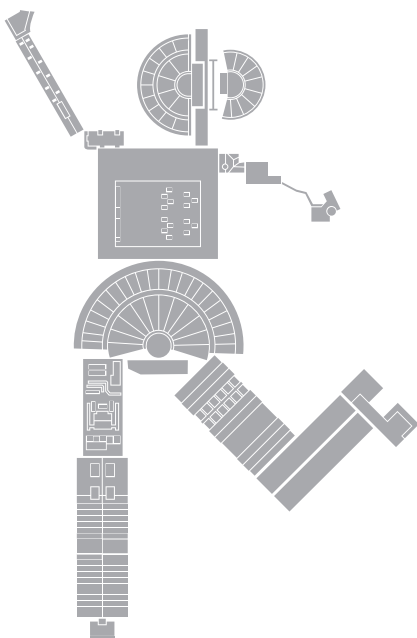
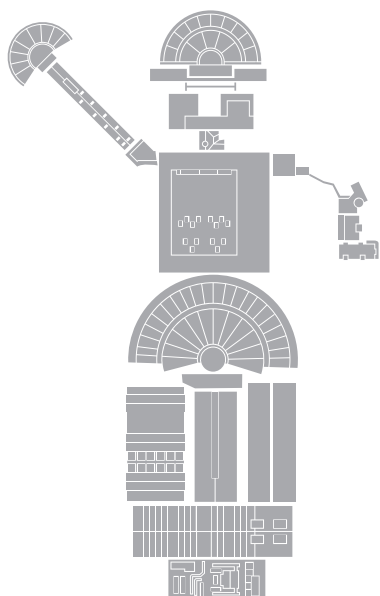


# ATHENS & EPIDAUROS FESTIVAL 1.06-31.08 2015



# THEATRE

## Theatre at the Athens and Epidaurus Festival 2015

1955-2015: The Athens and Epidaurus Festival is celebrating its sixtieth of many creative years as a living entity which converses with society and continues to be active while at the same time undergoing change.

For four decades, the **Athens Festival** was identified with the Odeon of Herodes Atticus. Nine years ago, a new chapter for the art of the theatre began, as the Festival expanded to include other venues, since the exquisite Roman theatre below the Acropolis imposed de facto restrictions and conditions to contemporary endeavours. This year, the heart of the theatrical performances is beating at Peiraios 260, while at the same time other spectacles will be held at the Odeon of Herodes Atticus, at Aristotle's Lyceum and other venues in the city.

The theatre has a dynamic presence this year, with important foreign invitees as well as Greek productions by established and younger artists. Directors and theatre companies of international acclaim, such as Romeo Castellucci with Societas Raffaello Sanzio and Thomas Ostermeier with Schaubühne, whom we were first introduced to by the Athens Festival, are coming back with new works. Companies such as She She Pop from Berlin, Young Jean Lee's Theatre from New York, South Africa's Baxter Theatre, France's François Tanguy and David Mambouch are appearing for the first time, while the New Riga Theatre from Latvia will be presenting the Greek premiere of a Russian play. At the same time, the Festival remains open to the unforeseen, placing emphasis on original creation, and commissioning works from Greek theatre companies, with both Greek and foreign directors.

Despite the dire financial situation, an effort has been made to represent as many tendencies as possible. Approaches to ancient Greek tragedy (which are taking place not only at Epidaurus, but also at indoor venues in Athens); new interpretations of European classics; new Greek plays; postdramatic performances of "devised" theatre; and street theatre.

Providing a podium for young artists is one of the Festival's main prerequisites: five directors are participating for the first time, while others are testing themselves once more in Athens, at the Epidaurus Festival and at Little Epidaurus. Pride of place in this year's edition is held by women: women directors, women playwrights and women actors. At the same time, the links between the Festival and the big issues of society dictated the inclusion of topics such as the homeless, refugees and immigrants, while the Caravan will come to the audience in the city.

Diverse themes and different stage interpretations combine to produce a kaleidoscope of ideas, emotions and aspects of the world.

At the **Epidaurus Festival**, important artists will tackle ancient drama, while the Greco-Japanese co-production of Homer's *Nekyia* by the N Theatre will stand as a bridge between the two civilizations.

# THEATRE

DIMITRIS MAVRIKIOS

## ***Pope Joan***

Dimitris Mavrikios, a director for whom no introduction is necessary, is opening the Athens Festival this year by completing last year's performance in progress of his play based on the novel *Pope Joan* (1866) by Emmanouel Rhoides and on the author's relationship with his mother.

The gripping biography of the Chios-born noblewoman Kornilia Rodokanaki seems to have offered material for the adventures of the legendary female pope of the Middle Ages.

Emmanuel Rhoides's mother, the only woman with whom the author of *Pope Joan* shared his life, since he stayed by her side, unwed, until his death, had been engaged twice by the time she was eight years old, lived through the Destruction of Chios, was imprisoned, saw her father hung, was sold as a slave, and became the shepherdess Aishe in the depths of Turkey... Before being imprisoned in a harem, as an adolescent, somebody recognised her and her family bought her back for an exorbitant amount. In the family palace in Italy, Kornilia was educated, played in the theatre and danced in the arms of the king. As for Ioanna, Rhoides's only fictional heroine, she is a girl with an equally harsh childhood, yet she succeeds in climbing up the hierarchy to the highest rank in the Catholic Church.

The life and work of Rhoides is sharply defined by these two characters who practically monopolise his female universe, being reflected in each other in intellectual fields which are much loved by the author: there where reality and fiction come together in harmony, without any visible borders between them.

**[1, 2, 3 & 4 JUNE / PEIRAIOS 260]**

HARIS FRANGOULIS

## ***Arden from Faversham***

by **Anonymous**

Set against the backdrop of the Elizabethan era, this text could be reminiscent of a screenplay by Hitchcock or Tarantino. The work of an anonymous author (1592), it has at times been attributed to Shakespeare, Christopher Marlowe and Thomas Kyd, and is mentioned by Antonin Artaud in *The Theatre of Cruelty*. Violent, mysterious and most revealing of human passions, it is a theatrical version of the actual event of the cold-blooded murder of Thomas Arden, a former mayor of Faversham, by his unfaithful wife Alice. The twists in the plot and the emotional ups and downs of the main characters are a true challenge for this very distinctive young theatre company as it brings to life a story of love and conspiracy in this year's edition of the Athens Festival. The play is directed by Haris Frangoulis who, alongside his fine performances as an actor, has successfully ventured into the field of directing.

This is a co-production with the Odou Kykladon Theatre.

**[2 - 11 JUNE / ODOU KYKLADON THEATRE]**

# THEATRE

THE STATION ATHENS GROUP

***We Are the Persians!***

by **Yolanda Markopoulou**

Hossain, Javad, Reza, Chalij, Aidim and Lefteris are the Persians!

*The Persians* by Aeschylus offers the opportunity to a group of refugees from Afghanistan, Pakistan and Bangladesh to become part of a chorus of warriors and share their personal battles from modern-day history. A performance/document.

With Chalij Ali Zada, Ramzan Mohammad, Javad Rezai, Hossain Amiri, Aidim Joyimal, Reza Mohammadi.

Station Athens is an artistic workshop where young immigrants and refugees can work in theatre, video, photography and the visual arts. Based on the methods of art therapy, Station Athens was set up and has been operated for the past 5 years by the NGO AMAKA and the SYNERGEIO, and is animated by Yolanda Markopoulou.

**[3 & 4 JUNE / PEIRAIOS 260]**

BAXTER THEATRE CENTER

***Miss Julie***

For the first time, the Athens Festival presents to the Greek audience an exceptional South African theatre company in an exceedingly interesting performance.

August Strindberg's controversial play (1888), which caused a scandal when it was first staged, focuses on the ferocious struggle between two social classes, two genders and two dispositions. With the brutality of the slave and the cold heart of the overlord. Through what experiences and thoughts, images and emotions will this cast, made up of one white and two black actors, be able to interpret the "brutality of the slave" and the devastation of the Count's daughter?

**[11, 12 & 13 JUNE / PEIRAIOS 260]**

# THEATRE

NEW RIGA THEATRE – ALVIS HERMANIS

## **Sonya**

by **Tatyana Tolstaya**

It is with a brilliant and heartrending performance that Alvis Hermanis, the Latvian director who has won international acclaim over the past ten years, is coming to Peiraios 260. A theatre director and the Artistic Director of the New Riga Theatre, a state-run theatre with a permanent company of twenty-five actors, he has numerous collaborations with leading European theatrical organisations to his credit. His personal aesthetic is characterised by the reconciliation of two conflicting stage perceptions: structural, abstract elements from German tradition on the one hand, and the playful, spontaneous and full-bodied acting of the Russian school on the other.

The play by Tatiana Tolstaya (carrying the weighty name of the Tolstoy family) is set in Leningrad, in an interior space with a 1940s atmosphere. A male actor gives a unique performance as the solitary Sonya, who bakes pastries and tends unfailingly to her plants, adopting a positive attitude towards the onus of existence and all that's wrong with society. Through the daily life and the dreams of this romantic and adorable woman, who's patiently waiting for her prince, the magnificence of the anonymous heroes and heroines living next door to us is brought to the fore.

[16, 17 & 18 JUNE / PEIRAIOS 260]

SCHAUBÜHNE – THOMAS OSTERMEIER

## **Little Foxes**

by **Lillian Hellman**

A leading figure of contemporary theatre and a friend of Greece and the Athens Festival, Thomas Ostermeier is "appearing" at Peiraios 260 with Lillian Hellman's *Little Foxes* (1941) performed by the internationally acclaimed Berlin-based Schaubühne.

The well-known play by the American writer and social activist, who went down in history for her brave stance before the House Un-American Activities Committee, when she refused to turn in her communist friends, uses the scheming of a ruthless opportunist, the sly "little fox" Regina Giddens (who, in the eyes of the public, was identified with Betty Davis who played her in the film version), to focus on the avarice of a decadent society which equates happiness with money.

Distinguishing with great sensibility the analogy between the world of the text and contemporary social reality, the German director shifts the action from the American South of the early 20th century to the here and now. The realistic directorial scalpel cuts through the surface in order to reveal, via the superb acting of the cast, the internal life of the characters and the impact of financial competition on human behaviours.

[19, 20 & 21 JUNE / PEIRAIOS 260]

# THEATRE

VICO NAHMIAS

## ***Strofodines***

The title of this performance comes from the Ancient Greek word *stroofix* (pivot) and is a metaphor for the delirious behaviour of the individuals who attain a state of religious ecstasy while whirling in place. This is a technique which goes back many centuries and can be seen illustrated in stone reliefs of the Ancient Greek Kavirian mysteries, in Asian agrarian events and in American pre-Colombian ceremonies. Primarily, of course, this technique is known to us from the live, mystic Sufi tradition and the Order of the Whirling Dervishes, founded by Jelalludin Rumi (1207-1275), the poet and holy man of Islam. Vico Nahmias has pored over this extensive material with great dedication, proposing a research spectacle which concerns the modern-day viewer, without being disloyal to the roots of its origin.

Music supervisor: **Lambros Pigounis**

[20, 21 & 22 JUNE / PEIRAIOS 260]

NIKOS HADZOPOULOS

## ***One... Two... Three... or Solitaire***

by **Maria Laina**

An important poet writes a play, and a distinguished actor and director, Nikos Hadzopoulos, who directs and undertakes to guide three of Greece's most remarkable actors, observes:

"The time and space are uncertain. The past and the present are enigmatic. The future is unpredictable. The only certainty, the only thing that is tortuously real is language; and a vacillating desire.

Maria Laina's work condenses into three characters all the archetypal dilemmas which are inherent in human dealings: together or alone? Isolation or opening up to others? Co-existence or survival of the fittest? All these things, guided by a game of solitaire. Random events have their own appeal. At least there are surprises."

[20, 21, 22 & 23 JUNE / ART THEATRE KAROLOS KOUN]

# THEATRE

YOUNG JEAN LEE

## ***Straight White Men***

A central figure of New York's theatre scene, Young Jean Lee is coming to Greece for the first time, as a guest of the Athens Festival. The Korean-born playwright and director's work deals with the issue of identity in all its forms (national, social and sexual), casting into doubt the dominant values of contemporary neo-liberal societies.

What happens when at some point we lose our greatest privilege, that is to say, when we forget we are privileged? This unexpected question lies at the outset of *Straight White Men*, which focuses on the male model of Western societies: the white, straight man. Like a distant echo of Arthur Miller's *The Death of a Salesman*, which featured the conflicts of a white middle-class family in post-war America, Young Jean Lee's play puts on the stage a similarly typical, modern American family: a father and three sons in a purposely conventional setting, complete with Christmas tree. What will happen when one of the sons questions the expectations his family has of him?

The success of the performance is due in great part to the acting of Scott Shepherd, Pete Simpson, Austin Pendleton and James Stanley.

**[22, 23 & 24 JUNE / PEIRAIOS 260]**

STOA THEATRE

## ***Medea***

by **Bost**

This is a famous comedy by Bost (1918-1995), a Greek political cartoonist, playwright, lyricist and painter. When it was first staged, *Medea* was watched by 60,000 people throughout Greece – an astounding number for a play at that time. Twenty years after Bost's death, that emblematic performance is being revived and features the same cast. In the role of Medea, the renowned Leda Protopsalti. Also appearing are Thanassis Papageorgiou, Pavlos Orkopoulos, Niki Hadzidou, Evdokia Vouvatzi, Eva Kaminari and a group of younger actors.

Bost's biting humour and bitter satire seem especially topical today. "His sense of humour, his sarcasm and his satirist's scalpel still do a good job. Every locus of culture makes it easier for us to overcome this dark era which we have been condemned to live in," the Stoa Theatre emphatically declares in the show's programme.

**[26 & 27 JUNE / ODEON OF HERODES ATTICUS]**

# THEATRE

ROMEO CASTELLUCCI - SOCIETAS RAFFAELLO SANZIO

## ***Go Down, Moses***

The Athens Festival welcomes for a third time Romeo Castellucci, one of the most important figures in the history of modern theatre. After his trilogy which was loosely inspired by Dante's *Divine Comedy* and the play *On the Concept of the Face, Regarding the Son of God*, the Societas Raffaello Sanzio theatre company returns with *Go Down, Moses*. Besides directing, the famous Italian theatre director and visual artist has also designed the sets, the costumes and the lighting.

The title refers to the divine injunction given to Moses during the time the Jews were being held captive. The figure of the liberator, the legislator and the prophet has long been on Castellucci's mind. The Tablets of Stone with the Ten Commandments that God entrusted to his chosen one were blank in the performance cycle of *Tragedia endogonia* and on them were carved the commands of the powerful regarding the exercise of violence so order can be preserved. In *Go Down, Moses*, Biblical episodes are projected in the present time, allowing the director to explore the origins of the figures and the ways in which they are perpetuated while changing. At odds with the imitation of reality, this postdramatic theatre challenges the viewer to a performance/experience. The stage takes on ontological dimensions and the composition of the stage images, with their unexpected alternation, "penetrates the viscera in order to arouse the spirit." *Go Down, Moses* also refers, of course, to the famous spiritual about Afro-American slaves who longed to be free, just as the Jews wished to be free of the bonds of Egypt. In the end, this divine urging to Moses is actually addressed to us, who are, in the words of the director, "exiled from ourselves."

**[28, 29 & 30 JUNE / MEGARON, THE ATHENS CONCERT HALL]**



# THEATRE

KATERINA EVANGELATOU

## ***Rhesus***

by **Euripides**

A peripatetic performance at Aristotle's Lyceum

The Athens Festival goes to the Lyceum... Katerina Evangelatou returns to the Athens Festival with a performance at Aristotle's Lyceum, one of the city's three most ancient public gymnasia (together with the one at Plato's Academy and the one at Cynosarges), which was associated with the Peripatetic School, the philosophical school founded by the great Greek philosopher in 355 BC. In this archaeological site, which is mostly unknown to the wider public and covers an area of almost three acres (between the Sarogleio Mansion, the Byzantine Museum and the Athens Conservatory), the talented director Katerina Evangelatou presents Euripides' *Rhesus*, intercut by texts by Aristotle. Inspired by an episode in Book 10 of Homer's *Iliad*, this tragedy, which is rarely staged, denounces the abominations of war. The performance begins at sunset, taking the form of a walk round the entire area of the Lyceum, and as such it is expected to arouse the interest of foreign visitors too.

This is a co-production with the "Lycophos" production company.

**[AS OF 1 JULY / LYCEUM]**

ARIS BINIARIS

## **'21**

After the warm reception of the performance of *The Divine He-goat*, **Aris Biniaris** (director and actor), the musicians **Takis Varelas** (bass) and **Vasilis Giaslakitidis** (drums), and **Pantelis Panteloglou** (image handling) suddenly transport us to 1821.

The musicality of the texts contributes to yet another singular concert/performance, whose intensity activates the viewer's reflexes.

**[3 & 4 JULY / PEIRAIOS 260]**

# THEATRE

VICTOR ARDITTIS

## ***Textilen***

by **Maria Efstathiadi**

"*Textilen* is a work that focuses on the disintegration of a wealthy bourgeois family in present-day Greece," according to the author. "Maria Efstathiadi harkens to contemporary stage pursuits and "sends" to the stage an unexpectedly large form, in which powerful writing co-exists with dance theatre and elliptical realism with melodrama," explains director Victor Ardittis, who is very selective in his collaborations. "In *TEXTILEN*, three generations are continuously on stage: ghosts and shadows displaying humour and lucidity. Here, the violent and dark family novel becomes a large tapestry of moments from the evolution of the bourgeoisie through the 20th century. The large Athenian home, the maids, the hidden passions and secrets, the evening gowns, the children's songs all put forward a choreography which transforms the stage into a screen of memories."

**[5 & 6 JULY / PEIRAIOS 260]**

PRODROMOS TSINIKORIS

## ***In the Middle of the Road***

A multi-day action in a public space

A familiar sight in downtown Athens in recent years are all our homeless fellow-citizens, who have lost their jobs and homes because of the financial crisis and have ended up literally in the street. What tales can be told by these anonymous protagonists of public space? Why were they driven to this condition? What's their daily life like?

Prodromos Tsiniokoris, a young artist who is creatively active in various forms of documentary theatre in Greece and Germany, puts forward a multi-day action in one of the city's central squares, based on research on the newly homeless of Athens. The audience has a chance to put itself in the place of the homeless and to listen to voices and narratives as told by our most silent fellow-citizens using an mp3 player and earphones.

The purpose of the action is to begin a public discourse on the collapse of the social state, by intervening against indifference, cynicism and the underlying racism of modern-day Greek society.

**[7 JULY / THE CARAVAN]**

# THEATRE

SHE SHE POP

## **Schubladen**

A women's collective which was founded in Berlin in 1993 and has since taken Europe by storm, is coming to Greece for the first time, as a guest of the Athens Festival. In their performances, which are marked by a sense of humour and youthful intransigence, as well as spontaneity and sincerity, She She Pop don't hesitate to spotlight social issues through their own experiences.

"Who were we? Who are we? Why did we become like this?" It was out of these questions that *Schubladen* (which means "drawers" in German) emerged. Personal conflicts will find their historical dimension in the reunification of the two Germanies after the fall of the Berlin Wall. Three performers of She She Pop with origins in East Germany sit across from their colleagues who come from the West. Thus, a meaningful relationship begins to take shape, which at times is reminiscent of couples therapy. They exchange memories and thoughts, every so often rummaging through their old drawers and pulling out diaries, adolescent letters, albums, souvenirs, favourite books. Brandishing these personal weapons, the six performers wage a battle in order to write a unique collective story, all the while trying to build a real relationship, far from East/West clichés.

[11 & 12 JULY / PEIRAIOS 260]

THE "EN DYNAMEI" ASSOCIATION - ELENI EFTHYMIU

## **The Fan Man or How to Dress an Elephant**

"Normal is definitely a word which is doomed. A word which cannot help but be defined by the average. Next comes objective truth; that which is not normal is different; it is the 'other'. But who gave that 'other' a negative nuance? And why?"

This short introduction sums up the philosophy of the "En Dymei" Association, whose artistic director is Eleni Dimopoulou. This performance comprises stories that have to do with disability. Through these stories, it is hoped that we will open up to the unfamiliar, and thus make it known and familiar. On stage, these stories are told by children and so take on the form of a children's game.

[11 & 12 JULY / PEIRAIOS 260]

# THEATRE

## ***The Blind or The Sound of Little Things in a Big Dark Landscape***

A composition for the end of the history of actions,  
from the play of the same title by Maurice Maeterlinck

Direction - Choreography **Zoe Hadjiantoniou**

Sound dramaturgy – Musical composition **Dimitris Kamarotos**

*The Blind*, a play written in 1890 by Nobel laureate Maurice Maeterlinck, invites the viewer to follow the chronicle of a symbolic death, through a procedure which requires the redefinition of the senses and reality.

In a limitless, wooded landscape, twelve blind men – six men and six women – are waiting for their driver to come and pick them up. Unable to move, they think up ways to pass the time and talk to each other to assuage their fear. A Chorus of symbolically blind bodies in an extreme condition of waiting.

The play has been seen as the precursor of *Waiting for Godot*. At some point during their wait, the blind accept the fact that the man they are waiting for doesn't exist, and they acquire the knowledge that nobody is coming to save them. Nevertheless, they don't act. They are trapped in their inertia.

The very promising Zoe Hadjiantoniou, the distinguished Dimitris Kamarotos and a group of remarkable actors tell the story of *The Blind* in the form of an opera; an – interrupted – act for a female voice, a piano and the sounds of the blind.

**[12 & 13 JULY / PEIRAIOS 260]**

KONSTANTINOS DELLAS

## ***Electra, the Last Blood***

After the success of *The Greek Vampire*, Konstantinos Dellas is collaborating with distinguished artists of the stage and music, such as **Giannis Angelakas**, in order to present a different version of *Electra* by Sophocles. Three female figures are dominant, each one in a separate room: Electra, Clytemnestra and Chrysothemis. What do they say when they – necessarily – meet? What does each one of them do on her own? In the bedroom, the murder will be committed. The last murder. The circle will close, and so will the house. Forever. The last blood has been spilt," says the director.

Taking part in the performance are Olia Lazaridou, Giannis Angelakas, Giannos Perlengas, Zoi Xanthopoulou and Georgia Tsangaraki.

A co-production with the Art Theatre Karolos Koun.

**[12, 13, 14 & 15 JULY / ART THEATRE KAROLOS KOUN]**

# THEATRE

THE OSMOSIS THEATRE COMPANY – EURIPIDES LASKARIDIS

## **Relic**

A solo performance, between theatre and dance

Euripides Laskaridis's new work is a stimulating, 45-minute solo performance for a closed space, in which the director delves deeper into his research, going on the stage himself and taking on a peculiar persona. Through the grotesque costume made by Angelos Mantis, he constructs a highly idiosyncratic universe, with images that are reminiscent of materials used for cheap entertainment. The purpose is to explore fundamental existential questions. The relic – either a remnant or an archaic article – remains a residue of memory, open to exploration; a remnant ready to be inhabited by a new interpretation.

**[15 & 16 JULY / PEIRAIOS 260]**

THÉÂTRE DU RADEAU – FRANÇOIS TANGUY

## **Passim**

A poet of the French stage, François Tanguy appears for the first time before the Greek public. His theatre is inhabited by images that emerge out of a dreamlike dramaturgy: fragments of theatre plays and poems, echoes of words and music, costumes, banners, actors extricated from a tableau vivant... A motley theatrical workshop of unexpected tinkering, the Théâtre du Radeau invites the viewer to take part in a non-stop game of free association.

**[16, 17 & 18 JULY / PEIRAIOS 260]**

STEFANIA GOULIOTI

## **The Eumenides** (*In the form of a monologue*)

by **Aeschylus**

Why the *Eumenides*? "Because it is one of the most neglected texts, but with huge hidden meanings which are directly linked to psychoanalysis," says Stefania Goulioti, one of the most important actresses of her generation, as she explains her choice. "The evil Furies are transformed into Eumenides (kindly ones), in an effort to silence the voices that keep buzzing in people's heads. Voices judging, commenting, comparing, assuming... Voices that express insecurities, fears, guilt, and malice; voices that remain stuck in the past." The aim is to find the thread that will link the viewer with the writer, without the mediation of the actor's superego.

**[20, 21 & 22 JULY / PEIRAIOS 260]**

# THEATRE

CESARIS GRAUZINIS

## ***Julius Caesar***

by **William Shakespeare**

The much-acclaimed Cesaris Grauzinis directs *Julius Caesar* as a sarcastic political thriller set in modern times. Focusing on the absurd morality of political conspiracy and the methods of manipulation used by the political establishment, he points to the distortion of Western morality and the grotesque nature of political propaganda.

Written around 1598-1599, the Shakespearean tragedy is inspired by the lives of Caesar and Brutus (with the mediation of Plutarch). The main dramatis personae are the Roman senators and famous warriors Marcus Brutus, Cassius and Mark Anthony. The first two plot Julius Caesar's murder, while the third overthrows the conspirators, taking the citizens on his side. In the end, the tragic hero and victim/victimiser is proved to be Brutus, who does not target Caesar himself, but rather "Caesar's spirit."

Eleven actors on stage perform this Shakespearean masterpiece, while the musical backdrop combines contemporary genres (e.g., electro-industrial, dark wave, neoclassical).

**[23 & 24 JULY / PEIRAIOS 260]**

THEMELIS GLYNATIS

## ***Bérénice***

by **Racine**

After last year's successful performance using a subversive modern text, Themelis Glynatsis is directing a classical French tragedy.

Against a backdrop of the Roman Empire, the great French dramatist Jean Racine puts together one of the most perfect and tragic texts of world dramaturgy. The love triangle between Emperor Titus, Bérénice and Antiochus lies at the heart of the play which, in a surprisingly contemporary way, talks about doomed love, waiting, and the language that crushes emotions.

The leading roles are played by Maria Nafpliotou, Nestoras Kopsidas and Ieronymos Kaletsanos.

**[24 & 25 JULY / PEIRAIOS 260]**

# THEATRE

ANESTIS AZAS

***Eumenides 2015*** (temporary title)

On 5 February 2015, the three-judge Court of Assizes in Rhodes sentenced a 21-year-old Syrian refugee to 145 years in prison and a fine of 570,000 euros, considering him to be the sole culprit of the tragic shipwreck at the island of Farmakonissi, which had riveted Greek and international public opinion for quite some time. Based on this decision, which turned the victim into the perpetrator, and using as his vehicle Aeschylus' *The Eumenides*, an emblematic text with respect to the enforcement of justice in the Western world, Anestis Azas plans a performance/document about the person who has no rights.

What state is Orestes in when, chased by the Furies, he takes refuge in the Areios Pagos, the supreme court that the goddess Athena has just founded, asking for mercy and justice, and what parallels can be drawn with the world today?

With a successful career, both in Greece and abroad, with stage actions between document and theatricality, Anestis Azas begins by exploring the Modern Greek city. Seeking out the zones where the rights of civilians are abolished, he invites four performers to strike a balance between documentary and fiction, and to tackle an extreme situation of "naked life" in the 21st century.

**[26, 27 & 28 JULY / ART THEATRE KAROLOS KOUN]**

NIKITA MILIVOJEVIC

***Lucretia Borgia***

by **Victor Hugo**

Lucretia Borgia, the Duchess of Ferrara, was legendary for her beauty, her scandalous love affairs and her possible involvement in various crimes. Was she truly a deceitful character or simply a victim of the power hungry Borgia family? Was she ruthlessly lustful or had she been sexually abused by her own father and brother? Milivojevic, one of Serbia's leading theatre directors, tackles this historical figure in collaboration with a series of distinguished Greek actors, among them Lydia Fotopoulou, Theodora Tzimou and Manos Vakousis.

Referring to Milivojevic, who has won numerous prizes and awards, one theatre critic said: "With his courageous and modernist interpretation of the classics, he has ushered Serbian theatre into the new century."

**[30 & 31 JULY / PEIRAIOS 260]**

# THEATRE

ART THEATRE KAROLOS KOUN - MARIANNA CALBARI

## ***I Want a Country***

by **Andreas Flourakis**

The Athens Festival's program this year includes two co-productions with the Art Theatre Karolos Koun, in support of its new start.

*I Want a Country* was first presented in an earlier version in June 2013 at London's Royal Court Theatre, as part of The Big Idea: PiIGS and directed by Richard Twyman. It is a play without characters or scenes, without typical dialogue or a plot. It is a play about Greece, with Greeks in the leading role.

With the phrase "I Want a Country" as his motto, Andreas Flourakis transcribes, with a sense of humour and despair, all those phrases that we hear, say and keep saying when we talk about our country today. In the performance, it is mostly the younger generation that speaks. This is a generation that is not sure what to do in the face of the crisis; that feels it must define the country it is dreaming of. But can there ever be such a country? And, more important, can this generation lay claim to it?

Playing with the idea of the country, as well as of the theatre itself as a "country" in which the dream is called upon to become an action, the play is performed by a theatre company of 65 students and graduates of the Art Theatre Drama School.

The renowned actress Reni Pittaki will appear in a surprise role.

**[30 & 31 JULY / PEIRAIOS 260]**



# THEATRE

## Returning performances from 2014

HELTER SKELTER COMPANY – THANOS PAPACONSTANTINOU

### ***Redwards Shift***

by **Yannis Mavritsakis**

A new play by Yannis Mavritsakis, directed to great acclaim by the promising Thanos Papakonstantinou and featuring distinguished actors, including Amalia Moutoussi, Alexia Kaltsiki and Antonis Myriagos.

**[7 & 8 JUNE / PEIRAIOS 260]**

YIANNIS MOSCHOS

### ***Entertaining Stories about Morality***

A performance based on short stories by Anton Chekhov, weaving a tapestry of characters who are anxiously searching for the meaning of life. Four distinguished actors – Alexandros Mylonas, Mihalis Oikonomou, Evi Soulidou and Lydia Fotopoulou – tell their tales and embody, with a subtle sense of humour, the tragicomic efforts we all make to justify our existence

**[14,15 & 16 JUNE / PEIRAIOS 260]**

EFI THEODOROU

### ***The Satin Slipper***

by **Paul Claudel**

An extended play, in which all theatrical forms and acting methods are enlisted, boldly and naively, in order to recount, through a language of unusual beauty and power, the human adventure. Participating in the play is a group of prominent actors, including Konsantinos Aspiotis, Maria Skoula, Maximos Moumouris, Haris Frangoulis, Konstantinos Avarikiotis, et al.

**[26 & 27 JUNE / PEIRAIOS 260]**

## EPIDAUROS FESTIVAL 2015

NATIONAL THEATRE – SOTIRIS HADZAKIS

### ***Trojan Women***

by **Euripides**

At the Greek camp, on the coast of looted Troy, the captive women of Troy and their queen, Hecuba, bemoan their plight. Those members of the slaughtered royal family who are still alive will be given as slaves to the Greeks, while Hecuba's grandson, the young Astyanax, is thrown off the battlements, a victim of the cruelty of the conquerors. The flames devastate Troy and the women, bereft of hope, are led to the ships which will carry them beyond the Aegean Sea, to live as slaves in the homes of the victors. In *The Trojan Women*, Euripides wrote an anti-war masterpiece in which he criticised the Athenians for the outrage they had committed a few months earlier against the inhabitants of the island of Milos, as well as for the Sicilian expedition they were preparing. Written in 415 BC, *The Trojan Women* is a relentless denunciation of the atrocities of war and a heartrending call for solidarity and humanity.

Kariofillia Karabeti in the role of Hecuba. Appearing with her is the popular singer Alkistis Protopsalti. Cast: Maria Kitsou, Kora Karvouni, Constantina Takalou, Nikos Psarras, Themis Panou, Eleni Roussinou, Yassemi Kilaidoni, et al.

**[3 & 4 JULY / ANCIENT THEATRE OF EPIDAUROS]**

YANNIS KAKLEAS

### ***The Acharnians***

by **Aristophanes**

"While political corruption rules, Dikaiopolis takes on an initiative for Peace, Justice and Meritocracy. Aristophanes the politician is in fine form!" remarks Yannis Kakleas about *The Acharnians*, while he too seems to be in fine form as he takes on yet another Aristophanean endeavour. Unpredictable as always, he continues to explore the scenic Aristophanean form, with a host of outstanding comic actors in a play which praises the benefits of peaceful co-existence, mocking the warmongers.

In an Athens ravaged by the Peloponnesian War, Dikaiopolis commits to the cause of peace. He begins negotiations with Sparta and succeeds in persuading the Acharnians, who fought at Marathon and constitute the largest deme of Attica, to concur. The market place opens and desperation leads to all kind of merchandise being put up for sale: geese, hares, and even maidens disguised as piglets.

Cast: Vassilis Haralambopoulos, Christos Hadjipanayiotis, Fanis Mouratidis.

**[10 & 11 JULY / ANCIENT THEATRE OF EPIDAUROS]**

# THEATRE

VANGELIS THEODOROPOULOS

## **Ajax**

by **Sophocles**

Heading up a stellar cast and crew, Vangelis Theodoropoulos stages the Greek premiere of Sophocles' *Ajax* translated by D.N. Maronitis at the ancient theatre of Epidaurus.

In this tragedy, which was presented around 440 BC and is set during the tenth year of the Trojan War, Ajax, the greatest warrior of the Greek camp following the death of Achilles, lays claim to the dead hero's armour, but the Greek leaders decide to award it to Odysseus. Deeply offended by this terrible injustice, he takes his sword and goes out into the night to wreak revenge, but Athena makes him go mad, turning his anger into a wild rage which he unleashes onto the flocks of the Greeks, slaughtering them. When he realizes what he has done, his dignity cannot bear the humiliation and he commits suicide. As often is the case in history, the politicians – represented here by Odysseus – get the upper hand compared to the warriors, who, despite having fought selflessly, are overridden by the new order of things. Cast: Nikos Kouris, Maria Protopappa, Giannos Perlengas, Yannis Tsortekis, Pantelis Dentakis, Eleni Ouzounidou, Dimitris Papanikolaou, Yannis Klinis.

**[17 & 18 JULY / ANCIENT THEATRE OF EPIDAUROS]**

MICHAIL MARMARINOS

## **NOH - NEKYIA**

Michail Marmarinos meets Japan's Noh theatre and the great master Gensho Umewaka, based on Book 11 of Homer's *Odyssey*.

An unexpected theatrical encounter between two civilizations with deep roots in time: More than 2,500 years after the creation of Homer's *Odyssey* and 800 years after the Noh theatre was founded, the Athens Festival invites Michail Marmarinos to stage *Nekyia* with a Japanese Noh theatre company, headed by the great Gensho Umewaka. In Book 11, also known as *Necromancy* or *Nekyia*, Odysseus relates how, driven by the feeling of nostalgia for his homeland and spurred on by Circe, he attempted to descend to the Underworld in order to receive a pronouncement from the seer Teiresias regarding his return to Ithaca.

"The art of the Japanese theatre seems to be fundamentally necessary in and capable of giving shape to the deeper meaning of the concepts contained in *Nekyia*," says the accomplished Greek director. "It is one of the most ancient and most thrilling visits by a man to the world of the dead to be found in world literature. It appears that great Art always has, in one way or another, something to do with the 'other' side of Time. The Noh theatre is one of civilization's highest achievements in the field of metaphysical poetry. The deep tradition and training of the actors gives them the right to address the heart of the matter. With such a vocabulary of physical philosophy, this is the first time in its history that NOH theatre meets our own NEKYIA."

**[24 & 25 JULY / ANCIENT THEATRE OF EPIDAUROS]**

# THEATRE

NATIONAL THEATRE - YANNIS BEZOS

## ***Ecclesiazousae***

by **Aristophanes**

After the defeat of Athens at the Peloponnesian War, corruption and inequality know no limits. Thus, the women of Athens, on an initiative by Praxagora, decide to take matters into their own hands. Disguised as men, they sneak into the Assembly and vote for a measure which gives them power. They enforce their political reforms and institute common ownership of assets and sexual partners. However, the enforcement of their program will prove utopian and will be undermined by a series of comical situations. *Ecclesiazousae*, Aristophanes' penultimate play, was presented around 392 BC. Through the comedic form, the humorous dialogue and the hilarious episodes of this political comedy, the poet expresses his acrimony for the impasse Athens has come to following the Peloponnesian War.

Yannis Bezos joins Makis Papadimitriou in a great comic duet. Also appearing: Panos Vlachos, Kostis Maraveyas (who also wrote the music), Danae Skiadi, Laertis Malkotsis, Eleni Boukli, Yorgos Tsouris, Marina Satti, Nikos Magdalinos, Kostas Korakis, et al.

**[31 JULY & 1 AUGUST / ANCIENT THEATRE OF EPIDAUROS]**

NATIONAL THEATRE OF NORTHERN GREECE - THOMAS MOSCHOPOULOS

## ***Iphigenia in Tauris***

by **Euripides**

Thomas Moschopoulos returns to Epidaurus with what was one of the most popular plays in antiquity, *Iphigenia in Tauris*, which, however, does not have the characteristics that would easily classify it as a tragedy. "Written at a time which was especially difficult for the Republic of Athens, one can describe it as an offering of hope and tender consolation on the part of Euripides," the distinguished director explains. This is a masterfully constructed play, filled with lyricism, which became a point of reference for the subsequent European humanist tradition and the Enlightenment. "In our time, where barbarities similar to those that take place in the 'land of the Tauri' appear - sadly - less and less mythical, the enlisting of intelligence and ethos and the rejection of senseless violence which will lead the main characters to the happy end of the play should be gladly received." The performance stars Amalia Moutousi, Yorgos Chrysostomou and Anna Kalaitzidou. The music was written by Kornilios Selamsis.

**[7 & 8 AUGUST / ANCIENT THEATRE OF EPIDAUROS]**

# THEATRE

VASSILIS PAPAVALASSILOU

## ***The Clouds***

by **Aristophanes**

A brilliant comedy by Aristophanes comes alive at this year's Epidaurus Festival, directed by Vassilis Papavassiliou. The leading director, actor and thinker is staging *Nefeles*, a merciless satire of Socrates and the new ideas of the Sophists, with **Petros Philippidis**, the top ranking comedian, in the role of Strepsiades.

A farmer, who is drowning in debt because of his son's dissolute life, goes to Socrates to learn how to distort the truth in order to be able to face his lenders in court.

**[14 & 15 AUGUST / ANCIENT THEATRE OF EPIDAUROS]**

MUNICIPAL AND REGIONAL THEATRE OF IOANNINA - CESARIS GRAUZINIS

## ***Prometheus Bound***

by **Aeschylus**

It is the tragic character of the Titan Prometheus, who was struck by Zeus's lightning bolts after stealing fire to benefit humankind, that **Cesaris Grauzinis** has chosen to measure up against in the Argolic theatre, three years after the success of *Oedipus Rex*. According to the Lithuanian director, the Aeschylean tragedy underscores the natural force and unyielding vitality of the human soul, as well as faith in the fact that there is meaning in human pain and suffering. Seen in the context of the present-day European sociopolitical crisis, this tragedy takes on great interest and revives a feeling of hope and faith in human strength: "I don't 'read' Prometheus as a heroic revolutionary who rises up against tyranny," he explains, "but as a composite personality who is very well equipped to go to war with Zeus. He is clever, a good negotiator, sometimes incendiary, ready to carry out complex psychological maneuvers and, above all, determined to instill fear in the ruling class."

The performance of *Prometheus Bound* will mark the re-opening of the ancient theater of Dodona, which has remained closed for 27 years. The ultimate goal of the Municipal and Regional Theatre of Ioannina is to put Epirus back on the cultural map of Greece.

Co-produced by the Epidaurus Festival and the Municipal and Regional Theatre of Ioannina

**[21 & 22 AUGUST / ANCIENT THEATRE OF EPIDAUROS]**

# THEATRE

SIMOS KAKALAS - CHOROS THEATRE COMPANY

## ***Orestes***

by **Euripides**

"Attic drama, a child of democracy, became complete through public discourse and the renegotiation of the myth. Tragedy has also been an educational tool," observes Simos Kakalas. "What's happening with tragedy today, given that it is cut off from these parameters?"

A director who has won respect through his devotion to the manual aspect of theatre, Simos Kakalas is staging *Orestes* in two versions, one for a closed space and one for an open-air one. The first version (for a limited number of performances in Thessaloniki) will pave the way for the performances at the Ancient Theatre of Epidaurus.

With *Orestes*, Euripides transforms Sophocles' tyrant-slaying Orestes and Electra into "terrorists." Six days after the murder of Clytemnestra, the two siblings are holed up their family home, while the whole of society is against them. Their only hope is Menelaus, who will also betray them.

**[28 & 29 AUGUST / ANCIENT THEATRE OF EPIDAUROS]**

SYLVIA LIOULIOU

## ***Ajax***

by **Sophocles**

A creative nucleus of young, talented artists has turned to researching ancient drama, and especially tragedy, seeking a link to the past and investing in the relationships among themselves; the essence of team spirit. They are presenting *Ajax* by Sophocles at the Little Theatre of Ancient Epidaurus, having chosen an older translation by Panagis Lorentzatos (1932).

"By writing *Ajax*, Sophocles laid the foundation for everything he wrote after that," says Sylvia Liouliou, who also directs. "Man on the edge of youth; who needs to immerse himself into the chaos of despair and death... The brave hero who is led to suicide, as the times leave him behind and put forth, in his place, the model of a new, resourceful hero. It is this world that we wish to place at the centre of our encounter, in a performance which attempts to trace the Sophoclean oeuvre in the harmonious context of the little ancient theatre."

**[31 JULY & 1 AUGUST / LITTLE THEATRE OF ANCIENT EPIDAUROS]**

## Music at the 2015 Athens and Epidaurus Festival

The Athens Festival has always been inextricably linked with music. Its audience eagerly awaits the musical notes, sounds and songs that will provide the soundtrack their summer evenings. Besides the Odeon of Herodes Atticus, a Festival staple, this year the Festival's music will also spread to the Megaron, the Athens Concert Hall, to Peiraios 260 and to the Little Theatre of Ancient Epidaurus.

The Odeon of Herodes Atticus, as is tradition, will host the performances of the Greek National Opera (Puccini's *Tosca*, conducted by Loukas Karytinis, and Bizet's *Carmen*, conducted by Myron Michailidis), as well as performances of the Athens State Orchestra. Also noteworthy is a tribute to Mikis Theodorakis, to celebrate his 90th birthday: The Athens State Orchestra will perform *Axion Esti*, and a choir from distant Brittany will be performing the magnificent *Canto General*.

Classical music, in its many different versions, will be honoured this year, showcasing new artists and interesting works: *Salome*, a baroque drama by two talented artists, Nikos Karathanos and Markellos Chryssikopoulos; the opera *Leonce and Lena* with music by Kornilios Selamsis and a libretto by Yannis Asteris; and, finally, two dramatic works by Giorgos Kouroupos, which will be presented in collaboration with the Armonia Atenea. Also, Stavros Gasparatos will bring a truly innovative performance to this year's Festival, while the Armonia Atenea will surprise us once again by presenting the much-loved classic *Kiss Me, Kate*.

Adam Cohen, son of the legendary Leonard Cohen, will bring more contemporary sounds to the Odeon of Herodes Atticus, while Stamatia Kraounakis and Lina Nikolakopoulou will put on a Mediterranean celebration based on *Life and Times* by Dario Fo.

This year, Greek music will be represented at the romantic little theatre of Ancient Epidaurus, where Nena Venetsanou will present songs inspired by Greek poetry, and Dimitra Galani, accompanied by a quartet of excellent musicians, will take us on a musical journey to the East and West.

Finally, a unique meeting of two leading musicians will take place this year at Peiraios 260: Stavros Xarhakos will set Yannis Ritsos' *Moonlight Sonata* to music and Marinella will interpret it.

# MUSIC

GREEK NATIONAL OPERA

## ***Tosca***

by **Giacomo Puccini**

Conducted by **Loukas Karytinis**

Stage Director, Costume and Set Designer **Hugo De Ana**

One of the most successful performances of the Greek National Opera, and one of opera's most popular thrillers, Puccini's *Tosca*, which was first performed at the Odeon of Herodes Atticus in 2012, directed by Hugo De Ana, will return to kick off this year's Athens Festival proceedings at the Roman Odeon. One of the world's most popular operas and a representative example of Verism, this is a grand production of *Tosca*, with a remarkable stage design and costumes also by De Ana, and featuring world-renowned soloists. The orchestra of the Greek National Opera will be conducted by Loukas Karytinis.

**[JUNE 14, 16, 17 & 18 / ODEON OF HERODES ATTICUS]**

YANNIS KOTSIRAS

## ***Whatever You Remember Doesn't Die***

Yannis Kotsiras has been recording music and performing live for twenty years. He will be celebrating this anniversary with us, reminding us of beloved songs that we have sung along to with friends and that have kept us company in good times and bad. From *Alexandria* of 1996 to the recent *Aftos o Ilios*, Kotsiras will reintroduce us to his songs, arranged by **Vassilikos**.

Armonia Atenea will also be performing in the concert.

**[JUNE 22 / ODEON OF HERODES ATTICUS]**

ARMONIA ATENEA

## ***Kiss Me, Kate***

by **Cole Porter**

Many consider this the best musical ever written. *Kiss Me, Kate*, which balances between classic musical and opera, was first presented in 1948 and was an immediate hit with audiences and critics. Armonia Atenea and Giorgos Petrou will once again astonish festivalgoers by presenting the work, for the first time in Greece, with its original 1948 orchestration - a majestic combination of symphonic jazz and classical sounds. With a group of collaborators that will surprise the audience, the work will be presented in a semi-directed form, placing the spotlight on Cole Porter's brilliant soundtrack. The well-known hits, like "So in love with you", "I hate men", and "Brush up your Shakespeare," promise to make this one of the summer's most enchanting evenings.

**[JUNE 24 / ODEON OF HERODES ATTICUS]**



## ***Adam Cohen in Concert***

Adam Cohen, the son of the legendary Leonard Cohen, recorded his last album, *We Go Home* (September 2014), at the old mansion his father purchased in Hydra in the 60s. He didn't choose that location by chance, as this is a very intimate set of songs that hark back to memories of childhood.

"This album reflects conversations I've had with my father and ones I'd like to have with my son," Cohen stated in a recent interview. The Hydra of his childhood days seems like the most "beloved" of his many homes, which is why the idyllic island will be the focal point of many of the songs that will be performed at the Odeon of Herodes Atticus. The set list will include compositions from all four of the Canadian songwriter's albums, as well as some of his father's most famous songs.

The concert will feature an orchestra to be announced soon.

**[JUNE 29 / ODEON OF HERODES ATTICUS]**

NIKOS KARATHANOS - MARKELLOS CHRYSSIKOPOULOS

## ***Salomé***

A baroque drama, expertly performed by talented artists Nikos Karathanos and Markellos Chryssikopoulos, based on an erotic oratorio by Alessandro Stradella, combining baroque and oriental instrumentation by the Latinitas Nostra music ensemble.

"Considering baroque a melting pot where all contradictory concepts blend (the low and the noble, the comical and the dramatic), it is in this spirit that we present a look at Stradella's *St. John the Baptist*. The work is an "erotic oratorio" - a term that was coined by musicologists to describe musical dramas with erotic aspects based on stories from *The Bible*, the *Apocrypha* or the *Lives of the Saints*, in order to give audiences of the time lessons on morality within an operatic framework. *Salome* is a theatrical production that stands at the crossroads between East and West.

**[29, 30 JUNE & 1, 2 JULY / ART THEATRE KAROLOS KOUN]**

ATHENS STATE ORCHESTRA

## ***Concert featuring works by Grieg and Mahler***

The ardent philhellene **Alain Lefèvre** is very popular with Greek audiences. The Canadian pianist and composer will collaborate with the Athens State Orchestra as a piano soloist on Grieg's *Piano Concerto in A minor*, one of the Norwegian composer's most famous works, and one of piano repertoire's most celebrated compositions. Under the guidance of its musical director **Stefanos Tsialis**, the Athens State Orchestra will also perform Mahler's Fifth, the symphony that makes "you forget that time has passed," as Herbert von Karajan had noted.

**[JULY 6 / ODEON OF HERODES ATTICUS]**

# MUSIC

ARMONIA ATENEA

## ***Pylades – Jocasta***

Two works by **Giorgos Kouroupos** – two different approaches to the Tragic

Musical director **Giorgos Petrou**

Percussion **Dimitris Desylas**

Armonia Atenea and its musical director Giorgos Petrou, faithful to their commitment to Greek musical theatre, will present a double-bill, featuring two dramatic works by the renowned Greek composer Giorgos Kouroupos.

Having inextricably linked his music to the theatre and inspired by the myths of Orestes and Oedipus, Kouroupos will present two different approaches to the Tragic. By using a musical language that evolves through the lyrical recitation of ancient tragedy, and with subtle elements borrowed from folk tradition, he creates a mystical atmosphere, where eternal myths are unraveled.

***Pylades***, Chamber opera by **Giorgos Kouroupos**, with a text by **Giorgos Heimonas** (based on Sophocles' *Electra*)

*Pylades*, a work of 1992, commissioned by Megaron, The Athens Concert Hall, was presented that year at the Megaron, directed by Dionysis Fotopoulos.

Who is the mysterious and silent Pylades, who pulls the strings and leads Orestes and Electra to murder their own mother and her lover? The work offers its own answer to the question.

***Jocasta***, Tragédie lyrique by **Giorgos Kouroupos**, with a text by **Ioulita Iliopoulou**

*Jocasta*, a work of 2002, commissioned by the European Cultural Centre of Delphi, was presented in the summer of that year in Delphi and Veroia.

Jocasta, mother, mistress and queen, shortly before retiring to her palace to die, reflects on her life in three delirious monologues and once again experiences her struggle against the inevitable.

**[8 & 9 JULY / PEIRAIOS 260]**

# MUSIC

STAMATIS KRAOUNAKIS – LINA NIKOLAKOPOULOU

## ***Life and Times***

by **Dario Fo**

Stamatis Kraounakis and Lina Nikolakopoulou are inspired by the life and times of the legendary Dario Fo, to stage a Mediterranean celebration for two evenings below the Acropolis. Under the sign of liberty and irony, of song and satire, they draw inspiration from his quote: "A laugh in the right place can be enough to bury them all."

Music, song, satire and beautiful actors. They play, sing and dance in the spirit of the tireless man of theatre, the leftist political activist, the fearless jester, who accepted the Nobel Prize with a smile that stretched to his ears.

Featuring: Maya Lymberopoulou, Danis Katranidis, Angelos Papadimitriou, Lena Ouzounidou, Giannos Perlengas.

Speira Speira: Athena Afalidou, Christos Gerontidis, Anastasia Eden, Jerome Kalouta, Sakis Karathanasis, Maria Koskina, Christos Moustakas, Kostas Bouyotis, Giorgos Stivanakis.

Musical director: **Aris Vlahos**

The performance is being prepared in collaboration with the Michael Cacoyannis Foundation.

**[JULY 9 & 10 / ODEON OF HERODES ATTICUS]**

STAVROS GASPARATOS

## ***Expanded Piano***

Imagine that you're inside a piano. Now imagine that the piano is the size of a concert hall. This installation-musical piece is inspired by the idea of the prepared piano. It involves a mechanically altered piano, which became famous when used in compositions by John Cage and others, where screws, metal sheets and other objects are placed on the piano's strings, changing its sound.

Stavros Gasparatos's performance *Expanded Piano* transforms this idea into an original electronic form. An acoustic piano is wired up, with different kinds of microphones placed on its main body, on its chords and inside its playing mechanism. The signal from each one of these microphones is processed live by a computer and in turn distributed to a 24-channel surround installation, which places the audience "inside" the piano.

**[10 & 11 JULY / MEGARON, THE ATHENS CONCERT HALL]**

# MUSIC

ATHENS STATE ORCHESTRA

## ***Axion Esti***

by **Mikis Theodorakis**

The Athens State Orchestra and the Greek Festival are participating in the celebrations of Mikis Theodorakis's 90th birthday (he was born on July 29, 1925) by presenting a concert performance of *Axion Esti*, one of the most emblematic works of poetry – by Odysseus Elytis, in this case – ever set to music and one of the great works of Greek musical heritage. Performing with the Athens State Orchestra as soloists are **Dimitris Platanias** (baritone) and the **Choirs of the Municipality of Athens** and the **University of Athens**. **Stefanos Tsialis** will conduct.

[JULY 14 / ODEON OF HERODES ATTICUS]

GIORGOS NANOURIS

## ***Moonlight Sonata***

by **Yannis Ritsos**

Music **Stavros Xarhakos**

Interpretation **Marinella**

No introduction is necessary for these two famous figures of Greek music, who will meet for the first time on stage, under the baton of Giorgos Nanouris. *Moonlight Sonata*, one of the most well loved texts of Yannis Ritsos, is a staged monologue brimming with lyricism and a meditation that has left an indelible mark on Greek literature. It has inspired Stavros Xarhakos to write a new musical work, to be interpreted by Marinella.

A unique musical encounter at the imposing venue of Peiraios 260.

Piano **Neoklis Neofitidis**

[JULY 15, 16 & 17 / PEIRAIOS 260]

# MUSIC

PABLO NERUDA – MIKIS THEODORAKIS

## ***Canto General***

The **Choeur du Canto** choir and musicians from Quimper, Brittany

Pablo Neruda's *Canto General*, a cry of the people of Latin America for justice and dignity, became in the hands of Mikis Theodorakis an epic call for democracy and freedom against Greece's military dictatorship, and made its way around the world, speaking to the hearts of people, through the impressive, doric voices of Maria Farantouri and Petros Pandis. Today, *Canto General* continues to inspire audiences and artists around the world, such as Choeur du Canto, an exceptional choir from distant Brittany which will perform this "work/symbol of freedom," on the occasion of the world-renowned Greek composer's 90th birthday.

The choir is conducted by **Jean Golgevit**, the composer, violinist and voice teacher, who is considered the soul of Brittany's musical scene.

**[JULY 23 & 24]**

THE MEDITERRANEAN YOUTH ORCHESTRA

## ***4th Symphony***

by **Gustav Mahler**

Soloist **Ying Fang**

## ***Concert for orchestra***

by **Ana Sokolovi**

Musical director **Kazushi Ono**

The Mediterranean Youth Orchestra has been performing for over thirty years and is without a doubt the best musical ambassador of the dialogue between the different cultures that surround the Mediterranean. In an area frequently divided by differences and relentless conflicts, young talented musicians cast aside their different starting points and create music with what ultimately unifies them: the light and the sea, the two elements that make the Mediterranean a common home for us all.

Since 2012, the orchestra has begun a new chapter in its life, with the founding of a Summer Academy, in collaboration with the London Symphony Orchestra and the Festival d'Aix-en-Provence, with which it is closely linked. Featuring, as always, members of the London Symphony Orchestra, this year its tour will make stops in Aix-en-Provence, the Festival d'Avignon, Marseille and at Tunisia's El Jem Festival.

**[JULY 26 / MEGARON, THE ATHENS CONCERT HALL]**

GREEK NATIONAL OPERA

## ***Carmen***

by **Georges Bizet**

Musical Director **Myron Michailidis**

Director **Stephen Langridge**

Stage Design - Costumes **Giorgos Souglidis**

The tragic story of *Carmen*, as it is told in Bizet's popular opera – which scandalized 19th century audiences but paved the way for opera thanks to its musical and dramaturgical innovations – still manages to move audiences with its passion and melodiousness. The most popular French opera, with its wonderful arias and impressive choral arrangements, will be presented under the baton of the Greek National Opera's artistic director Myron Michailidis, directed by the top ranking British director and artistic director of the The Göteborg Opera, Stephen Langridge, with the participation of famous soloists from Greece and abroad.

**[26, 28, 30 & 31 JULY / ODEON OF HERODES ATTICUS]**

ARGYRIS XAFIS

## ***Leonce and Lena***

Music **Kornilios Selamsis**

Libretto **Yannis Asteris**

The opera *Leonce and Lena* is based on the theatrical play by the German romantic poet Georg Büchner. The plot of the original is preserved in the opera version, while its libretto is a reconstruction and concentration of the 1836 German text. The characters presented by Büchner have been limited in this version to the ones that have an important dramaturgical function and the four singers the composer uses take turns playing whichever roles are necessary to propel the story forward.

The work makes use of a chamber orchestra that plays as important a role as the action on stage, since many elements that involve locations, seasons and the time of day or night are communicated by means of sound constructs, which complement the dynamic and artistic function of the spectacle. The work is a sequence of many short scenes that shift the action from one performer to the next, composing a gallery of portraits and strange occurrences.

**[27 & 29 JULY / MEGARON, THE ATHENS CONCERT HALL]**

## LITTLE THEATRE OF ANCIENT EPIDAUROS

NENA VENETSANOOU

### ***1000 + 1 Cities***

Cities of the imagination, of history, of the diaspora... Nena Venetsanou, who has carved a diverse path through Greek music, sings about the cities which we are inspired to create in the present as we envision the future. With lyrical power, sensitivity and intricate arrangements, Nena Venetsanou will lend new dimensions to songs by Manos Hadjidakis and Mikis Theodorakis with lyrics by the poets Nikos Gatsos and Manolis Anagnostakis. She will also present songs she has composed herself, inspired by Greek poetry. This musical journey will be intercut by texts from Greek and world literature (C.P. Cavafy, Yannis Ritsos, Heinrich Heine, Italo Calvino, et al.), as well as by images selected by Angelos Angelis, in an effort to reveal the deep relationship between art and the organised environment of the city.

**[10 & 11 JULY / LITTLE THEATRE OF ANCIENT EPIDAUROS]**

### ***Chronos***

Dimitra Galani meets Petros Klampanis, Thomas Konstantinou, Spyros Manesis and Christos Rafailidis

*Chronos* is the name given to the encounter between renowned Greek singer Dimitra Galani and a quartet of accomplished Greek musicians, which will center on songs written by major Greek artists, poets and composers. *Chronos* are those songs which we always need to invoke in order to redefine our culture. The arrangements uniquely underscore how Greek music has been influenced by the East and West. Petros Klampanis plays the contrabass, Thomas Konstantinou plays the oud, the lute and the guitar, Spyros Manesis plays the piano, and Christos Rafailidis plays the vibraphone. The musicians become one with Dimitra Galani, in her role as the corypheus or leader of this Chorus.

**[17 & 18 JULY / LITTLE THEATRE OF ANCIENT EPIDAUROS]**

## Dance at the Athens Festival 2015

As it has done every year for the past decade, the Athens Festival puts up bridges that link the international and the Greek dance scene. Its programming is centred on the viewer and stays away from outdated stereotypes regarding the dance spectacle by inviting important artists who are currently shaping the history of this art form, by displaying an eclectic spirit and by being steadily focused on fostering new creative work. This year, for example, different generations of Greek choreographers tackle the small dance form, solos or duets, often performed by themselves. These explorations may underscore an introspective mood or, alternatively, a dialogue between the music and the environment of the stage. These quests are invariably marked by a focus on the raw material, which is none other than the dancer's body and which refers to the principles of modernity.

MAGUY MARIN

### ***BiT***

It appears that an Athens Festival under the directorship of Yorgos Loukos wouldn't be the same without Maguy Marin. More radical, daring and tireless than ever, the French choreographer returns to Peiraios 260 for the fifth time, with her latest creation, *BiT* – a title that refers to a techno beat. Inspired by the work of the French philosopher Pierre Sauvaget *Le rythme et la raison*, it immerses us in a stressful penumbra, through a choreography which is sometimes funereal and sometimes angry, yet deeply political and directly connected to life, as an epitome of her previous works – i.e., *May Be*, *Umwelt* or *Turba*.

[2, 3 & 4 JUNE / PEIRAIOS 260]

SYLVIE GUILLEM

### ***Life in Progress***

The fact that a dancer such as Sylvie Guillem – who has been illuminating the dance scene for the past 39 years, embodying perfection and eliminating the dividing line between classical and modern dance – is preparing to take her last bow is certainly newsworthy. How easy is it for a legend to leave the stage at its apex?

Unique, solitary and unpredictable as always, Sylvie Guillem sets out to prove, through her farewell performance, *Life in Progress*, that she will not give in to her fears and that she does not care for mediocrity, which is why she will stop dancing at precisely the right moment. A true symbol of transcendence, power and ethos. For her last tour, she has chosen to take a bow before a Greek audience that has always loved her, as part of the Athens Festival and in a programme which includes choreographies by **Mats Ek**, **William Forsythe**, **Akram Khan** and **Russell Maliphant**.

[3 & 4 JUNE / ODEON OF HERODES ATTICUS]



MAGUY MARIN

***Singspiele***

with **David Mambouch**

This performance by Maguy Marin moves in a completely different musical climate, since, as its title suggests, it draws on the ambience of the German Lied. The solo is interpreted by the superb David Mambouch, who engages in a game of transformations, changing back and forth between male and female identities, the same way in which we change clothes. Mambouch embodies different people, both eponymous and anonymous, shunning words and using as his main tool the human body, and primarily the face, since it is the face which defines us in the gaze of the Other, as the choreographer points out, quoting the philosopher Emmanuel Levinas. An exploration of human existence and its need to be recognised as unique.

[9 & 10 JUNE / PEIRAIOS 260]

CATHERINE DIVERRÈS

***Penthesileas...***

The artistically uncompromising Catherine Diverrès is appearing for a second time at the Athens Festival. Her latest work, *Penthesileas...*, is based, as the title clearly suggests, on Heinrich von Kleist's *Penthesilea* and is strongly marked by a dance theatre element. Starting out from the myth of the Amazons, the choreographer attempts a historical review of the female identity. Nine dancers on stage embody roles which transcend the stereotypical man-woman binary and overturn social codes and conventions, posing the intractable question: "How can we consolidate peace without first having fought for it?"

[13 & 14 JUNE / PEIRAIOS 260]

LENIO KAKLEA

***New Creation*** (2015)

We have watched up close as her career has unfolded over the past decade. Lenio Kaklea, who lives and works in Paris, has worked as a dancer with major representatives of French conceptual dance. In her new work, a duet with Kerem Gelebek, she plays with the idea of the *imprint*, in a choreographic process that brings to the surface repressed fragments of the unconscious.

[25 & 26 JUNE / PEIRAIOS 260]

TÂNIA CARVALHO  
***Weaving Chaos***

Portuguese-born Tânia Carvalho is making her first appearance at the Athens Festival. Combining in equal parts the classical and contemporary idiom, her style borders on the dance theatre and the visual arts. *Weaving Chaos* uses the *Odyssey* as a palimpsest in order to represent on stage the feeling of instability and never-ending wandering of the characters featured in Homer's epic. Tableaux vivants, with clear references to the dark Dantean universe or the Renaissance fresco, combine to produce an especially expressionist choreography, whose protagonist is the suffering body.

**[27 & 28 JUNE / PEIRAIOS 260]**

GRIFFÓN DANCE CO. - IOANNA PORTOLOU  
***Forest & Taboo***

Ioanna Portolou, who began choreographing for her dance company in 2000 using a distinctive dance theatre language, is presenting her work at the Athens Festival for the first time. Her work with the duet coincides with her shift to a style which focuses on the relationship between the two bodies (man - woman), hanging on to the substantial and setting aside anything unnecessary. At the same time, she puts her trust in the chemistry between the two dancers (Cecil Mikroutsikou and Giannis Nikolaidis), allowing freedom of movement and avoiding mannerisms.

**[29 & 30 JUNE / PEIRAIOS 260]**

TUAN LE - NGUYEN NHAT LY - NGUYEN LAN MAURICE - NGUYEN TAN LOC  
***À Ô Làng Phố***

The shift of Vietnamese society from a peaceful agrarian life to the violence and noise of the urban landscape is brought to life on stage by this Vietnamese circus which is visiting us for the first time. Twenty artists - acrobats, jugglers, martial arts dancers, street dancers and musicians - enact a collective adventure which is aesthetically related to the new French circus.

**[30 JUNE & 1, 2 JULY / PEIRAIOS 260]**

AGGELIKI TROBOUKI & MICHAEL HEUPEL

***1blank2***

AGNI PAPADELI-ROSSETOU

***Blossom***

Both women are graduates of the Greek National School of Dance and are making their first appearance at the Athens Festival in a joint evening of dance: Aggeliki Trobouki has collaborated with Michael Heupel, one of Greece's leading cellists of the younger generation, in an exploration of the relationship between music and movement in which all possibilities are entertained - "the body like an empty vessel; the music unprecedentedly new." Agni Papadeli-Rossetou, in a solo which she choreographed and performs herself, engages in a series of continuous transformations, together with the space/costume that envelops her. The space/costume was constructed by Andreas Ragnar Kassapis and Iro Vagioti.

**[7 & 8 JULY / PEIRAIOS 260]**

ANTONIS FONIADAKIS

***Priority***

A Greek of the Diaspora with a notable international career, initially as a dancer and as of 2002 as an independent choreographer, Antonis Foniadakis presents for the first time at the Athens Festival a solo which he has choreographed and will be performing himself. He is returning to the stage in a mood for introspection, experimentation, but mostly reflection, wishing, through his solo, to sketch a self-portrait. For though his language has several different origins, it seems now to be on a quest for its own private hinterland, like a river seeking its bed.

**[27, 28 & 29 JULY / PEIRAIOS 260]**

# COLLABORATIONS

## **Modern Greek Theatre (1830 - 1960)**

Presentation of a French publication edited by **Olivier Descotes**

The French Institute in Greece presents the French translation of ten plays from the classical Greek repertory (1830-1960), which will be published by L'Espace d'un instant (Maison d'Europe et d'Orient). After the publishing by Maison Antoine Vitez of the last issue featuring contemporary Greek plays (2014), the French public will now become acquainted with Greece's classical repertory. These ten plays highlight the variety and wealth of this theatre, presenting situations related to the political and social conditions of the various periods it covers. It reveals, often in a scathing or satirical way, the problematic behaviours which upend or sabotage the sincerest feelings of love in order to benefit private interests. With the passing years, the financial and political backstage increasingly penetrates these dramatic adventures, representing a true commitment to social commentary on the part of the authors.

Excerpts from the plays will be read on the terrace of the French Institute in Greece under the direction of **Ludovic Lagarde**, theatre director and director of the Centre dramatique national, Comédie de Reims. The plays: *O Vassilikos* by Antonios Matesis (1830), *O Tychodioktis* by Miltiadis (Michail) Hourmouzis (1835), *Vavylonia* by Dimitrios Vyzantios (1836), *Tou Koutrouli o Gamos* by Alexandros Rizos Rangavis (1845), *I Golfo* by Spyridon Peresiadis (1893), *I vengera* by Ilias Kapetanakis (1895), *Stella Violanti* by Grigorios Xenopoulos (1903), *To fintanaki* by Pantelis Horn (1921), *I avli ton thavmaton* by Iakovos Kambanellis (1957), and *Angela* by Yorgos Sevastikoglou (1958).

Translated by Jacques Bouchard, Gilles Decorvet, Myrto Gondikas, Michel Grodent, Paule Rossetto, Henri Tonnet and Michel Volkovitch.

**[JULY 8 / FRENCH INSTITUTE IN GREECE]**

# COLLABORATIONS

## **A collaboration between the Athens Festival and the Athens International Film Festival**

This year marks the beginning of a collaboration between the Athens Festival and the Athens International Film Festival, as part of the Athens Open Air Film Festival event series. Two screenings will take place in the garden at Peiraios 260:

***The Magic Flute*** by **Ingmar Bergman** (1975), a film version of Mozart's famous opera:

The Queen of the Night asks Prince Tamino to free her daughter, Pamina, who is being held captive by the evil priest Sarastro. The longer Sarastro holds Pamina, the faster the Queen loses her powers.

***The tales of Hoffman*** (1951) by **Michael Powell** and **Emeric Pressburger**, based on the libretto by Jules Barbier:

A melancholy poet thinks about the three women he loved and lost in the past - a mechanical doll, a courtesan, and the daughter of a celebrated composer.

[JUNE 28 & JULY 13 / PEIRAIOS 260]

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

The DESTE Prize 2015 at the Museum of Cycladic Art

This is the fourth year that the Museum of Cycladic Art will be hosting the DESTE Prize. The six artists who have been short-listed for the DESTE Prize 2015 (**Natalie Yaxi, Petros Moris, Yannis Papadopoulos, Angelos Plessas, Sokratis Sokratous** and **Maria Hassapi**) will show their work at an exhibition which will take place at the Museum of Cycladic Art from 28 May 2015 to 30 September 2015.

The DESTE Prize was established in 1999 and is awarded every two years to a Greek or Cypriot artist living in Greece or abroad. The purpose of the Prize is to showcase an emerging generation of artists and is an integral part of the DESTE Foundation's policy to support and promote contemporary art. This collaboration between the Museum of Cycladic Art and the DESTE Foundation is part of the Museum's "Young Views" program, which aims to initiate a dialogue with young people, to inform the public about contemporary artistic creation, and to foster a dynamic environment for the exchange of ideas.

The winner of the DESTE Prize 2015 will be selected by an international, six-member Jury and the result will be announced at the award ceremony which will take place on 7 September 2015. The winner will receive a cash prize of 10,000 euros.

Opening: **27 May 2015** / Duration: **28 May - 30 September 2015**

# COLLABORATIONS

## **A collaboration between the Athens Festival 2015 & the NEON**

NEON, the D. Daskalopoulos Organisation for Culture and Development, has been supporting the Athens Festival since 2012, as part of its commitment to bring contemporary culture to the modern-day citizen and to broaden the public's contact with contemporary art.

The NEON Organisation for Culture and Development will be participating in this year's edition of the Athens-Epidaurus Festival with *Renaissance Stories*, an exhibition curated by Dimitris Palaiokrassas and featuring new works by Greek artists.

In keeping with its aim to bring contemporary culture to the wider public, NEON places emphasis on the support and promotion of modern Greek artistic creation, giving the chance to Greek artists, through new works, to play a leading role in the shaping of Greece's cultural scene today.

In *Renaissance Stories*, five contemporary Greek visual artists will create new works, exclusively for the Athens-Epidaurus Festival 2015, drawing inspiration from a historic, 1974 installation by Vlassis Kaniaris. Taking part in the exhibition will be Dimitra Vamiali, Kostas Ioannidis, Maro Michalakakos, Savvas Christodoulides and Alexandros Psychoulis.

The story of Kaniaris's existential migration presents amazing similarities with the situation in Greece today. It is a personal story of troubles which, however, miraculously surmounts the difficulties of the artist's life in exile. The playful mood and optimism of the 1974 installation constitute a radical confirmation of the existence of the individual and its inexhaustible capacity for survival.

*Renaissance Stories* puts forth the metaphorical retelling of Kaniaris's personal history through the prism of modern-day Greece, as seen by contemporary Greek artists. A myriad such stories unfold every day in the streets of crisis-bound Athens. The exhibition aspires to give voice to Greek artists who have stood as silent witnesses to all these stories of adversity and transcendence; stories which are truly life-affirming. The exhibition will be held in "Building A" of the Peiraios 260 complex.

**[26 JUNE - 24 JULY / PEIRAIOS 260]**

# PERFORMANCE

THE ERASERS

## ***Road to Knowhere***

*Road to Knowhere* chronicles the journey of a car in Europe. Through the technique of live cinema (use of cameras, live editing, screenings and music), the **Erasers** use a car with three passengers (**Christos Passalis, Theodora Tzimou, Yorgos Kakanakis**), which drives across the European continent, stopping off in Paris, Rome and Berlin.

The cities, the buildings, the crowds, the images, the songs, the people and the events that have shaped the history of Europe pass before the passengers of this journey and before our eyes, in the form of a road movie filled with images and sounds.

The purpose of the performance is to criticise contemporary European history and its perspective; this Europe which has become much too small for peace, while the internecine silence/hypocrisy between nations and their populations now being threatened by the permanence of the emergency state.

The car is placed center stage, so that the public can move around it in a large semicircle. Another group, across from the car, edits in real time the actions that are taking place in it and then projects the images on the screen behind it. The control room, a lab that edits, subtitles and installs the sound, is visible to the public, like a medieval watchtower, a *panopticon*, with ideological references to the city planning of modern-day metropolises.

The performance premiered in Geneva in 2011, at the Mapping Festival, and was featured in Düsseldorf, Germany, at the Shiny Toys Festival.

**[JULY 19 / PEIRAIOS 260]**

# VISUAL ARTS

## ART INSTALLATION

### ***The holy bachelorette in the wedding cave***

Concept, direction, stage design, video: **Adonis Volanakis**

Based on **Margaret Atwood's** *Penelopiad*

This installation includes a cemetery of wedding dresses and a loom at which a patchwork of cut up wedding dresses is being woven. The viewers watch a video of women talking about the absence of their partners, their relationship with the object of the wedding dress and the wedding ceremony. Adonis Volanakis, who is active abroad in the field of the visual and performing arts, was inspired by Man Booker Prize winning author Margaret Atwood's *Penelopiad*, a retelling of the *Odyssey* through the story of Penelope – her childhood, her marriage and the fame that surrounds her. At her side, her maid-servants, like the chorus of an ancient tragedy, are ultimately hanged by Odysseus. These anonymous slaves are the ones who wore or did not wear a wedding dress.

Why does Adonis Volanakis choose to talk about women, marriage and relationships using the wedding dress as his vehicle? "Because the wedding dress is a social uniform. This item of clothing, which is uniquely female since there is no equivalent for the man, functions as a tool which enables a teenage girl to transition to womanhood according to society's norms."

[JUNE 20/ PEIRAIOS 260]

## PHOTO EXHIBITION

VASSILIS VRETTOS

### ***Mise en abyme / The Self within the Self***

This highly original exhibition featuring staged portraits was based on an idea by well-known artistic photographer **Vassilis Vrettos** and entailed photographing people who are recognisable to a lesser or greater degree, and who are primarily representatives of the visual and performing arts.

These individuals were asked by the artist to stage themselves and their surrounding atmosphere and to provide any necessary props. In this way, they deconstruct their compatible identity and stage a dream or a fantasy, thus revealing a small, unknown part of themselves to the viewer.

The title *Mise en abyme / The Self within the Self* refers to the small, "enclosed", unknown worlds of the people being photographed during the photo session. Moreover, it's linked to the idea of the *trompe l'oeil* of advertising, as well as to the mirroring of two texts in literature.

Among the approximately 30 artists who happily agreed to take part in the project were, among others, actor/director Nikos Karathanos and artist Angelos Papadimitriou.

Exhibition curated by **Iris Kritikou**

[PEIRAIOS 260]



# ARTWORK ID

## **The Artwork of the Athens and Epidaurus Festival 2015**

The artwork of this year's Festival bears the signature of **Hara Marantidou**. A graduate of the School of Architecture of the National Technical University of Athens and the Graphic Arts Department of the Athens School of Fine Arts, she works on composition, design and creative applications in different fields of the plastic arts, such as illustrations and educational materials (books, toys, etc.), for the Museum of Cycladic Art, the Stavros Niarchos Foundation Cultural Center, publishing companies and schools. Inspired by her architectural education, she created an artwork consisting of ten main figures which emerged from the abstract floor plans of the Athens and Epidaurus Festival venues.

The company logo was designed by **Yannis Karlopoulos**.