Dionysus), **Nikos Kouris** (Pentheus), **Filareti Komninou** (Agave), **Ioanna Pappa** (Tiresias), **Stelios Mainas** (Cadmus), **Themis Panou** (Watchman, Second Messenger), **Rinio Kyriazi** (First Messenger) • Chorus **Thalia Griva, Eleni Moleski, Rinio Kyriazi** and six more actors and two musicians • Production manager **Katerina Diakoumopoulou**

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PREMIERE

Michail Marmarinos

Trackers

by Sophocles

A series of scrolls which included fragments of Sophocles *Ichneutae* (ancient Greek for ‘trackers’) was unearthed relatively recently (1895-1934), during the archaeological excavations in the area of Oxyrrynchus, in Egypt unearthed. Only 400 lines of this satyr play survive, making any reconstruction attempt of the play one of the greatest challenges for theatre professionals. It remains the only dramatic testimony in our possession about how Apollo became god of music and, more importantly, how music first reached humans’ ears. This year, this rarely performed work will be presented at the Ancient Theatre of Epidaurus for the very first time.

The Tracking Satyrs have been tasked by Apollo with retrieving his lost cattle with Silenus’ help, in exchange for gold and their freedom. They trace the animals to a cave, led on by the sound of the lyre that has just been invented by Hermes.

Michail Marmarinos returns to the Epidaurus Festival, approaching *Trackers* in his unique style: “This inconceivable text, a testament to the divine origins of music, is a legacy for all future generations about the incident that gave birth to music. A story about how the lyre, made from tortoise shell, was handed from the trickster god, baby Hermes, to the hands of its later owner, god Apollo – and all this conveyed through a charming plot, which only a Greek, witty spirit such as Sophocles’ could come up with. It was just then that the lyre began tumbling down the slope of Zireia, on Mount Kyllini, destined to change with its touch the souls and lives of human beings; after all, without Music there might not have been any culture in the first place.”

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PREMIERE**National Theatre of Northern Greece – Giannis Rigas***The Birds*

by Aristophanes

Fed up with the political, social and financial corruption of the city, Pesthetaerus and Euelpides go looking for Tereus, formerly a human and currently transformed into a Hoopoe, in order to learn from him and from the other high-flying and perhaps knowledgeable birds if there is a peaceful place where they could live. Together they intend to found a new republic, somewhere between heaven and earth, which will hold power over both humans and gods, and where birds will have their rightful place. Aristophanes' beloved, ageless comedy is presented in a National Theatre of Northern Greece production, directed by Giannis Rigas, translated by K. H. Myris and featuring an excellent cast. Taxiarchis Chanos and Christos Stergioglou portray the main characters, joined by a large cast of actors and dancers.

Translated by **K. H. Myris** • Directed by **Giannis Rigas** • Set design **Kenny McLellan** • Costume design **Claire Bracewell** • Music **Giorgos Christianakis** • Choreography **Dimitris Sotiriou** • Masks **Martha Foka** • Mask movement **Simos Kakalas** • Assistant director **Michalis Sionas, Andreas Koutsourelis** • Cast **Taxiarchis Chanos (Pesthetaerus), Christos Stergioglou (Hoopoe), Eleftheria Aggelitsa, Lila Vlachopoulou, Ioanna Dermetzydou, Dimitris Diakosavvas, Aristotelis Zacharakis, Christina Zacharov, Stefania Zora, Irinna Keramida, Marianna Kimouli, Giorgos Kolovos, Anastasia Rafaela Konidi, Mara Malgarinou, Tatiana Melidou, Chrysi Bachtsevani, Cleo Danae Othoneou, Vasilis Papadopoulos, Grigoris Papadopoulos, Thanasis Raftopoulos, Thanasis Restas, Giannis Sampsalakis, Periklis Tsiountas, Katerina Sisinni, Vasilis Spyropoulos, Nikos Tsoleridis, Iovi Fragatou** • Supported by **Theater Rotterdam Productiehuis** • Production manager **Delta Pi**

XENIA EPIDAUROS–COSTUME MUSEUM

Little Trackers

Creative workshop for children in Epidaurus

What is that sound coming from that cave over there? The music of Hermes' lyre mesmerises us and invites to a fascinating journey... From satyrs we become *trackers* and follow animal tracks.

The successful creative workshop for children is held for the fifth consecutive year at Xenia Epidaurus - Costume Museum, Fridays and Saturdays, concurrently with the performances at the Ancient Theatre.

Light and playful, the satyr play *Trackers* that is featured in this year's programme is the ideal metaphor for explaining the 'tracking' process that children participating in the creative workshop will experience, while their parents and guardians watch performances undistracted. Like junior explorers, ready to unlock the 'mystery' at the heart of ancient tragedies and comedies, these 'little trackers' are introduced into each play's magical universe, unravelling the narrative thread in fun and interactive ways, under the guidance of skilful motivators who pay special attention to each child's unique experience and personality.

The characters, ideas, themes, symbols and myths release children's creativity in all its various forms: painting, music, theatre, dance. After the performance, adults and the little ones can share, each from their own perspective, the evening's experience.

Motivators **Angeliki Tsakona, Elpida Komianou, Aspasia Kordari, Maria Kalantzi, Frantzeska Boutsis, Alkistis Vasilakou, Vasilis Kalagias**

For children 5 - 10 / Participation fee: 5,00 euros

Fridays & Saturdays, on the same dates of the performances at the Ancient Theatre

Applications at creativechildren@greekfestival.gr

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PARODOS

Studio Residency in Little Epidaurus

PEIRAIOS 260

LITTLE THEATRE OF ANCIENT EPIDAUROS

Interdisciplinary research programme on ancient drama, aiming to renewed approaches to dramaturgy, stage/scenic forms and creative processes

Since the 1970s, research on ancient drama has been focusing primarily on directing and the art of acting. However, with our current era's demand for a fresh, renewed perspective on ancient texts, it is important that we reconsider the question of dramaturgy, define it in new terms and experiment with new forms. With that in mind, the Athens & Epidaurus Festival launches PARODOS, an interdisciplinary studio residency programme, intent on giving the opportunity to a group of artists with different backgrounds in performing arts to explore dramaturgical approaches to ancient Greek drama under ideal conditions and, perhaps more importantly, *in situ*.

The programme is not meant for individual artists but for a complete artistic team, consisting of a director, dramaturge, choreographer, composer, visual artist, and performers, and may be already existing or be formed especially for the programme. The group of artists will be selected through an open call and will be invited to develop new dramaturgical perspectives, with the support of a dynamic group of mentors.

The practice-based research will unfold in two stages: the first stage, 'Research', will take place in Athens at Hall B of Peiraios 260, for four weeks. For the second stage, 'Implementation', the selected group of artists will be given access to the Little Theatre of Ancient Epidaurus for a total of three weeks.

Participation in the programme is free of charge.

Detailed information on the programme structure, provisions, submission and evaluation of proposals can be found at the open call uploaded on the Festival website.

Mentors team

Dramaturgy

Matthias Pees Dramaturge, Artistic Director of Mousonturm, Frankfurt

Stefan Bläske Head of Dramaturgy at the NTGent

Directing

TBA

Musical composition

Thanasis Deligiannis Composer, Director, Performer

Dimitra Trypani Composer, Assistant Professor,
Department of Music Studies, Ionian University

Dance

Amalia Bennett Dancer, Choreographer

Lecturers

Giannis Asteris Translator, Author

Stefanie Carp Dramaturge, Artistic Director of Ruhrtriennale, Artistic Collaborator of
Athens & Epidaurus Festival

Nikos Panagiotopoulos Poet, Translator

Research associate

Helene Varopoulou Theatrolgist, Critic

LITTLE THEATRE OF ANCIENT EPIDAUROS

All shows start at 21:30

MUSIC

JAZZ SESSIONS

Mihalis Kalkanis Group

featuring Haig Yazdjian and Jannis Anastasakis

Contrabassist Mihalis Kalkanis stands out among the new generation of Greek jazz musicians. He comes from a music family and apart from participating in acclaimed bands, he is a risk-taking creative artist and composer, successfully experimenting with music and delivering us surprising compositions. Kalkanis fuses electronic music with traditional songs of his grandmother's generation, doing field recordings in religious ceremonies of immigrants, and delivering a fusion of sounds in his album *World Echoes in Athens*.

In this concert at the Little Theatre of Ancient Epidaurus, Kalkanis once again attempts to do something unique. Collaborating with the Syria-born, Armenian oud virtuoso Haig Yazdjian and the avant-garde master of electric guitar Jannis Anastasakis, Kalkanis has created a soundscape where jazz, ambient, traditional,

world music, psychedelia, noise, melodies and electronic are woven together to give birth to something altogether fresh.

Musicians **Lefteris Andriotis** *Cretan lyre*, **Manolis Giannikios** *drums*, **Mihalis Kalkanis** *contrabass*, **Christos Kalkanis** *clarinet*, **Orestes Benekas** *keyboards, piano*, **Haig Yazdjian** *oud, vocals*, **Jannis Anastasakis** *guitar, FX* • Lighting design **Maria Venetaki** • Sound design **Panagiotis Rizopoulos** • Artistic supervision **Michalis Kalkanis**

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MUSIC

Savina Yannatou – Primavera en Salonico

featuring Lamia Bedioui

Watersong

Savina Yannatou and Primavera en Salonico are inspired by Ariel's song in Shakespeare's *The Tempest* ("Of his bones are coral made / Those are pearls that were his eyes") to create *Watersong*, a musical performance featuring songs about water and desert, life and death, fertility, magic, desire, and purification. The artists are joined by Tunisian singer Lamia Bedioui, whose distinctive voice will transport the Little Theatre of Ancient Epidaurus to the realm of the desert.

The Arabic language and the Bedouin dialect will cross paths with Mediterranean languages. Oud, kanonaki, ney, violin, accordion, percussion, waterphone and contrabass are the instruments accompanying the vocals, combining traditional influences with free improvisation. Traditional and Renaissance songs from several countries are mixed together, spinning tales about water and its power, about the life that water can both give and take away. Songs about rain, the sea, rivers, tears, drops; water on the body; the body into the water; ultimately, our body.

Musicians **Savina Yannatou** *vocals*, **Lamia Bedioui** *vocals*, **Primavera en Salonico**: **Kostas Vomvolos** *kanonaki, accordion*, **Kyriakos Gouventas** *violin*,

Harris Lambrakis *ney*, **Kostas Theodorou** *percussion, waterphone*, **Yannis Alexandris** *oud, guitar* • Video animation **Kleopatra Korai**

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MUSIC

Keyvan Chemirani & The Rhythm Alchemy featuring **Sokratis Sinopoulos**

Rhythm means joy and pleasure, an almost visceral sensation experienced with the whole body. The new creation of the French-Iranian Keyvan Chemirani, whose music sensibility brings together diverse styles and traditions, is a celebration of rhythm. Hypnotic beats of percussion, kanjira and tablas, from the Indian subcontinent meet Western drums and the beatboxing of the hip hop culture, along with the sounds of the master of Cretan lyre, Sokratis Sinopoulos and Julien Stella's bass clarinet. Chemirani, Sinopoulos and the other musicians remind us of the beauty of crossovers between different music styles. Through their generosity and openness, they share their rich, complex sound with us, moving back and forth between a meditative and a festive mood, without ever forgetting about the alchemical power of rhythm.

Musicians **Prabhu Edouard** *tablas*, **Stéphane Galland** *drums*, **Vincent Ségal** *cello*
Sokratis Sinopoulos *Cretan lyre*, **Djamchid Chemirani** *vocals, zarb*, **Bijan Chemirani** *zarb, percussion, saz*, **Keyvan Chemirani** *zarb, percussion, santoor*

IRAN / FRANCE

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MUSIC

Alkinoos Ioannidis **Live Looping**

Remembered by many generations of readers over the past 120 years, the tragic, unforgettable character of Frankojannou, the heroine of Alexandros Papadiamantis' novella *The Murderess*, who jumps off cliffs and crosses steep paths in an attempt to escape her pursuers, is now restored to her natural habitat, a country landscape, coming alive through Alkinoos Ioannidis' music. The musician's voice is an instrument in itself, but he also plays several instruments and performs their recording and playback in real time, using the technique of live looping.

The popular singer-songwriter conjures a sonic universe in which the atmospheric universe of Papadiamantis' novella unfolds. In the first part of the performance, the last two chapters of the remarkable novella are set to music, opening a dialogue between three soloists at the crossroads of literature, music, narrative and theatre, a combination of Papadiamantis' world and modern technology. In the second part, new arrangements of popular Ioannidis songs will be reinterpreted through live looping.

Sound engineers **Vangelis Lappas, Vasilis Drougas** • Lighting design **Konstantinos Alexiou** • Performed by actress **Kora Karvouni** and musicians **Harris Lambrakis** (ney, keyboards), **Alkinoos Ioannidis** (live looping, acoustic and electronic percussion, electric guitar and bass, Baroque flute, keyboards, electronics, additional texts, vocals) • Production **Roll Out Vision Services** • Production design **Athyr**

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OPERA / PERFORMANCE

PREMIERE

Rafi Theatre Company – Nova Melancholia – Michalis Siganidis

Il diluvio universale

by Michelangelo Falvetti

How does one sing about one's desires and fears? To what extent are humans natural and to what extent are they spiritual? How does living with animals affect us? How much does it liberate us?

One of the most dynamic Greek music theatre companies, Rafi, returns to the Athens & Epidaurus Festival, this time at the Little Theatre of Ancient Epidaurus, with Michelangelo Falvetti's elegant Baroque oratorio *Il diluvio universale (The Great Flood)*. Presented in Greece for the very first time, the oratorio of this provocative, Sicilian priest caused a sensation when it was originally performed: inspired by the Biblical story of the Great Flood, its protagonists are natural elements such as water, fire and air rather than Biblical figures.

The directorial duo of Nova Melancholia evoke the sense of a true tempest on stage. Audiences will be carried away by a seductive blend of period instruments, Arabic maqam and animal sounds, with virtuosos Michalis Siganidis and Harris Lambrakis improvising and sweeping us off our feet akin to medieval troubadours.

Composer **Michelangelo Falvetti** • Libretto **Vincenzo Giattini** • Directing - Set design - Costume design - Lighting design **Vassilis Noulas, Kostas Tzimoulis** • Adaptation - Arrangements **Panos Iliopoulos, Thanos Polymeneas** • Performed by musicians **Michalis Siganidis, Harris Lambrakis, Panos Iliopoulos, Giannos Giovanos, Guido De Flaviis, Thanos Polymeneas, Zoe Pouri** and singers **Yannis Filias, Lito Messini, Nikos Spanatis, Giorgos Roupas, Anastasia Kotsali**

With Greek and English surtitles

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OPERA / PERFORMANCE

PREMIERE

7 & 8 August

Myrsini Margariti – Maria Papapetropoulou – Maria Panourgia

“I Have Eyes in Place of Ears”

La voix humaine by Francis Poulenc

Based on Jean Cocteau's monologue of the same title

One of the most heartbreaking works ever composed about the end of love and the desperation of abandonment, Francis Poulenc's one-act opera, based on Cocteau's *La*

voix humaine, will be presented for the first time at the Little Theatre of Ancient Epidaurus, in a bold directorial concept by Maria Panourgia. Five dancers/actors, each shut up inside his or her own telephone box, round up a cast led by soprano Myrsini Margariti, as fellow passengers throughout the heroine's anguish and dreams. The set design will reflect the heroines' emotional ups and downs to the sounds of Maria Papapetropoulou's piano.

Directed by **Maria Panourgia** • Dramaturgy consultant **Yannis Konstantinidis** • Set design **Myrto Lambrou** • Costume design **Ioanna Tsami** • Lighting design **Eliza Alexandropoulou** • Movement **Zoe Chatziantoniou** • Assistant director **Giorgos Papadakis** • Cast **Myrsini Margariti** (soprano), **Maria Papapetropoulou** (piano) • Chorus **Alexandra Delitheou, Alexandros Laskaratos, Fidel Talamboukas, Ainiias Tsamatis, Stella Vogiatzaki**

Marios Ploritis' translation used in surtitles courtesy of Megaron - Athens Concert Hall

La voix humaine / Music: Francis Poulenc / Text: Jean Cocteau © Ed. Durand

With Greek and English surtitles

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PERFORMANCE

ANCIENT EPIDAUROS BEACH

Alexandros Efklidis – Michalis Paraskakis

Sunken City

...you must be as strong a reader as the swimmers of Delos.

(Diogenes Laërtius, *Vitae philosophorum*, 2.22)

In one of his texts, Diogenes Laërtius likens the act of reading and connecting with a text with the experience of swimming and exploring the underwater world. Could strong swimmers ever immerse themselves in a theatrical experience in quite the same way? In the case of the immersive performance *Sunken City*, swimmer/spectators are

asked to immerse themselves, not just metaphorically, but very much literally into the sea of Old Epidaurus in order to wander swim among the ruins of a submerged city that was discovered by archaeologists fairly recently. Putting on their masks and flippers, listening to the voices and sounds coming from the deep of the sea but also from the recesses of mind and time, audiences will dive headlong into the waters of an unprecedented experience, where theatre and archaeology come together, infused with individual and collective memory.

Directed by **Alexandros Efklidis** • Music **Michalis Paraskakis** • Dramaturgy **Panagiota Konstantinakou** • Production manager - Production concept **Manolis Sardis**