FULL ANNOUNCEMENT TEXT

**ATHENS EPIDAURUS FESTIVAL 2021**

**Katerina Evangelatos**

**Artistic Director**

Hello dear friends,

We are here to present you the 2021 Athens Epidaurus Festival programme.

We have mixed feelings, as this joyous occasion is also tinged with worry about the ongoing disruption in our lives and work due to the pandemic.

This is the second year in a row that we had to go into “emergency” mode. It’s also the second year in a row we had to come up with multiple plans in an attempt to salvage our programme. And, of course, it’s the second year in a row that we are forced to announce our programme online – depriving us of the pleasure of communicating with you in person and of welcoming all the artists and our collaborators under the same roof and sharing with them the surprises we have in store for you.

Yes, these are extremely difficult circumstances we are dealing with, making everyone’s work even harder. However, we shall persevere and will not be discouraged.

We sympathise with the anxiety of our fellow artists and culture professionals who have been enduring a tough, unnatural reality for the past 15 months.

We fight.

We must never forget that the Festival is home to thousands of artists and technical crews active in Theatre, Dance, Visual Arts, and Music, who have been working for months on end to present their work to the public. It is also home to almost all Greek state-sponsored artistic institutions. This explains why this year’s programme emphasises works by Greek artists. Furthermore, thousands of artists from leading European and American institutions, working on new pieces and co-productions, have been invited to the Athens Epidaurus Festival. Hopefully, circumstances will allow us to present their work live.

For us, it is of paramount importance that every year audiences from Greece and Europe anticipate the announcement of our programme before scheduling their summer visits to Athens and Epidaurus.

Dear audiences,

We know how eager you are to return here, at your seats. We also look forward to having you here.

We are going to present you more than 80 productions, prioritising Greek artists. The programme encompasses over 50 Greek productions and about 30 international productions. Moreover, the Festival expands its international performing arts co-productions, presenting 10 new works this year in cooperation with leading cultural institutions from Germany, Canada, France, Poland, United States, Belgium, and Turkey. Some of these are works by Greek artists, which will be presented at theatres abroad as co-productions, following their Athens premiere.

The Festival fosters dialogue between Greek and international artists in an attempt to expose audiences to new, daring works by the crème de la crème of the world scene.

After a cultural dry spell that lasted almost a year and a half, both our responsibility and appetite are huge – it is high time this dialogue opened again.

Summer 2020

In the summer of 2020, the Festival managed to realise only part of its originally scheduled programme. We handled the extraordinary circumstances of the pandemic in a highly effective manner. In fact, not only were our measures praised, but they also set the standard for how cultural events at large can be safely held.

Utilising our experience and knowledge, we are now optimistic that this summer we will be able to realise our artistic programme to the greatest extent possible, in a manner that will, first and foremost, guarantee the safety of audiences, artists, and the Festival staff.

Far from being just an obstacle for the Festival, the pandemic has also given us the opportunity to re-examine an institution spanning 66 years, challenging us to become more creative. Despite this year’s tough winter, we decided, for the first time in our history, to remain open throughout this season, take up new initiatives, expand instead of curtailing our activities. Through free workshops, online streaming of filmed performances and concerts, and original digital works such as Radio Plays, the Festival offered top-quality works of art to audiences, while also supporting artists in what has been a very difficult period of mandatory inactivity for them.

And now? What do we do now?

Our goal is to be able to realise our programme, offering it to the public either live or, if need be, online. Cautious due to the circumstances, but also com-mitted to our mission statement, we change the Festival’s shape in an attempt to make it fit us all: both last year’s postponed productions that were rescheduled for this year, and all the new initiatives and plans that we have been diligently and enthusiastically preparing all this time.

The presentation of our new brand identity a few days ago marked the beginning of a new era. Rejuvenated and full of energy, we draw inspiration from the Festival’s long history, evolving and building a contemporary artistic identity.

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**PEIRAIOS 260**

Last summer, Peiraios 260 had to remain closed. As a result, a large part of our programme could not be realised. However, it has been rescheduled for this year, alongside new Greek and international productions.

We have come up with a few alternatives making use of our outdoor spaces.

We have also decided to extend the Peiraios 260 programme until October, in order to fit all our in-progress productions into this year’s schedule.

With that in mind, in June and July, we will watch mostly Greek productions, whereas in the autumn we will have the opportunity to watch primarily international productions. After all, Peiraios 260 is home to over half of our productions.

Theatre, Dance, Music, Opera, and Exhibitions jointly comprise a very rich, enticing programme.

When it comes to Theatre, Prodromos Tsinikoris presents *(Somewhere) Beyond the Cherry Trees*, inspired by Chekhov’s *The Cherry Orchard*. Constantinos Hadjis continues his research on Ancient Drama with *Clytemnestra, Chamber Music for One Instrument*, with music by Giorgos Koumendakis. Simos Kakalas also tackles Ancient Drama, more specifically Sophocles’ *Ajax*, at the Garden of Peiraios 260. Eleftherios Veniadis composes *The* *Soccer Opera*, directed by Sofia Simitzis. Sofia Marathaki will direct *The Forest*, a performance raising ecological awareness. Young director Katerina Giannopoulou presents *In a Year With 13 Moons*, based on Fassbinder’s film of the same title. Ektoras Lygizos explores an archetypal story of female rebellion in Molière’s *The School for Wives*. Last but not least, four new productions, comprising our tribute to the 1821 Bicentennial, highlight conflicts that have been active since the Greek War of Independence to this day.

In Music, young jazz piano virtuoso Yiannis Papadopoulos will present his latest work *Fourth Stream Music* for jazz piano trio and string quartet. Mean-while, the SUM and Latinitas Nostra groups will offer a unique blend of Baroque music, Jacquard looms, and electronic computer in a surprising performance concert.

In Visual Arts, this summer, Tassos Vrettos will present *The Feel. Backstage*, an installation capturing the experience of underground clubbing in Athens from 2005 on-wards, exploring the unseen aspects of the BDSM scene and LGBTQI+ activism.

A few special musical and theatrical productions will also be held beyond the official Festival venues, namely a concert by Dimitris Tiliakos and the Ex Silentio ensemble, a performance for children by Vangelis Theodoropoulos, the musical fairytale *The River That Longed that Flow Backwards*, by Anastasios Mysirlis, Fotis Siotas and Eleni Fotaki, and a musical/theatrical tribute to singer Sotiria Bellou, starring Christina Maxouri.

**Themes**

This year’s artistic programme cannot be pigeonholed into strictly defined themes and theoretical frameworks. That being said, several of our productions are, in fact, built around certain recurring themes:

**GENDER IDENTITIES**

Many Greek and international productions touch upon various gender issues. With the #metoo movement and the heated debate on gender equality currently being at the forefront of developments, the Festival, an institution predominantly consisting of women, could not be absent from this significant ongoing discussion.

**CONTEMPORARY ANCIENTS**

This cycle will focus on new dramaturgical approaches of ancient Greek drama, featuring works presented in Athens and the two Epidaurus theatres. The interdisciplinary research programme, *Parodos*, also falls under the same thematic cycle. More on this in a moment – in Epidaurus.

**SURPRISING ENCOUNTERS**

Our programme includes several startlingly original musical collaborations, either in the form of concerts, where jazz crosses paths with traditional music virtuosos, or in hybrid performances in which looms go hand in hand with Baroque music, European Renaissance songs are woven together with traditional melodies from the Greek borderlands, and an opera is inspired by foot-all with football players becoming opera singers and the referee serving as conductor.

**1821 BICENTENNIAL**

Theatre and Dance artists have been commissioned, as part of this thematic tribute, to create works reflecting on the legacy of 1821 in a subversive way. Along those lines, we will watch performances such as:

*The Republic of Baklava* by Anestis Azas, a scathing commentary on Greek-Turkish relations; *National Fashion Show*, an electrifying catwalk of a performance by young director Pantelis Flatsousis; *Esme*, a forgotten dramatic romance by Spyros Peresiadis, author of Golfo, directed by Marina Vrondi, marking the return of the Cyprus Theatre Organisation to the Festival; and 12:30 Finally, *Age of Crime*, the newest work of choreographer Lenio Kaklea.

All of the above explore different aspects of this historic Bicentennial.

The programme also includes the Layers of Street cycle, dedicated to hip hop, and Chronotopia, two days of electronic music held in collaboration with CTM Festival and Goethe-Institut. A special event falling under the same thematic cycle is *Chernobyl Live*, a concert by Academy Award-winning composer Hildur Guðnadóttir.

**ΠΕΙΡΑΙΩΣ 260**

**INTERNATIONAL THEATRE PRODUCTIONS**

**Stefanie Carp** Artistic Advisor for International Productions

Hello, greetings from Berlin.

Unfortunately, most of the international productions need to be postponed until September. This is a programme that consists of many diverse, as well as intense artistic trends and languages. Part of them examines female issues, the new empowerment of today’s women. And, on the other hand, they deal with the contradictions and conflicts found in the current and future societies, confronting us with the question of the kind of future we want to live in.

I hope you find the performances interesting and I am very happy that the Festival will take place!

**PEIRAIOS 260 / DANCE**

**Ilias Chatzigeorgiou** Artistic Advisor for Dance

This year, the Festival’s Dance programme addresses the present.

Through many different readings, starting points, and interpretations, it focuses on the present, while also daring to set its sights on the future.

The future of Dance and our own future.

This year’s Dance programme tackles love, fear, power, immigration, roots, social distancing, emotional detachment, strength, and freedom.

It locates the body and voice of the present, at times through humour and optimism, at times by way of focusing on the tough reality.

This year, Dance will showcase our new forms of mourning and our new revolutions 200 years after the Greek War of Independence, once again investigating identity, gender, and race, and confronting the comedians and tragedians of the future.

Simultaneously, part of the Festival programme will focus on the contemporary hip-hop dance scene in Greece and abroad, launching a new thematic cycle entitled **Layers of Street**, aiming to showcase hip hop culture and its strong presence across contemporary forms of art.

Veteran and younger artists alike will engage with different genres of the per-forming arts, communicating present reality to us through a dance programme aimed at everybody.

Through international productions and co-productions, new Greek productions, collaborations between Greek and international artists, and educational programmes intended for both professionals and non-professionals, Dance takes centre stage at this year’s Festival.

**The Peiraios 260 programme**

*Greek and English surtitles in all international theatre productions. All Greek-language productions with English surtitles and Greek productions on opening night, for people*

*with hearing impairment.*

**THEATRE Prodromos Tsinikoris, *(Somewhere) Beyond the Cherry Trees,*** A post-documentary performance based on Anton Chekhov’s *The Cherry Orchard*

**DANCE / LAYERS OF STREET** **Κader Αttou, *The Roots – Transmission***

**DANCE / LAYERS OF STREET ΙΜΑ – Andi Xhuma, *Oikodomi (Construction Site)***

**DANCE Maria Koliopoulou / Prosxima Dance Company, *Clear Midnight***

**DANCE ki omOs kineitai,** ***9.25***

**DANCE / 1821 BICENTENNIAL Danae & Dionysios, *Free at Last: Rerooted***

**DANCE / INTERNATIONAL CO-PRODUCTION Koen Augustijnen & Rosalba Torres Guerrero / Siamese Cie, *Lamentα***

**MULTIMEDIA INSTALLATION Tassos Vrettos, *The Feel. Backstage***

**THEATRE / MUSIC / CONTEMPORARY ANCIENTS**

**Constantinos Hadjis - Giorgos Koumendakis - Sophia Hill, *Clytemnestra, Chamber Music for One Instrument****,* Based on Aeschylus’ *Agamemnon*

**DANCE / LAYERS OF STREET / GREEK DEBUT** **DYPTIK, *D-Construction***

**DANCE / LAYERS OF STREET** **ATHENS EPIDAURUS FESTIVAL URBAN DANCE CONTEST, 19.6 Breakdance Battle, 20.6 All Style Battle**

**DANCE GREEK DEBUT** **Alexandra Waierstall** ***ΑΝΝΝΑ3. The Worlds of Infinite Shifts***

**THEATRE Simos Kakalas, *Ajax*** by Sophocles

**DANCE Sofia Mavragani, *Mauθ***

**THEATRE / 1821 BICENTENNIAL** **Pantelis Flatsousis, *National Fashion Show***

**DANCE Zita Dance Company – Iris Karayan, *A Dance as a Dance***

**DANCE Eva Georgitsopoulou, *Groove***

**OPERA Eleftherios Veniadis - Sofia Simitzis - Ventus Ensemble, *The Soccer Opera*****,** Composed by Eleftherios Veniadis / Libretto by Gerhild Steinbuch

**DANCE / 1821 BICENTENNIAL Lenio Kaklea, *Age of Crime***

**THEATRE Atonal Theatre Company - Sofia Marathaki, *The Forest***

**THEATRE Katerina Giannopoulou, *In a Year With 13 Moons,*** Based on the film by R. W. Fassbinder

**MUSIC / JAZZ SESSIONS** **Yiannis Papadopoulos, *Fourth Stream Music***

**THEATRE Ektoras Lygizos, *The School for Wives***by Molière

**PERFORMANCE /** **MUSIC SUM - Latinitas Nostra, *Danke*** based on Dieterich Buxtehude’s Membra Jesu Nostri

**THEATRE /** **1821 BICENTENNIAL Cyprus Theatre Organisation - Marina Vrondi *Esme*** by Spyros Peresiadis

**THEATRE / 1821 BICENTENNIAL Anestis Azas, *The Republic of Baklava***

**OPERA / PERFORMANCE / GREEK DEBUT** **Rugilė Barzdžiukaitė - Vaiva Grainytė - Lina Lapelytė, *Sun & Sea***

**THEATRE TR Warszawa - Kornél** **Mundruczó, *Pieces of a Woman***

**DANCE Marianna Kavallieratos, *Ancient Future Solo,*** Presentation of workshop for adolescents

**PERFORMANCE Florentina Holzinger, *TANZ***

**DANCE Martin Zimmermann, *Eins Zwei Drei***

**THEATRE / INTERNATIONAL CO-COPRODUCTIONS**  **Nowy Teatr - Krzysztof Warlikowski, *Odyssey. A Story for Hollywood***

**DANCE / LAYERS OF STREET / GREEK DEBUT** **La Veronal - Marcos Morau, *Pasionaria***

**THEATRE / PERFORMANCE / GREEK DEBUT**

**Infrarouge - Marie Brassard, *Violence***

**DANCE Serge Aimé Coulibaly, *Wakatt***

**ELECTRONIC MUSIC / CHRONOTOPIA Two days of electronic and experimental music. In collaboration with Berlin's CTM Festival and Institut-Goethe**

**THEATRE / GREEK DEBUT** **Teatro La Re-sentida - Marco Layera, *Paisajes para no colorear /*** ***Non-Colouring Landscapes***

**THEATRE Schaubühne - Thomas Ostermeier, *History of Violenc ,*** based on the novel by Édouard Louis

**DANCE / GREEK DEBUT** **L-E-V - Sharon Eyal - Gai Behar, *Chapter 3: The Brutal Journey of the Heart***

**MUSIC / CHRONOTOPIA / GREEK DEBUT** **Hildur Guðnadóttir** with **Chris Watson** & **Sam Slater, *Chernobyl Live***

PARALLEL EVENTS

**Prologue**

***Pre-show talks***

Young theatre and dance researchers familiarise us with performances

**Exodus**

***Post-show talks***

Discussions with directors, choreographers, and other artists on the Peiraios 260 stages

**Extra venues**

**MUSICAL FAIRYTALE Anastasios Mysirlis – Fotis Siotas, *The River That Longed to Flow Backwards*** by Eleni Fotaki

**THEATRE FOR CHILDREN Vangelis Theodoropoulos, *The Story of a Seagull and the Cat Who Taught Her to Fly,*** basedon the novel by Luis Sepulveda

**MUSIC Christina Maxouri, *Sotiria’s Songs***

**MUSIC Dimitris Tiliakos - Ex Silentio, *Incanto***

**ANCIENT THEATRE OF EPIDAURUS**

This year, we are pleased to announce one of the richest programmes in the history of the Epidaurus Festival. Ten absolutely fascinating premieres will be presented at the Ancient Theatre of Epidaurus. These performances will take place on Fridays, Saturdays, and Sundays, from June till the first weekend of September.

For this year’s Epidaurus programme, we are proudly presenting the world premiere of an international co-production. German director Thomas Ostermeier, a favourite of Greek audiences, and Schaubühne return to Greece, delving into Ancient Drama for the very first time and presenting a new play by playwright Maja Zade that re-imagines *Oedipus Rex* in the present. The Festival will also present Sophocles’ virtually unknown satyr play *Trackers*, directed by Michalis Marmarinos, and Aristophanes’ hilarious comedy *The Frogs* by Argyro Chioti in her Epidaurus directorial debut, featuring a new translation by poet Nikos Panagiotopoulos. Our rich programme also includes *The Bacchae*, a co-production with the Municipal and Regional Theatre of Ioannina, directed by Nikaiti Kontouri, two National Theatre of Greece productions by Yannis Moschos and Konstantinos Rigos, a National Theatre of Northern Greece production by Vassilis Papavassiliou, and collaborations with directors of various generations, including Yannis Kakleas, Aris Biniaris, and Yorgos Nanouris, the latter in his Epidaurus debut.

**The Ancient Theatre of Epidaurus programme**

*Greek and English surtitles in all performances*

**THEATRE National Theatre of Greece – Konstantinos Rigos, *Ιππείς*** by Aristophanes

**THEATRE Yorgos Nanouris, *Iphigenia in Tauris*** by Euripides

**THEATRE Argyro Chioti, *The Frogs*** by Aristophanes

**THEATRE Yannis Kakleas, *Ορέστης*** by Euripides

**THEATRE Michail Marmarinos, *Trackers*** by Sophocles

**THEATRE National Theatre of Greece – Yannis Moschos, *Phoenissae*** by Euripides

**THEATRE National Theatre of Northern Greece – Vassilis Papavassiliou, *Helen*** by Euripides

**THEATRE Municipal and Regional Theatre of Ioannina – Nikaiti Kontouri, *The Bacchae*** by Euripides

**THEATRE Poreia Theatre – Municipal and Regional Theatre of Crete – Aris Biniaris *Prometheus Bound*** by Aeschylus

**THEATRE /** **CONTEMPORARY ANCIENTS /WORLD PREMIERE Schaubühne Berlin - Thomas Ostermeier, *ödipus*** by Maja Zade

**LITTLE THEATRE OF ANCIENT EPIDAURUS**

Our Little Theatre of Ancient Epidaurus programme has many surprises in store for you. The programme is extended beyond July, up to late August, starting with the interdisciplinary residency programme *Parodos*, scheduled to take place during the first three weeks of June. Artists from a wide range of arts are given the opportunity to conduct research on the dramaturgy of ancient drama under ideal conditions and in situ. At the same time, we are launching a new thematic cycle entitled **Contemporary ancients**.

I am particularly excited about an initiative that lies at the heart of the Little Theatre programme: we have commissioned contemporary Greek writers to author new plays, inspired by ancient drama, to be performed specifically at the Little Theatre.

Four writers of completely different styles, two men and two women, have each written a contemporary play that is in dialogue with an ancient tragedy. Vangelis Hatziyiannidis has written a play inspired by Sophocles’ *Trachiniae*, entitled The *House With the Snakes* and directed by Eleni Skoti; Yannis Mavritsakis has authored *Carnage*, inspired by Euripides’ *The Bacchae*, directed by Giorgos Skevas; Amanda Michalopoulou has written *Phaedra on Fire*, inspired by *Hippolytus* and directed by Yannis Kalavrianos, and Alexandra K\* has written 19:50 *milk, blood*, inspired by Euripides’ *Medea*, directed by Yannos Perlengas.

With our sights set on the future, these plays will be published, as part of a bilingual (Greek and English) theatrical book series launched in collaboration with Nefeli Publishing, marking the Festival’s entrance into the world of publishing.

Commissions are not limited to theatre, though, also encompassing Dance, with Euripides Laskaridis’ new work, and Visual Arts, as artist Aemilia Papaphilippou is inspired to create a new work, also specifically for this venue, thus continuing our research, which began last year, on how these ancient monuments can be revisited in an unconventional manner.

Let us not forget Music though. We are looking forward to two magical evenings at the Little Theatre, two unexpected encounters: Petros Klampanis joins forces with Petroloukas Chalkias, at a special concert where jazz meets traditional Greek music, while French-Iranian Keyvan Chemirani, a master of various instruments, and his band join forces with lyre virtuoso Sokratis Sinopoulos.

To sum up, the Little Theatre of Ancient Epidaurus, alongside the performances at the Ancient Theatre of Epidaurus, will offer audiences a wide variety of exciting Festival events on a weekly basis throughout the entire summer!

**The Little Theatre of Ancient Epidaurus programme**

*Greek and English surtitles in all performances*

**RESIDENCY / CONTEMPORARY ANCIENTS**

**Parodos, *Interdisciplinary residency on Ancient Drama***

**MUSIC Petros Klampanis,** ***Tora Collective***

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

**THEATRE /** **CONTEMPORARY ANCIENTS****Eleni Skoti, *The House With the Snakes*** by Vangelis Hatziyiannidis

**THEATRE / CONTEMPORARY ANCIENTS****Yannos Perlengas, *milk, blood*** by Alexandra K\*

**THEATRE / CONTEMPORARY ANCIENTS Giorgos Skevas, *Carnage*** by Yannis Mavritsakis

**THEATRE / CONTEMPORARY ANCIENTS  Sforaris Theatre Company – Yannis Kalavrianos, *Phaedra on Fire*** by Amanda Michalopoulou

**DANCE Osmosis – Euripides Laskaridis, *New Work 2021***

**INSTALLATION Aemilia Papaphilippou, *Sacred Tales / COVID-19***

**ODEON OF HERODES ATTICUS**

This year’s programme will see the Odeon of Herodes Atticus expanding its musical range, featuring major artists of the Greek and world scene. Our regular collaborations continue this year, namely with the Greek National Opera and the Athens State Orchestra, the latter performing under the baton of its new conductor Loukas Karytinos, with Daniil Trifonov playing the piano. Furthermore, the ERT National Orchestra will perform under its new conductor George Petrou. Moreover, new thematic tributes will enrich the 2021 programme, creating a truly fascinating blend without limitations. The Greek repertoire includes a tribute concert to the legendary Lilipoupoli; Eleftheria Arvanitaki joining forces with the Armonia Atenea – The Friends of Music Orchestra to present works by Papadimitriou and Xydakis; Pavlos Pavlidis sharing the stage with The Boy, and Nalyssa Green with Lena Platonos; a concert by the dynamic, youthful El Sistema Greece and musical producer Blend Mishkin; a collaboration between conductor Byron Fidetzis and Athens Philharmonia Orchestra, plus many surprises that will keep bringing you back at the Odeon.

Our Music Advisor, Costa Pilavachi, will tell you more about our international Odeon guests, who are expected to take your breath away.

**Costa Pilavachi** Artistic Advisor for Music

Greetings,

Major names will be featured in the classical music section of the Festival, such as the famous maestro Zubin Mehta, the Orchestra del Maggio Musicale Fiorentino, and the renowned violinist Pinchas Zukerman, in a programme dedicated to the music of Johannes Brahms. This concert will also mark the first collaboration between the Megaron – The Athens Concert Hall and the Athens Epidaurus Festival.

Furthermore, the legendary Monteverdi Choir, joined by the English Baroque Soloists under the baton of the great Sir John Eliot Gardiner. This ensemble will present Bach’s *St John Passion*.

Our Jazz Sessions cycle will welcome Jan Garbarek, one of the most popular jazz personalities. Also, oud virtuoso Anouar Brahem, who combines classical Arabic music with jazz.

Regarding pop/rock music, the Festival welcomes a truly fascinating artist, the French 2338 musician and video director Woodkid. We will also be presenting two major figures of the highly creative, contemporary neoclassical music scene: Icelander Olafur Arnalds and English electronica and techno producer Max Cooper.

I am signing off with a wonderful surprise, a rare live performance by Brianç Eno, in a musical conversation with his brother, Roger Eno.

Thank you very much!

**The Odeon of Herodes Atticus programme**

**CLASSICAL MUSIC / GREAT ORCHESTRAS**

**Zubin Mehta - Pinchas Zukerman - Orchestra del Maggio Musicale Fiorentino**

***Megaron Gala,*** *A production of Megaron – The Athens Concert Hall for its 30-year anniversary*

**ΣΥΓΧΡΟΝΗ ΜΟΥΣΙΚΗ /JAZZ SESSIONS Anouar Brahem Quartet**

**GREEK MUSIC / 1821 BICENTENNIAL / GREEK ORCHESTRAS**

**Athens Philharmonia Orchestra – Byron Fidetzis, *36 Greek Dances for Orchestra*** by Nikos Skalkottas

**CLASSICAL MUSIC /** **GREEK ORCHESTRAS ERT National Symphony Orchestra – George Petrou, World Music Day, *Works by Wagner, Tchaikovsky***

**CLASSICAL MUSIC / GREEK ORCHESTRAS Athens State Orchestra – Loukas Karytinos,** **Daniil Trifonov, *Works by Koumdenakis, Rachmaninoff, Shostakovich***

**CONTEMPORARY MUSIC Eleftheria Arvanitaki – Armonia Atenea – The Friends of Music Orchestra – George Petrou, *Two Stations***

**CLASSICAL MUSIC / GREAT ORCHESTRAS** **Monteverdi Choir -** **English Baroque Soloists - John Eliot Gardiner,** ***St John Passion*** by Johann Sebastian Bach

**CONTEMPORARY MUSIC / JAZZ SESSIONS Jan Garbarek Group,** featuring **Trilok Gurtu**

**CONTEMPORARY MUSIC** **El Sistema Greece - Blend Mishkin, *World A Music***

**CONTEMPORARY MUSIC Max Cooper**

**CONTEMPORARY MUSIC Woodkid**

**CONTEMPORARY MUSIC Edo Lilipoupoli (Lilipoupoli Here), *The songs***

**CONTEMPORARY MUSIC Pavlos Pavlidis – The Boy**

**CONTEMPORARY MUSIC Lena Platonos, *Hope is the Thing with Feathers***

**Nalyssa Green**

**CONTEMPORARY MUSIC Ólafur Arnalds**

**OPERA - REVIVAL Greek National Opera - Pier Giorgio Morandi - Hugo de Ana, *Tosca*** by Giacomo Puccini. Libretto by Giuseppe Giacosa - Luigi Illica

**CONTEMPORARY MUSIC Brian Eno & Roger Eno**

**Acknowledgements**

**Katerina Evangelatos**

**Artistic Director**

As a closing remark, I would like to thank the President of our Board of Directors, Dimitris Passas, for his unwavering support. I would also like to thank our Vice President, Alexis Galinos, and all the members of the Board for their invariably supportive stance on all issues and for our highly creative dialogue. Special thanks to the Festival’s Director General, Ioannis Kaplanis, for our smooth collaboration under such adverse circumstances. My heartfelt thanks also go to the Festival staff, who have been working hard for the realisation of our programme under such difficult circumstances.

The Athens Epidaurus Festival is funded by the Ministry of Culture and Sports. Our deepest thanks go to the Minister of Culture, Lina Mendoni, and the Deputy Minister of Contemporary Culture, Nicholas Yatromanolakis, who have been steadily supportive of our work and initiatives.

This concludes our presentation. Find out our full programme on our website.

We look forward to seeing you!

**Dimitris Passas**

**President of the Board of Directors of the Athens Epidaurus Festival**

Dear friends,

On the occasion of the announcement of the 2021 Athens Epidaurus Festival programme, I would like to thank, on behalf of the Board of Directors, the Artistic Director, the administration, and the Festival staff for their continuous efforts and commitment in achieving a difficult goal; a twofold goal throughout the pandemic: on the one hand, presenting a high-quality artistic programme, as rich as possible, and on the other hand, making sure that the necessary health measures are observed. Last year’s experience proved that the Festival is capable of realising performances under safe conditions for audiences.

This year, our own ambitions, and the expectations of the artists and all our fellow citizens are justifiably higher.

This summer, we will hopefully manage to realise a much more demanding and extensive programme. The audience thirsts for live shows. We owe it to them to meet their demand.

MINISTRY OF CULTURE AND SPORTS

ADDRESS

**Lina Mendoni**

**Minister of Culture and Sports**

The Athens Epidaurus Festival has been linked with cultural life in Greece for the past 66 years, presenting great works, major artists, and productions that have left their mark on contemporary cultural history; frequently groundbreaking, unconventional performances that have encapsulated the concerns and issues of each given era.

Every summer, the Athens Epidaurus Festival offers a dazzling array of some of the most intriguing artistic voices in the country, along with acclaimed international productions. Thanks to its focus on great artists and emerging trends, the Festival has come to occupy a prominent position among European cultural institutions – a position it still retains, still following the same path.

Last summer, in spite of the challenging pandemic circumstances, the Athens Festival was the only European festival of its calibre that actually took place. Despite the heavy restrictions in place, the Festival kept on making culture, with the entire Festival staff carrying out its work in an exemplary manner, ensuring the absolute safety of both audiences and employees. And this can’t be stressed enough.

This year, we are more optimistic about the Festival programme, confident that the “Eleftheria” (Freedom) vaccination programme, with its increasing number of vaccinations, will allow us to be physically close to other people, share common experiences, and enjoy cultural events. We will gradually return to a format familiar to us.

At the Odeon of Herodes Atticus, music takes centre stage, featuring concerts by the Greek National Opera, the Athens State Orchestra, the ERT Symphony Orchestra, the Athens Philharmonia Orchestra, and even Lena Platonos’ avant-garde music, to name but a few.

At Peiraios 260, theatre, dance, and opera make up a programme that will be ex-tended to October.

At the Ancient Theatre of Epidaurus, in addition to productions by Greek cultural organisations, we will have the opportunity to watch a different reading of Oedipus Rex by the famed Schaubühne.

The Little Theatre of Ancient Epidaurus focuses on research, featuring new plays inspired by ancient drama.

The Athens Epidaurus Festival further expands its horizons this year, encompassing international co-productions and opening up to the publishing world and visual arts. This year’s main themes tackle both history and contemporary concerns, such as Gender Identities, Contemporary Ancients, Surprising Encounters, in which even opera can be fused with football, and 1821 Bicentennial, featuring commissioned new works on the legacy of the Greek War of Independence.

Hopefully, we will watch many of these productions, always exercising caution and with the utmost safety; productions that will bring us closer, lead to standing ovations, and spark interesting debates.

**Nikolas Yatromanolakis**

**Deputy Minister of Culture and Sports, in charge of Contemporary Culture**

Last year, the Festival proved how resilient and resourceful it is, under extraordinary circumstances. Not only did it remain active and make its presence felt through Υποσύνολο-Fragment, but it also contributed considerably to the cultural summer of Greece and Europe overall. Attracting 50,000 spectators, despite the capacity restrictions, launching the first global live streaming of ancient drama from the Ancient Theatre of Epidaurus, adopting exemplary health measures - all these achieved through an excellent collaboration with the Ministry of Culture and Sports, that thoroughly supported the Festival last year.

This summer, the Festival makes a strong comeback with almost 80 productions and the participation of approximately 2,000 artists. Peiraios 260 also comes back strong with a very rich and diverse artistic programme. This year’s programme is defined by its international character – not just in terms of international productions, but also in terms of the planning of Greek productions. Its inclusive, pluralistic qualities, both in terms of production and in terms of themes, is another prominent aspect. Women, gender identities, LGTBQI+ are only a few of the issues it tackles this year.

Furthermore, the 2021 Festival encompasses interesting crossovers. Crossovers of art forms, eras, styles, generations, which will lead to very interesting artistic results. There is also another type of crossover, a mixture of re-search, action, and production, which can result to many interesting things. Of course, there is also the tribute to the Greek War of Independence bicentennial, approached through the unique perspective of the Athens Epidaurus Festival.

It goes without saying that, once again this year, the Ministry of Culture and Sports wholeheartedly supports the Festival. Naturally, once again this year, the Ministry’s supervised institutions, such as the National Theatre of Greece and the National Theatre of Northern Greece, are featured in the programme. This year’s Festival proves that one can respect and honour the history of an institution, while also remaining topical and fully attuned to one’s era. For all this, we have to thank the Festival’s Artistic Director, Katerina Evangelatos, the Board of Directors and its President, Dimitris Passas, and of course all those who have been contributing in various ways so that the Festival can be realised this year, presenting us a fascinating programme with the utmost safety.

Many thanks to all.