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Katerina Evangelatos

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Dear audiences,

We are moved and excited to welcome you back to the Athens Epidaurus Festival, now scheduled to take place live! This once self-evident, intrinsic aspect, the liveness of a performance, now gives us cause for rejoicing, coming as almost redemptive news.

After a shutdown of theatres and cultural venues overall that lasted for several months due to the pandemic, we are hopeful that this summer’s Festival will bring us together again, emphatically reminding us of all the things we were deprived of during the last year: the joy of human contact and the unique effect of Art – live Art – on our lives.

We are going to present more than 80 productions, emphasising works by Greek artists. The programme encompasses works with a very distinctive artistic brand and a wide range of styles, including over 50 Greek productions and approximately 30 international productions. Overall, about 1,800 artists will be featured in this year’s programme. Furthermore, the Festival expands its international performing arts co-productions, presenting 10 new works this year in collaboration with leading cultural institutions from Germany, Canada, France, Poland, United States, and Belgium. Some of them are works by Greek artists, which
will be presented at theatres abroad as co-productions, following their Athens premiere.

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

In the summer of 2020, the Festival managed to realise only a *Fragment* of its originally scheduled programme. 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, ensure the safety of audiences, artists, and Festival employees.

Far from being just an obstacle for the Festival, the pandemic has also given us the opportunity to become more creative. As such, we decided, for the first time in our history, to expand our activities during the winter. Planning new research initiatives, providing online streaming of filmed performances and concerts, and even launching original digital works such as *Radio Plays*, the Festival offered top-quality works of art, while also actively supporting artists in what has been a very difficult period of mandatory inactivity for them.

Moreover, through a public tender, we have redesigned the Festival’s brand identity after almost 25 years, ushering in a new era for our visual communication. Hopefully, this new brand identity, conveying the institution’s various new goals and its historical continuity in a daring and flexible manner, will keep company to the Festival for many years to come.

*Themes*

Our 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 being extremely timely right now, the Festival, an institution largely comprised of women, could not be absent from this significant ongoing discussion.

Contemporary Ancients
This thematic section will focus on new dramaturgical approaches of ancient Greek drama, featuring works presented in Athens, the Ancient Theatre of Epidaurus, and the Little Theatre of Ancient Epidaurus, as well as the interdisciplinary research programme Parodos.

Surprising Encounters
Pushing the boundaries of arts and aesthetic trends is another major goal of the Festival. Our programme includes startlingly original and unexpected crossovers and collaborations, in the form of concerts, hybrid performances, and installations.

1821 Bicentennial
It would be impossible to ignore this year’s significant Bicentennial of the Greek War of Independence. As part of our tribute to the 1821 Bicentennial, we have commissioned Theatre and Dance Artists to create original works reflecting on the 1821 legacy in a subversive manner, exploring different aspects of this historic anniversary.

The programme also includes the Layers of Street dance thematic cycle, dedicated to hip-hop culture, and Chronotopia, two days of electronic music held in collaboration with Berlin’s CTM Festival and Goethe-Institut.
Peiraios 260
At Peiraios 260, we will present daring works by artists of the Greek and world scene. Theatre, Dance, Performance, Music, Opera, and Visual Arts jointly comprise a very rich, enticing programme, contemplating both contemporary and timeless issues in an unconventional manner. 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 shows.

A few special musical and theatrical productions will also be held at venues outside the official Festival ones, at non-theatrical venues, each of which is noted for its distinctive vibe.

Odeon of Herodes Atticus
This year, the musical scope of the Odeon of Herodes Atticus will be expanded, featuring major artists of the Greek and world scene. The pandemic has had a profound effect on the world tours of several internationally acclaimed artists. Consequently, our original programming is constantly changing.

Nevertheless, we have enriched our programme with new themes and tributes, aiming to make each concert a unique event, forming part of a high-quality musical tapestry.
Ancient Theatre of Epidaurus
The Ancient Theatre of Epidaurus will feature one of the richest programmes in the history of the Epidaurus Festival, with ten premieres.

These performances will take place on Fridays, Saturdays, and Sundays, from June to early September. You will have the opportunity to enjoy shows both by veteran directors, who have already presented their work in Epidaurus, and by four directors making their Epidaurus debut this year.

In September, we are pleased to present the world premiere of an international co-production of ours: Thomas Ostermeier and his company, Schaubühne, return to Greece, delving into Ancient Drama for the very first time, staging a new play by Maja Zade that brings Oedipus’ myth to the present.

Little Theatre of Ancient Epidaurus
Our Little Theatre of Ancient Epidaurus programme has many surprises in store for you. The programme is extended from July to late August.

The residency Parodos kicks off the programme, 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.

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

The programme also includes two fascinating concerts, a dance/performance piece, and a new visual work that will be exhibited at the Little Theatre in the second half of August. To sum up, the Little Theatre of Ancient Epidaurus, alongside the performances at the Ancient Theatre of Epidaurus, will offer audiences a dazzling array of exciting Festival events on a weekly basis throughout the entire summer!

My heartfelt thanks go to the Artistic Advisors, the Administration, and all my Festival colleagues. They all contributed to the realisation of this year’s programme, diligently and passionately.

We look forward to seeing you!

Katerina Evangelatos
Artistic Director
Athens Epidaurus Festival
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PRODROMOS TSINIKORIS
(Somewhere) Beyond the Cherry Trees

A post-documentary performance
based on Anton Chekhov’s *The Cherry Orchard*
How do Chekhov’s characters cope with the trauma of loss? How can they go on with their lives after they are displaced from their ancestral home? What kind of fresh start are they looking forward to? If *The Cherry Orchard* anticipated the Russian revolution(s), what are the alternatives entertained by the play’s characters on the day after, especially today, when the cornerstones of private, social, and economic life have been rocked to their foundations?

Drawing on his experience with documentary theatre, Prodromos Tsinikoris is inspired by the classic play in an attempt to imagine a sequel set in the present.

Concept – Directing
Prodromos Tsinikoris

Text
Ioanna Valsamidou
Prodromos Tsinikoris
in collaboration with the group

Collaborating director
Korina Vasileiadou

Dramaturgy
Martin Valdés-Stauber
Ioanna Valsamidou

Set and costume design
Eleni Stroulia

Lighting design
Eliza Alexandropoulou

Music
Panagiotis Manouilidis

Video
Dimitris Zachos

Set and costume design collaborator
Zaira Falirea

Artwork – Promotional material
Michalis Valasoglou

Executive producer
Kostis Panagiotopoulos

Cast
Maria Panourgia
Nancy Sideri
Kalliopi Simou
Prodromos Tsinikoris
Giorgos Valais
Giorgos Vourdamis

Co-production
Maillon, Théâtre de Strasbourg – Scène européenne

Research for *(Somewhere) Beyond the Cherry Trees* was powered by Onassis AiR, the international residency programme of the Onassis Foundation

**ONASSIS AI R**
KADER ATTOU
The Roots – Transmission

FRANCE – GREECE
Far from being just an artistic style, hip hop is also a cross-genre movement. Famed choreographer Kader Attou was the first dance professional with a background in hip hop that was appointed director of Centre Chorégraphique National de La Rochelle. His work *The Roots* vividly brings to life the artist’s long personal history with hip hop – a history comprised of childhood memories, dance experimentations, and cultural exchanges. In the Greek version of the performance, set to premiere at the Athens Epidaurus Festival, Attou will work with Greek professional street dancers, giving us the opportunity to come in contact with this fascinating scene. The performance was first presented in France by Attou’s Accrorap dance company and was enthusiastically received by the Kalamata International Dance Festival audience in 2019.

Artistic director
Kader Attou

Concept – Choreography
Kader Attou

Assisted by
Babacar Cissé

Original sound design
Régis Baillet – Diaphane

alongside additional music
Fabrice Crouzet

Lighting design
Nadia Genez

Costume design
Olivier Borne

Performers
Rania Ainiti, Angelos Apostolidis
Katerina Chaida, Charis Chatziandreou
Spyros Christakis, Irini Damianidou
Klodison Doci, Giannis Ikonomidis
Manto Nosti, Aidi Ormeni
Antonia Pitoulidou
Nina-Noutsa Poulouzasvili
Alexandros Stavropoulos
Nadia Tomazenko, Cheer Yang

Co-production
Centre Chorégraphique National de La Rochelle / Poitou-Charentes, La Coursive
la Scène nationale de La Rochelle
MA Scène Nationale – Pays de Montbéliard

Supported by
Châteauvallon – Centre National de Création et de Diffusion culturelles,
as part of a residency programme.
IMA – ANDI XHUMA
Oikodomi (Construction Site)
The universe of *Oikodomi (Construction Site)* encompasses concepts and symbols derived from two very different yet parallel worlds: rebetiko and hip-hop culture. Combining aspects of rebetiko music and history with kinesiology and hip-hop technique, this performance aims to create a space where music, rhythm, and narratives merge together, jointly composing a uniform language of communication. A language that can be easily understood by everybody everywhere: this is the goal.

Through the performance of four dancers and two musicians, *Oikodomi (Construction Site)* addresses human relationships and power relations, communication and isolation, life and death.

**Performers**

Dimitris Karageorgos  
Periklis Petrakis  
Giorgos Tsagliotis  
Petros Nikolidis

**Musicians**

George Nikolopoulos  
Athinodoros Karkafiris
MARIA KOLIOPOULOU
PROXIMA DANCE COMPANY
Clear Midnight
Midnight in a bar, with performers in the role of patrons, taking over the stage and leading us to a place where the ecstatic body rules supreme, beyond conventions and obstacles. Nine dancers, with or without physical disabilities and visual impairment, create a piece verging on ‘dance epidemic’.

How are communities built? What is the use of scapegoats and the role of ritual violence? These questions inform the choreographic research, drawing both on the element of surprise and the optimism suggested by immediate experience and being present in the moment.

Concept
Vangelis Artemis
Yiannis Isidorou
Maria Koliopoulou
Choreography
Maria Koliopoulou
Dramaturgy consultant
Betina Panagiotara
Vocal coaching – Vocal dramaturgy
Anna Pagalou
Assistant to the choreographer
Evgenia Sigalou
Visual installation
Vangelis Artemis
Yiannis Isidorou
Sound and visual design
Yiannis Isidorou
Lighting design
Thomas Oikonomakos
Costume design
Marios Rammos
Artistic collaboration
Mariza Vinieratou
Set construction
Thodoris Artemis
Performers
Anna Apergi
Katerina Avramopoulou
Konstantina Barkouli
Lia Chamilothori
Vivi Christodouloupolou
Katerina Gevetzi
Loukiani Papadaki
Dimitra Papathanasiou
Smaragda Vagia
Production manager
cultopia
ki omOs kineitai
9.25
The popular dance company ki omOs kineitai, noted for their combination of acrobatics, contemporary dance, circus and theatre, make their second appearance at the Athens Epidaurus Festival, premiering their newest work. A number of dancers share a revelatory, transformative journey, to the sounds of three musicians performing live on stage, creating a dance allegory about the passage of time.

Choreographed and created by
Christina Sougioultzi
Camilo Bentancor
Hermes Malkotsis

Original music
Kleon Antoniou and the company

Set design and construction
Stavros Manesis

Costume design
Fani Mouzaki and the company

Lighting design – Video
Maria Athanasopoulou

Assistant to the choreographers
Ioanna Paraskevopoulou

Performers
Nontas Damopoulou
Antigoni Linardou
Nikos Manesis
Christina Sougioultzi

Also featuring
Camilo Bentancor
Dimitris Kapouranis

Musicians on stage
Kleon Antoniou
Peter Jacques
Giorgos Amentas

Production manager
Delta Pi

Funded by the Hellenic Ministry of Culture and Sports

Co-financed by Greece and the European Union
DANCE
1821 BICENTENNIAL

PREMIERE

DANAE & DIONYSIOS
Free at Last: Rerooted
Mystical imagery; dark atmosphere; Greek tradition deconstructed and linked with the present. An original choreography inspired by the legendary Dance of Zalongo. Danae & Dionysios carry the emotionally charged ‘last dance’ onto the stage, conveying the movement towards the brink of the abyss. Bodies turn into earth, nourishing in turn what once nourished them. From the ground to the sky; from the roots to the blooming flowers; from the end to the beginning; from the beginning to the end: the endless cycle of life, death, and rebirth.

*Free at Last: Rerooted* is a performance about tradition being passed down from generation to generation, featuring a soaring score by Constantine Skourlis and choreography inspired by traditional dances; a performance that vividly brings to life the natural world and its creatures.

**Performers**
- Ioulia Zacharaki, Dafni Antoniadou
- Irini Daskalaki, Natalia Baka
- Emmanouela Pechynaki, Danae Dimitriadi
- Konstantinos Chinis
- Maira Milolidaki
- Labros Filippou

**Production manager**
Delta Pi

*Free at Last* premiered in June 2019, produced by Theater Rotterdam, with the support of Stichting Droom en Daad, RIDCC and Big Story Productions. The *Free at Last: Rerooted* version will be presented for the first time at the Athens Epidaurus Festival 2021.

Co-financed by Greece and the European Union.

**Choreography**
Danae & Dionysios

**Musical composition**
Constantine Skourlis

**Lighting design**
Jorg Schellekens

**Costume design**
Danae Grimopoulou

**Loom weaving**
Loomigans
KOEN AUGUSTIJNEN & ROSALBA TORRES GUERRERO / SIAMESE CIE

Lamenta

Concept – Choreography
Koen Augustijnen
Rosalba Torres Guerrero

Dancers
Lamprini Gkolia
Christiana Kosiari
Konstantinos Chairetis
Petrina Giannakou
Dafni Stathatou
Athina Kyrouri
Taxiarchis Vasilakos
Alexandros Stavropoulos
Spyridon ‘Stan’ Christakis

Musicians
Magic Malik flute, vocals
Nikos Filippidis clarinet
Kleon Antoniou electric guitar, vocals
Solis Barkis percussion
Dimitris Brendas clarinet, kaval
Xanthoula Dakovanou vocals
Lefkothea Filippidi vocals
Kostas Filippidis luth
Stefanos Filos violin
Avgerini Gatsi vocals
Panagiotis Katsikiotis drums
Dimitris Katsoulis violin
Ourania Lampropoulou santouri
Antonis Maratos electric bass, double bass
Alexandros Rizopoulos percussion, vocals
Thanassiss Tzinas vocals

BELGIUM – GREECE
Lament: the ritual of grief; the healing properties of music and singing; the participation, not just of the mind but also of the body, in the grieving process. In an era when mourning rituals have no place in Western societies, the famous Belgian choreographic duo Siamese Cie (Koen Augustijnen and Rosalba Torres Guerrero), fascinated by this old Greek tradition, transfer the traditional *moiroloi* (laments) of Epirus into the area of contemporary dance, following thorough research.

Nine Greek dancers with a background in traditional dance, alongside Greek and international musicians, join forces with Siamese Cie, inviting us to reconcile ourselves with loss through the power of music and dance.

Musical artistic direction
Xanthoula Dakovanou

Dramaturgy
Georgina Kakoudaki

Guy Cools

Costume design
Peggy Housset

Lighting design
Begoña Garcia Navas

Light – Sound
Michel Delvigne

Mixing
Giorgos Dakovanos, except (10) mixed by Yannis Tavoularis

Mastering
Yannis Christodoulatos, Sweetspot Studios, Athens

Musical production
MOUSA, Athens (GR)

Recordings and mixing
DGP Studio - Oostende by Sam Serruys

General management
Herwig Onghena

Production and tour management
Nicole Petit

Distribution
ART HAPPPENS – Sarah De Ganck

Production
Siamese Cie - Koen Augustijnen & Rosalba Torres Guerrero

Co-production
Athens Epidaurus Festival

Duncan Dance Research Center Athens

Festival d’Avignon

La Comédie de Clermont-Ferrand scène nationale

Les Théâtres de la Ville de Luxembourg, La Villette – Paris, Charleroi Danse

Arsenal – Cité musicale – Metz

Le Manège – Scène Nationale Maubeuge (TPE) Bezons – scène conventionnée d’intérêt national/art et création – danse

Le Maillon Strasbourg

PÔLE-SUD – Centre de Développement Chorégraphique National Strasbourg

Ruhrfestspiele Recklinghausen & MARS

Mons Arts de la Scène

Siamese Cie is supported by the City of Ghent, the Belgian Tax Shelter, and the DRAC Auvergne-Rhône Alpes.
An adults-only installation capturing the underground clubbing scene in Athens from 2005 onwards, carrying us to that largely unseen part in the lives of Greek and international clubbing performance artists and those of the BDSM scene, as well as LGBTQI+ activism, as experienced and recorded by well-known Greek photographer Tassos Vrettos. The multimedia installation of *The Feel. Backstage*, one of the artist’s most original research projects, will be held at Hall A of Peiraios 260, as the starting point of a broader presentation of Vrettos’ body of work across different spaces and times, with the support of the NEON Organization for Culture and Development, in collaboration with the Onassis Foundation for the creation of a bilingual printed edition on Vrettos and his work.

Free admission

Curators
Nadja Argyropoulou
Yorgos Tzirtzilakis
Production and space design assistant
Sofia Tektonidou
Audiovisual applications
Makis Faros
Antonis Gatzougiannis
Michalis Antonopoulos
Lighting design
Nikos Vlasopoulos
Soundscape
Dimitris Kalamaras

The design, production, and release of an extensive bilingual edition on Tassos Vrettos’ work is exclusively sponsored by the Onassis Foundation
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GIORGOS KOUMENDAKIS
SOPHIA HILL
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SIMOS KAKALAS
Ajax
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CONSTANTINOS HADJIS
GIORGOS KOUMENDAKIS
SOPHIA HILL
Clytemnestra, Chamber Music for One Instrument

Based on Aeschylus’ *Agamemnon*
The history of humanity as an endless war narrative, a poignant portrait of our world, drawing on the choral parts of *Agamemnon* and Clytemnestra’s monologues. Sophia Hill serves as the sole performer, centre stage, in dialogue with Giorgos Koumendakis’ new musical work. A minimalist approach and the language of tragedy to the sounds of yaylı tanbur (performed by Evgenios Voulgaris) and piano (played by director Constantinos Hadjis) unfold in a landscape made up of riveting photos by award-winning activist photographer Sebastião Salgado.

**Directed and adapted by**
Constantinos Hadjis

**Music**
Giorgos Koumendakis

**Costume design**
Loukia

**Scenic installation**
Sophia Hill

**Research**
Constantinos Hadjis

**Assistants to the director**
Stella Papakonstantinou

**Musicians**
Marilia Mitrousi

**Chrysianna Karameri**

**Photos**
Vasilis Vilaras

**Performed by**
Sophia Hill

**yaylı tanbur**
Evgenios Voulgaris

**piano**
Constantinos Hadjis

**Production manager**
Konstantina Angeletou
DYPTIK
D-Construction
A huge, cage-like, metal scaffolding, at once protecting and restricting dancers, will be set up at the Peiraios 260 Platea. Six French dancers with a background in street dance will employ the style of hip hop and break dance, to the sounds of Arabic music with a modern twist, as a way of expressing rebelliousness, rage and pain, escape and the need for freedom, all of which are especially relevant right now due to the pandemic lockdown we have experienced.

Co-production
Compagnie Dyptik
CNAR l’Abattoir / Chalon-sur-Saône
Quelques p’Arts – Centre National des Arts de la Rue – Scène Rhône-Alpes
/ Bouliou-lès-Annony
Groupe des 20 Auvergne – Rhône-Alpes
Centre culturel de La Ricamarie
Le Tobbogan – Scène conventionnée
Plateau pour la danse / Décines
Partners
Conseil Départemental de la Loire
Ville de St Etienne
ADAMI
SPEDIDAM
Théâtre de Tardy (Saint-Etienne)
École nationale du cirque de Shems’y (Rabat, Maroc)
les villes du Chambon-Feugerolles
l’Horme
St Chamond et St Hilaire de Riez
The Compagnie Dyptik is subsidised by the DRAC and Région Rhône-Alpes-Auvergne and the City of Saint-Étienne.

With the support of Teatroskop, a programme initiated by the French Ministry of Europe and Foreign Affairs, the French Ministry of Culture, and Institut français Paris

Artistic direction
Souhail Marchiche
Mehdi Meghari
Choreography
Mehdi Meghari
Sound designer
Patrick De Oliveira
Lighting engineer
Richard Gratas
Set design
Bertrand Nodet

Performers
Evan Greenaway
Katia Lharaig
Hakim Abdou Mlanao
Karym Zoubert
Oscar Lassus
Silvia Addiego Mobilio
ATHENS EPIDAURUS FESTIVAL
URBAN DANCE CONTEST
19.6 Breakdance Battle
20.6 All Style Battle
For the first time in its history, the Athens Epidaurus Festival includes a break dance and hip-hop battle in its official programme. Battles have been an integral part of breakdance and hip-hop culture in the United States since the late 1970s. They were often a way for ghetto gangs to settle their differences. The battles culture was introduced in Greece during the 1990s.

The battles of the Athens Epidaurus Festival Urban Dance Contest will be split into two categories, featuring acclaimed dancers from all over Greece and established judges from Greece and abroad. On the first day, the category is Break 1vs1, in which only individual breakdancers (B-boys & B-girls) are qualified to participate. On the second day, the category is Hip Hop (All Style) 1vs1, in which individual dancers from diverse hip-hop styles (hip hop, break, popping, locking) will compete against each other.
ALEXANDRA WAIERSTALL
ANNNA³. The Worlds of Infinite Shifts
The female body is transformed through an electrifying, emotional, and existential dance trio. Three exceptionally skilful dancers cross the space around them full of both uncertainty and courage, celebrating the freedom of physical expression. They appear and disappear, hold tight and let go. Born in Britain and raised in Cyprus, acclaimed choreographer Alexandra Waierstall reimagines female bodies as sites of reflection, connectedness, and resistance, in collaboration with famous composer and pianist Hauschka and French lighting designer Caty Olive.

Performers
Ioanna Paraskevopoulou
Karolina Szymura
Ying Yun Chen

Choreography – Concept
Alexandra Waierstall
Musical composition
Volker Bertelmann / Hauschka
Choreographic collaboration
Harry Koushos
Artistic collaboration
Marianna Christofides
Lighting design
Caty Olive
Technical manager
Niko Moddenborg
Costume and set design
Alexandra Waierstall
Horst Weierstall
Collaboration in costumes
Lucia Vonrhein

Management
Judith Jaeger
Production
Alexandra Waierstall
Co-production
Beethovenfest Bonn
Bundeskunsthalle Bonn
tanzhaus nrw
Dancegate Lefkosia Zypern
Support
Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen
Kulturamt der Landeshauptstadt Düsseldorf
Kunststiftung NRW
Supported by
Discovery Artist 2017-2019 at Pavilion Dance South West (Bournemouth)
SIMOS KAKALAS
Ajax
by Sophocles
A defeated antihero plays backgammon. Sophocles’ Ajax, an iconic personification of the frustrated male, is reimagined in an outdoors snack bar, the decadent reflection of a country stuck in the past, while everything else around it has collapsed. A stellar cast of performers jointly compose a chorus about a transforming world and its ever-changing values. A play dedicated to the prototypical outsider, the socially isolated Ajax, who is doomed to extinction and faced with madness.
SOFIA MAVRAGANI
Mauɵ
If I shut my mouth I will burst if I shut my mouth I will burst if I shut my mouth I will burst

Three performers, a trampoline, some microphones, a computer, shapes, colours, snoring sounds, voices, and fragrances are fused together in a choreographic race of sorts guided by the human mouth substituting the entire body.

Sofia Mavragani (Aerowaves Artist 2019) continues her research on the musicality of bodies, creating *Mauθ*, built upon a paradoxical equation between sound and movement. At the intersection of dance, theatre, and music, the performance draws attention to the voice as an integral aspect of physical expression, with the movement of bodies as the equivalent aspect of a polyphonic composition.

Performed and co-created by
Pagona Boulbasakou
Antigone Fryda
Chara Kotsali

Choreographed and created by
Sofia Mavragani
Vocal material – Vocal arrangement
Martha Mavroidi
Live processing of musical
and vocal material
Thanos Polymeneas-Liontiris
Set and costume design
Paris Mexis
Lighting design
TBA
Dramaturgy
FBDS

Production manager
Fingersix/Athens
Production
Fingersix/Athens
Athens Epidaurus Festival
Supported by
neimënster

Funded by
the Hellenic Ministry of Culture & Sports
PANTELIS FLATSOUSIS
National Fashion Show
2121: In the not-so-distant future, where nation states no longer exist, a fashion show is held in commemoration of *fustanella*, the national garment of the onetime Greek nation state. The Evzone costume and Lord Byron’s Souli garment, Adamantios Korai’s tailcoat and King Otto’s fustanella, Ioannis Kapodistrias’ Frankish clothes and Queen Amalia’s traditional attire take turns on the Peiraios 260 catwalk. On the occasion of the Greek War of Independence bicentennial, this performance employs a diverse cast to the sounds of live music and a festive mood, in an attempt to comment on the notions of identity and alterity, raising the following question: What type of communities could we invent nowadays, aiming at a more inclusive future?

Directed and written by
Pantelis Flatsousis

Dramaturgy
Panagiota Konstantinakou

Set and costume design
Konstantinos Zamanis

Original composition

Live performance
Jan Van de Engel

Video editing
Marios Gampierakis

Chrysoula Korovesi

Lighting design
Eliza Alexandropoulou

Dramaturgy collaboration
Katerina Konstantinakou

Assistant to the director
Panayota Papadimitriou

Cast
Houssain Amiri
Yilmaz Housmen
Giorgos Kritharas
Deborah Odong
Fotini Papachristopoulou
Themis Theocharoglou
Enias Tsamatis

Production manager
Kostis Panagiotopoulos

Executive producer
SPECTRUM

Thanks to
Hermes Publications, Iris Publications
Kedros Publishers, Hestia Publishers
Ypsilon Books and Ioulita Iliopoulou
*Ta Nea* newspaper and Efi Falida
ZITA DANCE COMPANY – IRIS KARAYAN
A Dance as a Dance
How do we experience dancing as a practice of becoming? What happens to our senses when we dance and how are they transformed? Can the practice of dancing be connected to a need of redefining our existence and a desire for transcendence? These are some of the questions posed by choreographer Iris Karayan in her new production entitled *A Dance as a Dance*. Working with archival material that studies the movement vocabulary and dances of different cultures, Karayan explores the body, its pulses and breaths, creating a performance that focuses on dancing and liveness as a condition of being in the world.

Performers
Ioanna Paraskevopoulou
Martha Pasakopoulou
Nefeli Asteriou
Maria Vourou

Production manager
ZITA

Co-production
Athens Epidaurus Festival

Created with the support of
a Bogliasco Foundation Fellowship and
the J. F. Costopoulos Foundation

With the financial support of
the Hellenic Ministry of Culture & Sports
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ATONAL THEATRE COMPANY
SOFIA MARATHAKI
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EVA GEORGITSOPOULOU
Groove
The latest dance piece by up-and-coming choreographer Eva Georgitsopoulou is dedicated to the children of the 1990s. A ‘festive mess’, according to the artist, *Groove* focuses on the generation of people who turned eighteen in early 2010s bankrupt Greece and turned thirty in the age of COVID-19. A journey through the dashed dreams of the frustrated selfie generation, celebrating “the groove who haven’t been able to find yet”.

Choreography – Performance
Eva Georgitsopoulou
Musical composition
Nefeli Lysimachou
Lighting design
Nikos Vlasopoulos
Costume design
Nefeli Perifanou
ELEFTHERIOS VENIADIS
SOFIA SIMITZIS
VENTUS ENSEMBLE
The Soccer Opera

Composed by Eleftherios Veniadis
Libretto by Gerhild Steinbuch
What if you watched a 3x3 soccer match where opera singers served as football players? Elefterios Veniadis draws on his exciting childhood football memories for his new, highly original opera. Set pieces, penalty kicks, yellow cards, protests, goals: these are the ingredients of a startling libretto by Austrian writer Gerhild Steinbuch, directed into an opera by Sofia Simitzis. The performers/football players are joined on stage by the Ventus Ensemble and the Sonorae Youth Chorus of the “Maria Callas” Music School of Kalamata.

Musical composition – Concept
Eleftherios Veniadis

Live commentator
Eleftherios Veniadis

Directed by
Sofia Simitzis

Original text – Libretto – Dramaturgy
Gerhild Steinbuch

Translated by
Maria Manti

Conductor
Faidra Giannelou

Set and costume design
Thomas Goerge

Lighting design
Eliza Alexandropoulou

Video
Dionysis Sidirokastritis

Movement
Mikes Glykas

Konstantinos Papanikolaou

Accompaniment – Vocal coaching
Beata Pincetić

Christos Sakellaridis

Sound engineer
Panagiotis Paraskevaidis – AUX studio

Assistant to the director
Giorgos Koutlis

Assistant to the set and costume designer
Gina Iliopoulou

Performers
Angeliki Zoe Karagkouni soprano
Ioannis Kalyvas tenor
Dionysis Tsantinis baritone
Irini Tzanetoulakou contralto

Dancer
Konstantinos Papanikolaou

Actor
Mikes Glykas

Ventus Ensemble
Dimitris Gkogas, Fanis Vernikos trumpets
Giannis Gounaris French horn
Spyros Vergis trombone
Menelaos Moraitis tuba
George Boukaouris percussion

Sonoare Youth Chorus

Vocal coaching – Conductor
Katerina Tsitsa

Co-production
Chios Music Festival

Executive producers
Chios Music Festival

Ioanna Valsamidou
Ifigenia Kondyli
Vicky Strataki
PREMIERE

DANCE
1821 BICENTENNIAL

LENIO KAKLEA
Age of Crime
Paris-based choreographer Lenio Kaklea has been commissioned by the Athens Epidaurus Festival to create *Age of Crime*, on the occasion of the Greek War of Independence bicentennial. The artist invites us to observe the official narratives that have shaped our national memory. The formation of a nation, cleansed from the influences of the Ottoman occupation, and reborn according to the expectations of the West, was historically established on the basis of violent exclusions. Kaklea comments on how customs and rituals constitute an imaginary community, and how, even nowadays, in a critical time for the protection of democratic rights, the tensions surrounding a politically viable identity are consistently downplayed.

Directing – Choreography
Lenio Kaklea

Assistant to the choreographer
Dimitris Mytilineos

Music
Éric Yvelin

Lighting design
Loren Palmer

Costume design
Olivier Mullin

Dramaturgical support
Lou Forster

Presentation text
Tassos Koukoutas

Performers
Maria Bregianni
Venetsiana Kalampaliki
Konstantinos Karvouniaris
Georgios Kotsifakis
Maro Stavrinou
Sania Strimpakou
Joanna Tsumpakari
Yiannis Tsigkris

Production managers
Goodheart productions (Greece)
abd (France)

Produced by the
Athens Epidaurus Festival
ATONAL THEATRE COMPANY
SOFIA MARATHAKI
The Forest
What if humanity’s ‘peaceful’ co-existence with nature turned out to be one of the utopias of the 21st century? With the harrowing images of the Amazon rainforest wildfires and Australia bushfires still fresh in mind, Sofia Marathaki delivers a performance that raises awareness of environmental issues, based on Annie Proulx’s novel *Barkskins* (the author is perhaps most famous for her short story *Brokeback Mountain*). Fiction meets documentary theatre, with the dramaturgy encompassing audio-visual footage of interviews with scientists, foresters, and biologists, comprising a comprehensive narrative about the history of forests.

Conceived and directed by
Sofia Marathaki
Research – Textual composition
Elena Triantafyllopoulou
Ioanna Valsamidou
Set and costume design
Constantinos Zamanis
Original music – Soundscapes
Vassilis Tzavaras
Movement
Vrisiida Solomou
Lighting design
Sakis Birbilis
Assistant to the director
Konstantinos Papatheodorou
Cast
Georgina Daliani
Eleana Kafkala
Nestor Kopsidas
Konstantinos Papatheodorou
Dimitris Passas
Giorgos Syrmas
Executive producers
POLYPLANITY Productions /
Yolanda Markopoulou – Vicky Strataki
KATERINA GIANNOPOULOU
In a Year With 13 Moons

Based on the film by R. W. Fassbinder
Rainer Werner Fassbinder’s iconic film is adapted for the stage by director Katerina Giannopoulou and presented at the Athens Epidaurus Festival. Elvira wanders through the streets of an unfriendly city, trying to pick up the pieces of her life. Abandoned by everyone, the transgender heroine visits places and people who left their mark on her, struggling to come up with a reason for continuing to live.

A performance about the right to love and live, in what is a critical time for human rights and gender issues.

Translated by
Grigoris Liakopoulos
Directed by
Katerina Giannopoulou
Dramaturgy
Grigoris Liakopoulos
Anna-Katharina Müller
Set and costume design
Niki Psychogiou
Lighting design
Christina Thanasoula
Movement
Nadi Gogoulou
Candy Karra
Music
Nefeli Stamatogiannopoulou
Camera
Giorgos Kyvernitis
Assistant to the director
Maria Nikitopoulou
Photos
Elina Giounanli

Cast
Maria Filini
Giorgos Kissandrakis
Romanna Lobach
Marios Panagiotou
Giorgos Valais
Also featuring
Dimitris Ikonomidis
Aemilia Kefala
Christiana Toka
Takis Zachariadis

Supported by
Goethe-Institut Athen
A work for acoustic-electric jazz piano trio (piano – keyboards, double bass – electric bass, drums – electric drums) and a classical strings quartet (two violins, viola, cello), *Fourth Stream Music* is a one-of-a-kind blend of classical music, jazz, post-rock, and electronica; a long musical composition with clear influences from third stream, a 1960s musical movement that was a fusion of jazz and classical music.

Musicians
Yiannis Papadopoulos  
*piano, keyboards, guitar*
Ntinos Manos  
*double bass, electric bass*
Vasilis Podaras  
*drums*
Babis Karasavvidis  
*violin*
Giorgos Kotsikas  
*violin*
Michalis Katakhanas  
*viola*

Sound
George Karyotis  
*Yorgos Tamiolakis*
*cello*
EKTORAS LYGIZOS
The School for Wives

by Molière
Arnolphe becomes a tyrant lest he become a cuckold. Molière’s classic *The School for Wives* spins an archetypal tale of female rebellion, packaged as a series of hilarious misunderstandings. Employing Chryssa Prokopaki’s brilliant translation in decapentasyllabic verse, Ektoras Lygizos continues experimenting with the demanding genre of farce, drawing forth the musicality of verse language. At the same time, the director explores the titillating ambiguity of gendered ‘education’ aiming at the ‘correct’ performativity of prescribed gender roles.

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

Cast
Aris Balis
The Boy
Evangelia Karakatsani
Yannis Klinis
Sofia Kokkali
Ektoras Lygizos
Konstantinos Zografos

Communication
Eleanna Georgiou
Production manager
Rena Andreadaki
Zoe Mouschi
Production
Grasshopper
SUM – LATINITAS NOSTRA
Danke

Based on Dieterich Buxtehude’s *Membra Jesu Nostri*
A strikingly original crossover of various art forms at the Athens Epidaurus Festival. Two Jacquard looms, an electronic computer, an actor, the Latinitas Nostra Baroque music ensemble, and the SUM creative team cross paths on stage. Juxtaposing the sheet music of *Membra Jesu Nostri*, the masterpiece of Danish-born Baroque composer Dieterich Buxtehude, with the punched cards of early looms, *Danke* promises to deliver an utterly delightful musical/theatrical experience.

**Performed by**
Latinitas Nostra
vocal ensemble
Fanti Antonelou *soprano I*
Theodora Baka *soprano II*
Sophia Patsi *alto*
Yannis Filias *tenor*
Marios Sarantidis *baritone*

**Instrument ensemble**
Claire Gautrot - Andreas Linos
*viola da gamba*
Panos lliopoulos - Markellos Chryssicos
*organ, harpsichord, keyboards*

and actor
George Kritharas

**Production manager**
Delta Pi

**Head production manager**
Konstantinos Sakkas

**Assistant production manager**
Anna Vakontiou

**Assistant executive producer**
Konstantina Christou

**Co-production with**
Benaki Museum – Mentis – Antonopoulos Passementerie (NEMA)
CYPRUS THEATRE ORGANISATION
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RUGILĖ BARZDŽIUKAITĖ
VAIVA GRAINYTĖ LINA LAPELYTĖ
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MARTIN ZIMMERMANN
Eins Zwei Drei
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TR WARSZAWA
KORNÉL MUNDRUCZÓ
Pieces of a Woman
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NOWY TEATR
KRZYSZTOF WARLIKOWSKI
Odyssey. A Story for Hollywood
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Esme

by Spyros Peresiadis
*Esme*, the long-forgotten dramatic romance by Spyros Peresiadis, author of the pastoral drama *Golfo*, is brought to the spotlight through a performance celebrating the 50-year-anniversary of the Cyprus Theatre Organisation, directed by Greek Cypriot director Marina Vrondi. The presentation of this production at the Athens Epidaurus Festival bears testament to the long history of collaboration between the two major institutions, going all the way back to the iconic CTO production of *The Suppliants* in Epidaurus in 1980. A contemporary re-reading of a little-known play, set on the eve of the Greek War of Independence, this production falls under the 1821 Bicentennial thematic tribute.

**Cast**
- Prokopis Agathokleous
- Dimitris Antoniou
- Erica Begeti
- Vasilis Charalambous
- Grigoris Georgiou
- Athina Moustaka
- Christina Papadopoulou
- Christina Pavlidou
- Andreas Tsouris

**Musicians on stage**
- Veronika Aloneftou
- Jonathan Betito
- Costas Cacoyannis
- Charalambos Panteli

**Directed by**
- Marina Vrondi

**Set and costume design**
- Giorgos Giannou

**Music**
- Costas Cacoyannis

**Lyrics**
- Pambos Kouzalis

**Choreography – Movement**
- Chloe Melidou

**Assistant to the director**
- Myrto Kougiali
ANESTIS AZAS
The Republic of Baklava
Anestis Azas’ new play, part of the 1821 Bicentennial thematic cycle, is set in modern-day Greece and can be classified as part-documentary, part-fiction, though it boasts a fictional plot. Featuring a mixed couple, a Greek man and a Turkish woman, who decide to form their own nation state using their home and private business as headquarters, this performance theatrically renegotiates tensions, that have been active from the Greek Revolution to this day. Through a number of hilarious situations, the heroes are confronted with the contradictions of contemporary Greek society, the problematics of national identity, and the utopian reality of a future, global, digital nation, taking us, the audience, along for the ride.

Conceived and directed by Anestis Azas
Text Gerasimos Bekas
Anestis Azas and the group
Set design Eleni Stroulia
Costume design Vassilia Rozana
Lighting design Eliza Alexandropoulou
Sound design – Music Panagiotis Manouilidis
Video Dimitris Zachos
Assistant to the director Michalis Pitidis
Assistant to the set designer Zaira Falirea
Production manager Kostis Panagiotopoulos

Cast
Katerina Mavrogeorgi
Cem Yigit Üzümoglu
Gary Salomon
et al.

Co-financed by Greece and the European Union
GREEK DEBUT OPERA PERFORMANCE

RUGILĖ BARZDŽIUKAITĖ
VAIVA GRAINYTĖ
LINA LAPELYTĖ
Sun & Sea

LITHUANIA – GERMANY
A sunny day on a dreamy, sandy beach. A host of bodies sunbathing, singing, telling their stories, talking in unison, and becoming a Chorus. At the crossroads of theatre, music, and visual arts, the visually stunning opera-performance *Sun & Sea* highlights the connection between realism and poetry in an emotional manner. The performance represented Lithuania in the 2019 Venice Biennale, winning the Golden Lion for Best National Participation.

Running time 5 hours
Audiences may freely enter and exit the performance venue at all times
A traumatic experience marks the beginning of a complete turnaround. Thirty-year-old Maja loses her baby. Will she be able to find the motivation necessary to fight for herself? Will she be able to reclaim her personal freedom? Following his captivating *Imitation of Life*, presented at the 2018 Athens Epidaurus Festival, internationally acclaimed film and theatre director Kornél Mundruczó and the TR Warszawa ensemble deliver an absorbing family drama, centred around a woman in modern-day Warsaw. The story of *Pieces of a Woman*, based on Kata Wéber’s script, was recently adapted by Mundruczó into a motion picture.

Directed by
Kornél Mundruczó
Text – Adaptation
Kata Wéber
Assistant playwright
Soma Boronkay
Set and costume design
Monika Pormale
Music
Asher Goldschmidt
Lighting director
Paulina Góral
Assistant director
Karolina Gębska
Stage manager
Katarzyna Gawryś-Rodriguez
Simultaneous and written translation
Dr Patrycja Paszt
Translated by
Jolanta Jarmołowicz
Assistant to the set designer
Production manager
Karolina Pająk-Sieczkowska
Assistant to the costume designer
Małgorzata Nowakowska
Language consultations
Andreas Jönsson
Sindre Sandemo

Cast
Dobromir Dymecki
Monika Frajczyk
Magdalena Kuta
Sebastian Pawlak
Marta Ścisłowicz
Justyna Wasilewska
Agnieszka Żulewska

Partner
Hungarian Cultural Institute in Warsaw

Production
TR Warszawa
MARIANNA KAVALLIERATOS
Ancient Future Solo

Presentation of dance workshop for adolescents
How can eight, very different dance solos lead to a collective choreography? How does a creative process change when investing in togetherness and co-existence? What constitutes a team? These are the questions raised by this performance serving as a sequel to Ancient Future Solo, the dance workshop for adolescents held by the Festival during the winter season, as part of the Open Plan initiative. The eight teenage participants delved into Sophocles’ Antigone and Euripides’ Helen in the first nine workshop meetings, drawing on their personal aesthetics and following the rules dictating the creation of an individual work. They will now work together to create a collective original work, incorporating their idiosyncratic solos into the end result.

Artistic supervision
Ilias Chatzigeorgiou
Choreographer
Marianna Kavallieratos
Composer
Giorgos Mizithras
Assistant to the choreographer
Areti Athanasopoulou
Dramaturg
Paraskevi Tektonidou
Costume design
TBA
Lighting design
Nikos Vlasopoulos

Performed and co-created by
Angeliki Beveratou
Ioanna Emmanouil
Ariadni Koropouli
Yvonne Melissa
Melina-Eleni Sakkoula
Eleni Sarasiti
Pablo Soto
Nikos Vlachogannis

Co-financed by Greece
and the European Union
PERFORMANCE

FLORENTINA HOLZINGER
TANZ

Concept – Performance – Choreography
Florentina Holzinger

Performance by and with
Renée Copraij, Beatrice Cordua
Evelyn Frantti, Lucifire
Lydia Darling, Annina Machaz
Netti Nüganen, Suzn Pasyon
Laura Stokes, Veronica Thompson
Josefin Arnell, Florentina Holzinger

Video design – Live camera
Josefin Arnell

Sound design
Sound technician
Stefan Schneider

Lighting design
Technical director
Anne Meeussen
Technical assistant
Koen Vanneste
Stage design
Nikola Knezevic
Stage assistant

Camilla Smolders
Dramaturgy
Renée Copraij – Sara Ostertag
Outside eye
Michele Rizzo – Fernando Belfiore
Musical coaching
Almut Lustig
Coaching
Ghani Minne – Dave Tusk
Stunt support
Haeger Stunt & Wireworks
Stunt instructors
Stunt Cloud GmbH
(Leo Plank, Phong Giang, Sandra Barger)
Theory and research
Anna Leon
Costume advisor and tailor
Mael Blau
Prosthetics and masks
Students of Wigs, Make-up and Special
Make-up Effects for Stage and Screen
- Theaterakademie August Everding
Munich, Marianne Meinl

AUSTRIA
How can the cult of beauty inherent in the tradition of dance be reconciled with the cruelty to which female bodies are exposed through this form of art? Third part of a trilogy about the body as a spectacle and its disciplining, TANZ by Austrian Florentina Holzinger focuses on the legacy of classical dance.

Performers between the ages of twenty and eighty, under the direction of the first ballerina to dance Stravinsky’s The Rite of Spring naked, back in 1972, undergo rigorous training in a ballet d’action. In an operatic setting, the frantic quest for perfection in an ephemeral world comes alive through brutal, parodic images.

Viewer discretion is advised: The performance contains nudity, scenes of self-harm acts, and stroboscopic effects.

Management
Something Great (Berlin – DE)
& DANSCO (Amsterdam – NL)
International distribution
Something Great (Berlin – DE)
Production
Spirit
Executive production
Laura Andreß
Financial administration
Julia Haas/SMART (Vienna – AT)
Co-production
Tanzquartier Wien (Vienna – AT)
Spring Festival (Utrecht – NL)
Theatre Rotterdam (Rotterdam – NL)
Mousonturm (Frankfurt – DE)
Arsenic (Lausanne – CH)
Münchner Kammerspiele (Munich – DE)
Take Me Somewhere Festival (Glasgow – UK)
Beursschouwburg (Brussels, BE)
deSingel (Antwerp – BE)
Sophiensaele (Berlin – DE)
Frascati Productions (Amsterdam – NL)
Theater im Pumpenhaus (Muenster – DE)
asphalt Festival (Düsseldorf – DE)

Supported by
O Espaço do Tempo (PT)
Fondation LUMA (FR)
De Châtel Award (NL)

Thanks to
CAMPO Gent, ImPulsTanz – Vienna
International Dance Festival
Eva Beresin, Stefanie Leitner
Tanz-Archiv MUK Wien
Stimuleringsfonds Creatieve Industrie
Mochi Catering Vienna, Andres Stirn

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Performing Arts Fund NL and
Norma fonds NL

With the support of
the Republic Austria Federal Ministry for Arts, Culture, the Civil Service and Sport, Section IV – Arts and Culture

Austrian Embassy
Athens
DANCE

MARTIN ZIMMERMANN
Eins Zwei Drei

Concept – Directing
Choreography – Costume design
Martin Zimmermann
Created with and performed by
Tarek Halaby
Dimitri Jourde
Romeu Runa
Colin Vallon

Music creation
Colin Vallon
Dramaturgy
Sabine Geistlich
Set design
Martin Zimmermann
Simeon Meier
Development stage
Technical coordination
Ingo Groher
Sound design
Andy Neresheimer
Lighting design
Jérôme Bueche
Artistic collaboration
Eugénie Rebetez
Assistant director
Sarah Büchel
Creation stage manager

Roger Studer
Décor construction
Ingo Groher
Ateliers du Théâtre
Vidy-Lausanne
Painting
Michèle Rebetez-Martin
Costumes construction
Katharina Baldauf
Doris Mazzella
Stage manager
Roger Studer
Jan Olislagers
Lighting direction
Jérôme Bueche
Sarah Büchel
Sound direction
Andy Neresheimer
Franck Bourgoin
Technical administration
Sarah Büchel
Photos
Augustin Rebetez
Communication
MZ Atelier
Bookkeeping
Conny Heeb

SWITZERLAND

84
Museum: a seemingly neutral space, with its own set of rules. What happens when three clowns show up and turn everything upside down? Three virtuoso performers unleash their talents against the backdrop of an impressive setting, a total work of art, a miniature of our society, to the sounds of pianist Colin Vallon. A hilarious spectacle, mirroring the complexity, violence, and poetry of contemporary relationships and power struggles. Above all, a clown performance for grown-ups!

Production management
Alain Vuignier
International producer
Claire Béjanin
Production
MZ Atelier
Co-production
Biennale de la danse de Lyon 2018
Kaserne Basel
Le Volcan – scène nationale du Havre
Les 2 Scènes – scène nationale de Besançon
Les Théâtres de la Ville de Luxembourg
Maillon – Théâtre de Strasbourg – Scène européenne, Maison de la Culture de Bourges – Scène Nationale
Scène Nationale du Sud-Aquitain
Nebia – Biel / Bienne
Théâtre de la Ville – Paris
Theater Casino Zug, Theater Chur
Théâtre Vidy – Lausanne
Zürcher Theater Spektakel

Supported by
Ernst Göhner Stiftung
Fonds Culturel de la Société Suisse des Auteurs (SSA)
Stanley Thomas
Johnson Stiftung
Stiftung Corymbo
Special thanks to
IG Rote Fabrik
Theater Neumarkt Zürich

Martin Zimmermann is supported by a cooperative funding agreement with the Culture Department City of Zurich, Department of Culture Canton Zurich and Pro Helvetia – Swiss Arts Council. Associated Artist at maisondelaculture de Bourges / Scène Nationale and at Tanzhaus Zürich.
NOWY TEATR
KRZYSZTOF WARLIKOWSKI
Odyssey. A Story for Hollywood

POLAND
Drawing on the Homeric theme of ‘returning home’, renowned Polish director Krzysztof Warlikowski creates a brand-new performance revolving around a woman’s Odyssey of sorts during World War II, inspired by Homer’s epic and two works by Hanna Krall, *Chasing the King of Hearts* and *Story for Hollywood*. The main heroine, a modern-day Penelope, risked her life to ensure her husband’s return home; a story that could very well be adapted into a Hollywood movie, as the title suggests.

Directed by
Krzysztof Warlikowski

Written by
Krzysztof Warlikowski
Piotr Gruszczyński

With
Adam Radecki
Szczepan Orłowski
Jacek Poniedziałek

Artistic collaboration
Claude Bardouil

Dramaturgy
Piotr Gruszczyński

Dramaturgical collaboration
Anna Lewandowska

Set and costume design
Małgorzata Szczęśniak

Music
Paweł Mykietyn

Lighting design
Felice Ross

Video – Animations
Kamil Polak

Director of photography
in the “Interrogation” scene
Paweł Edelman

Cast
Mariusz Bonaszewski
Stanisław Brudny
Agata Buzek
Andrzej Chyra
Magdalena Cielecka
Ewa Dałkowska
Bartosz Gelnar
Małgorzata Hajewska-Krzysztofik
Jadwiga Jankowska-Cieślak
Wojciech Kalarus
Marek Kalita
Hiroaki Murakami
Maja Ostaszewska
Jaśmina Polak
Piotr Polak
Jacek Poniedziałek

Also featuring
Maja Komorowska
Krystyna Zachwatowicz-Wajda

Co-production
Nowy Teatr
Athens Epidaurus Festival Festival
Comedie de Clermont-Ferrand
La Colline théâtre national-Paris
Printemps des Comediens-Montpellier

Co-funded by
the Creative Europe Programme of the European Union
LA VERONAL – MARCOS MORAU
Pasionaria
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INFRAROUGE
MARIE BRASSARD
Violence
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TEATRO LA RE-SENTIDA
MARCAO LAYERA
Paisajes para no colorear
Non-Colouring Landscapes
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SCHAUBÜHNE
THOMAS OSTERMEIER
History of Violence
p. 100
LA VERONAL – MARCOS MORAU
Pasionaria

Concept –
Artistic direction – Choreography
Marcos Morau
Assistant choreographer
Lorena Nogal
Artistic and dramaturgical consultants
Roberto Fratini
Celso Giménez
Set design
Max Glaenzel
Costume design
Silvia Delagneau
Sphere costumes
Goretti Puente
Masks – Props
GADGET Efectos Especiales
Helmets
Ricardo Vergne

Prostheses
Martí Doy
Costume construction
Maria Carmen Soriano
Footwear
Natalio Martín
Sound design
Juan Cristóbal Saavedra
Video design
Joan Rodon
Esterina Zarrillo
Lighting design – Technical direction
Bernat Jansà
Technical assistance – SFX
David Pascual
Repetition
Estela Merlos
Joy and pain. Love and death. The dichotomies of life represented through images that will haunt spectators long after this performance by multi-award-winning Spanish choreographer Marcos Morau. *Pasionaria* refers to a passionless planet; an imaginary, dystopian world, imitating the human world, whose inhabitants move like robots or statues, seemingly oblivious to any feeling. A visually stunning production with a strong theatrical quality and an idiosyncratic choreographic style drawing inspiration from hip hop, popping, and animation.

Co-creators – Performers
Ángela Boix
Jon López
Ariadna Montfort
Richard Mascherin
Lorena Nogal
Shay Partush
Marina Rodríguez
Sau-Ching Wong

Executive production
Juan Manuel Gil Galindo
Cristina Goñi Adot
Co-production
Tanz im August / HAU Hebbel am Ufer Berlin
Teatros del Canal Madrid
Théâtre National de Chaillot Paris
Les Théâtres de la Ville de Luxembourg
Sadler’s Wells London
Temporada Alta – Festival de Tardor de Catalunya Girona
Grec 2018 Festival de Barcelona – Institut de Cultura Ajuntament de Barcelona
Oriente Occidente Dance Festival Rovereto
In collaboration with
El Graner Centre de Creació
Mercat de les Flors Barcelona
Supported by
INAEM – Ministerio de Educación Cultura y Deporte de España
ICEC – Departament de Cultura de la Generalitat de Catalunya
With the support of
Institut Ramon Llull and Instituto Cervantes
INFRAROUGE – MARIE BRASSARD
Violence

Written and directed by
Marie Brassard

Sound design – Live music
Alexander MacSween

Set design - Stage manager
Antonin Sorel

Video design
Sabrina Ratté
Films (Japan)
Shingo Ota

Lighting design
Mikko Hynninen

Additional choreography
Miwa Okuno

Technical direction
Romane Bocquet
Catherine Fasquelle
Mateo Thébaudeau

Production director – Tour manager
Anne McDougall

Sound technician
Gabrielle Couillard

Video technology design
Guillaume Arsenault

Film editing
Nicolas Dufour-Laperrière

Head carpenter
Andrew de Freitas

Production manager (Japan)
Moemi Nagi

Sound technicians (Japan)
Takeshi Inarimori + Hayato Ichimura

Dramaturgy advisor
Morena Prats

Coordinator
Catherine Sasseville

Tour agent
How is children’s innocence transformed by the darkness of adulthood? In her new, strikingly fairytale-like, dreamlike work, Canadian artist Marie Brassard contemplates the notion of time and humans’ gradual exposure to violence as they grow up. Using an imaginative observation of her two-year-old goddaughter as a starting point, the director creates a hybrid performance, combining aspects of cinematic realism and expressionist theatre, sound arts and visual arts.

Menno Plukker
Performed by
Marie Brassard
Miwa Okuno
Kyoko Takenaka

Produced by
Infrarouge
Co-produced by
Festival TransAmériques (Montreal)
Theater der Welt (Düsseldorf)
Théâtre français du Centre national des arts (Ottawa)
Athens Epidaurus Festival
Usine C (Montreal)

Developed with the support of
National Arts Centre’s National Creation Fund
Creative residencies
Montevideo (Marseille)
Usine C (Montreal), Vitlycke Center for Performing Art (Tanumshede) at the invitation of Göteborg Dance and Theatre Festival, Kinosaki International Art Centre, Saison-Morishita Studio (Tokyo)

Infrarouge acknowledge the support of the Canada Council for the Arts, the Conseil des arts et des lettres du Québec and the Montreal Art Council.

Special thanks to
Marcello Spada & Cinema-Teatro Apollo (Bellaria) and Yokna Hasegawa
SERGE AIMÉ COULIBALY
Wakatt

Directed by
Serge Aimé Coulibaly
Music composition and direction
Magic Malik
Created and performed by
Marion Alzieu
Bibata Maiga
Jean-Robert Koudogbo Kiki
Antonia Naouele
Adonis Nebie
Jolie Ngemi
Sayouba Sigué
Zora Snake
Ahmed Soura
Marco Labellarte
Musicians
Magic Malik Orchestra:
Magic Malik
flute
Maxime Zampieri
drums
Jean-Luc Lehr
bass

Dramaturgy
Sara Vanderieck
Assistant to the choreographer
Sayouba Sigué
Set and costume design
Catherine Cosme
Technical director
Thomas Verachtert
Artistic advice
Thomas Prédour
Lighting design
Giacinto Caponio
Stage manager
Matisse De Groote

BURKINA FASO – BELGIUM
How can we be open to different visions for the future? For Belgian-Burkinabe choreographer Serge Aimé Coulibaly, the universal language of dance tackles complex issues, calling our certainties into question. Bringing together movement and rhythm, the energy of dance feeds into our hopes and sets them free. In his new, African-inspired piece, *Wakatt*, Coulibaly focuses on humankind’s endeavours to create a sustainable future. A rich, multi-layered work, featuring ten dancers and the three musicians of the Magic Malik Orchestra performing Afro-jazz live, in what is a truly electrifying performance.

Production
Faso Danse Théâtre
Co-production
Théâtre National Wallonie-Bruxelles (Belgium)
La Biennale de la Danse Lyon (France)
Ruhrtiïennale (Germany)
deSingel Antwerpen (Belgium)
Kampnagel Hamburg (Germany)
Tanzhaus Düsseldorf (Germany)
Münchner Kammerspiele (Germany)
Les Théâtres de la Ville de Luxembourg
Touring
Frans Brood Productions
Supported by
Ankata (Bobo Dioulasso, Burkina Faso)
Dreamcity Tunis
With help from
La communauté Flamande
La Fédération Wallonie-Bruxelles
Le Tax Shelter (Belgium)
ELECTRONIC MUSIC
CHRONOTOPIA

Two days of electronic and experimental music

In collaboration with CTM Festival and Goethe-Institut Athen

1 & 2 October
20:00 – 22:00
Sofia Eleni Xezonaki
Installation

1 October
22:00 – 22:40
Chronotopia
Echoes / Αντηχήσεις
Gaspar Cohen
Live performance

22:50 – 23:20
Chronotopia
Echoes / Αντηχήσεις
Giulia Vismara
Live performance

23:30 – 00:00
Chronotopia
Echoes / Αντηχήσεις
Max Eilbacher
Live performance

Interval 20’
The multifaceted *Chronotopia* project launches an exciting collaboration between the Athens Epidaurus Festival, Goethe-Institut Athen, and Berlin’s CTM Festival. World-renowned for its efforts to highlight and promote contemporary experimental and electronic music, for the last 21 years CTM has been established as one of the most avant-garde, pioneering festivals of its kind, encompassing numerous events, running the gamut of club and sound culture.

*Chronotopia* will feature six musical/audiovisual works, created by the participants of the electronic composition lab *Chronotopia Echoes / Ἀντηχήσεις*, under the guidance of artists Akis Sinos and Anke Echardt, following research in the archive of the Athens-based Contemporary Music Research Center (CMRC). Five original works of electronic music and an audiovisual installation drawing from past music will be presented at Hall H of Peiraios 260. Electronic music concerts by local and international artists will also take place.

Audiences will remain seated throughout the concerts.

---

**1 & 2 OCT**

**PEIRAIOS 260**

**HALL H**

2 October

22:00 – 22:50
Chronotopia

*Echoes / Ἀντηχήσεις*

Alyssa Moxley
Live performance

23:00 – 23:30
Chronotopia

*Echoes / Ἀντηχήσεις*

Savvas Metaxas
Live performance

Interval 30’

01:00 – 01:30
Chella

Nene H & Basiani Choir

01:50 – 02:20
Chronotopia

Thanos Hana
Live set

01:15 – 01:45
Chronotopia

*Apotome / Λείμνα*

Khyam Allami
Live performance

00:40 – 01:10
Chronotopia

*Apotome / Λείμνα*

Sofia Zafeiriou
Live performance

00:20 – 00:35
Chronotopia

*Apotome / Λείμνα*

Sofia Zafeiriou
Live performance
THEATRE

TEATRO LA RE-SENTIDA
MARCO LAYERA
Paisajes para no colorear
Non-Colouring Landscapes

GREEK DEBUT

CHILE

98
Nine adolescent girls from Chile take to the stage and speak out about the violence against women. The Teatro La Re-sentida team draws on interviews with over 100 underage girls and young women who have experienced abuse either as eyewitnesses or as victims. The young actresses narrate these true stories, commenting on them and reconstructing many of the incidents narrated. At once emotional and sensitive, angry and polemical, but also distant and bursting with a plurality of voices, this performance begs for a response from audiences.

Directed by
Marco Layera
Assistant to the director
Carolina de la Maza
Text
Carolina de la Maza
Marco Layera
Dramaturgical consultants
Anita Fuentes
Francisca Ortiz
Soledad Escobar
Psychologist
Soledad Gutiérrez
Set and lighting design
Pablo de la Fuente
Costume design
Daniel Bagnara
Technical manager
Karl Heinz Sateler
Musical composition
Tomás González
Sound
Rodrigo Leal

Cast
Ignacia Atenas
Alemendra Menichetti
Paula Castro
Daniela López
Angelina Miglietta
Matilde Morgado
Constanza Poloni
Rafaela Ramírez
Arwen Vásquez

Production
GAM (Centro Cultural Gabriela Mistral)
Co-production
Teatro La Re-sentida

Premiere August 2018, Centro Cultural Gabriela Mistral, Santiago, Chile.
SCHAUßHNE – THOMAS OSTERMEIER
History of Violence
Based on the novel by Édouard Louis
One Christmas Eve, Édouard meets Reda, a man of Algerian origin, and they end up in the former’s apartment. However, things soon take a turn for the worse. A remarkable commentary on class hatred, homophobia, xenophobia, and self-loathing written in a breathtaking language, young French author Édouard Louis’ autobiographical novella, acclaimed all over Europe, is adapted for the stage by Schaubühne. With gender-based violence one of the most hotly debated issues right now, German director Thomas Ostermeier, a favourite of Athenian audiences, returns to the Festival with a gripping, internationally acclaimed production, that is also expected to make an impact here.

Suitable for audiences 16+

Directed by
Thomas Ostermeier
Adapted for the stage by
Thomas Ostermeier
Florian Bochmeyer
Édouard Louis
Associate director
David Stöhr
Set and costume design
Nina Wetzel
Music
Nils Ostendorf
Video
Sébastien Dupouey
Dramaturgy
Florian Borchmeyer
Lighting design
Michael Wetzel
Collaborating choreographer
Johanna Lemke

Cast
Christoph Gawenda
Laurenz Laufenberg
Renato Schuch
Alina Stiegler
and musician
Thomas Witte

Production
Schaubühne Berlin
Co-production
Théâtre de la Ville Paris
Théâtre National Wallonie-Bruxelles, St. Ann’s Warehouse Brooklyn
Supported by
LOTTO-Stiftung Berlin
L-E-V – SHARON EYAL – GAI BEHAR
Chapter 3: The Brutal Journey of the Heart
Life sometimes heals the wounds of love in the most unexpected ways. In this production, the third part of a trilogy on love, acclaimed Israeli choreographer Sharon Eyal restores the *joie de vivre* in dance. Pulsating, humorous, and sensual movements, explosive body swirls, and flawlessly performed ballet moves are blended with slightly ironic voguing moves. The intricate costumes of Maria Grazia Chiuri, fashion designer and current creative director at Dior, evoke a full-body tattoo aesthetic, further reinforcing the dreamlike, sensual atmosphere. A performance that has been met with enthusiasm around the world.

Dancers  
Clyde Emmanuel Archer  
Gon Biran  
Keren Lurie Pardes  
Daniel Norgren Jensen  
Rebecca Hytting  
Darren Devaney  
Guido Dutlih  
Alice Godfrey

Production manager  
Maya Manor  
Tour manager  
Roy Bedarshi  
Co-production  
Sadler’s Wells  
Ruhrtriennale  
Christian Dior Couture  
Julidans  
Montpellier Danse  
Torinodanza Festival  
Carolina Performing Arts  
Bold Tendencies  
Young Turks

World premiere September 2019  
Ruhriennale 2019 – Festival der Künste
HILDUR GUÐNADÓTTIR
with CHRIS WATSON & SAM SLATER
Chernobyl Live
This year’s programme features a huge, world-class surprise concert. Icelandic composer Hildur Guðnadóttir (Academy Award winner for Best Original Score for the film *Joker*) invites audiences to Peiraios 260, where she will deliver a live performance of her Grammy-winning soundtrack for the acclaimed HBO television series *Chernobyl*. Recorded in a decommissioned nuclear plant in Lithuania, Guðnadóttir’s haunting soundscapes will now be recreated live against the backdrop of the Festival’s beloved industrial venue at Peiraios 260.

**Lighting design**
Theresa Baumgartner

**Sound spatialisation**
Francesco Donadello

**Composition – Vocals**
Hildur Guðnadóttir

**Electronics**
Chris Watson
Sam Slater

In collaboration with
Heretic
This year will see the launch of a number of initiatives highlighting connections between contemporary performing arts and ancient drama, the very names of which are drawn from ancient drama and its dramaturgical or architectural structure, namely “Prologue” / “Exodus” and “Parodos” (Residency at the Little Theatre of Ancient Epidaurus).

At Peiraios 260, the outdoors space connecting the stages of the various Halls (A – B – E – H) with the Festival audiences about to watch the performances is renamed ‘Platea’ (Greek for ‘square’ but also ‘the stalls’). A new meeting point will be created at the Platea, complete with huge tables, a mini restaurant and a bar, where audiences will be able to come and hang out before and especially after the performances, sharing their viewing experiences over a glass of wine.
Prologue/ Pre-show talks
Young theatre and dance researchers introduce audiences to the performances

For many of us, a Festival performance is a fascinating, unexplored universe waiting to be discovered. What is the starting point of a performance? What ‘school’ does it fall into? What can be inferred about the process of art making through the style of a particular performance?

Through this new practice, launched in the summer of 2021, the Athens Epidaurus Festival, in cooperation with the National and Kapodistrian University of Athens, as part of the Master’s programme “Greek and World Theatre: Drama, Performance, Education”, invites post-graduate students— theatre researchers and dance experts—to delve into the Peiraios 260 performances and facilitate access to this creative world for audiences. Young researchers and experts will be waiting for audiences before the start of each premiere, whetting festival-goers’ appetites and providing them with theoretical tools in order to give them a better understanding of the performance they are about to enjoy.

Exodus/ Post-show talks
Post-performance talks on the stages of Peiraios 260 featuring directors, choreographers, and other artists.
ANASTASIOS MYSIRLIS
FOTIS SIOTAS
The River That Longed to Flow Backwards
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VANGELIS THEODOROPOULOS
The Story of a Seagull and the Cat Who Taught Her to Fly
p. 112
CHRISTINA MAXOURI
Sotiria’s Songs
p. 114

DIMITRIS TILIAKOS
EX SILENTIO
Incanto
p. 116
EXTRA VENUES
MUSICAL FAIRYTALE

ANASTASIOS MYSIKLIS – FOTIS SIOTAS
The River That Longed to Flow Backwards
by Eleni Fotaki
5 & 6 JUN 10:00 & 12:00

A musical fairytale by well-known lyricist Eleni Fotaki, inspired by and performed by musicians Fotis Siotas and Anastasios Mysirlis, who have also scored music for it, and narrated by actress Iro Bezou. Original compositions are woven together with famous French musical themes and world music. The fairytale is inspired by Pierre Attainnant’s French Baroque song ‘Tourdion’ (1530), adapted into Greek by Stathis Chatzioannidis as To Potami. Through music and singing, the little ones and the grown-ups will be immersed into the story of the little river, its journey and quest towards finding out a way to be happy. Along the road, the river will discover the wisdom inherent in moving forwards, being constantly on the move, and retaining continuity.

For children aged 5–9

Narration by
Iro Bezou
Musical composition and performance
Anastasios Mysirlis
Fotis Siotas
VANGELIS THEODOROPoulos
The Story of a Seagull and the Cat Who Taught Her to Fly

Based on the novel by Luis Sepúlveda
26 & 27 JUN, 3 & 4 JUL
19:00 & 20:15

Everything is possible through the power of love! This deeply moving allegory by award-winning Chilean author Luis Sepúlveda is adapted for the stage by Andri Theodotou in a Neos Kosmos Theatre production directed by Vangelis Theodoropoulos. Noted for his long experience in solidarity theatre for children, the director is joined by a team of stellar artists, creating a joyful world of animals full of humour and sensitivity, aimed primarily at children experiencing social exclusion.

Running time 50’
CHRISTINA MAXOURI
Sotiria’s Songs
An emotionally moving journey through the life and songs of Sotiria Bellou, on the occasion of the 100 years since her birth. A courtyard in the Thissio neighbourhood. A wooden stage, four musicians – two bouzouki, a guitar, an accordion – and an understated performance. Christina Maxouri sings songs by Tsitsanis, Papaioannou, Mitsakis, Kaldaras, and Savvopoulos, to name but a few, in a subtle, authentic manner; songs that were immortalised in Sotiria Bellou’s raspy voice. The songs are interspersed with small narratives, in her own words or in other’s words, about Bellou; funny, unusual anecdotes of a life full of contradictions and twists.

A musical performance about the ‘mistress of Rebetiko’, connecting us with our common roots and bringing us together again.

Concept – Texts
Dimitris Chaliotis
Artistic supervision
Dimitris Chaliotis
Christina Maxouri
Set design
Sotiris Melanos
Lighting design
Nikos Vlasopoulos
Sound engineer
Yiannis Paxevanis
Photos
Marili Zarkou

Performer
Christina Maxouri
Music
Vassilis Korakakis
bouzouki, vocals
Dimitris Koufogiorgios
bouzouki
Vasilis Prodromou
guitar, vocals
Dimitris Koustas
accordion

Production manager
Panos Svolakis
Executive producer
Katerina Berdeka
MeWe Theatre Company

Make-up products sponsored by

115
DIMITRIS TILIAKOS
EX SILENTIO
Incanto
Singing as a breeze from the West to the East
World-famous baritone Dimitris Tiliakos presents *Incanto*, a musical journey from Germany to the Southern-Eastern Mediterranean, weaving together compositions by Claudio Monteverdi and Oswald von Wolkenstein with traditional Thracian, Cretan, Sephardic, and Syrian songs. Tiliakos is joined by the members of the Ex Silentio ensemble, who are specialised in early music using period instruments and are widely acclaimed for their performances in festivals and chamber music concerts in Greece and abroad.

**Musicians**

Dimitris Tiliakos  
*vocals*

Ex Silentio: Dimitris Kountouras  
*musical direction, medieval flutes*

Thimios Atzakas  
*oud*

Flora Papadopoulou  
*medieval and Renaissance harp*

Fani Vovoni  
*violin, viella*

Andreas Linos  
*viola da gamba*

Nikos Varelas  
*traditional percussion*

Co-financed by Greece and the European Union
Odeion Herodes Atticus
ZUBIN MEHTA
ORCHESTRA DEL MAGGIO
MUSICALE FIORENTINO
PINCHAS ZUKERMAN
Megaron Gala
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ANOUAR BRAHÉM QUARTET

ELEFTHERIA ARVANITAKI
ARMONIA ATENEA
THE FRIENDS OF MUSIC ORCHESTRA
Two Stations
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MONTEVERDI CHOIR
ENGLISH BAROQUE SOLOISTS
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EL SISTEMA GREECE
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CLASSICAL MUSIC  GREAT ORCHESTRAS

ZUBIN MEHTA ORCHESTRA
DEL MAGGIO MUSICALE FIorentino
PINCHAS ZUKERMAN
Megaron Gala
Celebrating its 30-year-anniversary, the Megaron – The Athens Concert Hall presents a glamorous classical music concert at the Athens Epidaurus Festival. The Orchestra del Maggio Musicale Fiorentino (Florence Musical May), will perform Brahms’ *Symphony No. 2*, under the baton of legendary conductor Zubin Mehta, while violinist Pinchas Zukerman will perform the German composer’s only *Violin Concerto*.

The Maggio Musicale Fiorentino has been dazzling audiences at concerts, operas, and tours for several decades now, under the baton of well-known conductors and composers. Zubin Mehta, director of the orchestra since 1985, has significantly contributed to its flourishing career. A true master of the podium, with a career spanning more than 3,000 concerts and performances on all five continents, Mehta has a huge fan following. At the Odeon, he will conduct works by Brahms, joining forces with multi-award-winning musician Pinchas Zukerman, renowned for his expressive interpretations and unparalleled technique.

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

Conductor
Zubin Mehta

Soloist
Pinchas Zukerman

*violin*

Johannes Brahms (1833-1897)

*Violin Concerto in D major*, Op. 77
- Allegro non troppo I Adagio
- Allegro giocoso, ma non troppo vivace

*Symphony No. 2 in D major*, Op. 73
- Allegro non troppo I Adagio non troppo
- Allegretto grazioso (quasi andantino)
- Allegro con spirito
ANOUAR BRAHEM QUARTET

FRANCE
Oud virtuoso Anouar Brahem is widely regarded as one of the most ground-breaking composers of his kind. His work encompasses a rich variety of musical styles, from traditional music to classical Arabic music and jazz, while his quartet has secured a prominent position in the international jazz scene. At the Odeon of Herodes Atticus, Brahem will present a new programme, combining beloved compositions with new covers.

Musicians
Anouar Brahem
*oud*
Klaus Gesing
*bass clarinet*
soprano saxophone
Björn Meyer
*bass*
Khaled Yassine
*percussion*
ATHENS PHILHARMONIA ORCHESTRA
BYRON FIDETZIS
36 Greek Dances for Orchestra
by Nikos Skalkottas
The Athens Philharmonia Orchestra (est. 2016) has been consistently focusing on modern Greek music. Under the baton of conductor Byron Fidetzis, well-known for his research on modern Greek music, the Orchestra presents a masterpiece at this year’s Festival: Nikos Skalkottas’ *36 Greek Dances*. Skalkottas began composing this iconic work in 1931. Until the end of his life, in 1949, he continued arranging it for various ensembles. The Greek element becomes a source of inspiration, a guiding force, a liberating identity that leads to a genuine work of art.

This year’s presentation of *36 Greek Dances* is based on the work’s musicological reconstruction by Byron Fidetzis, responsible both for the first world recording (1990) and the first public performance (1997) of *36 Greek Dances* as a single complete work.

Conductor
Byron Fidetzis

Nikos Skalkottas (1904-1949)
*36 Greek Dances for Orchestra*
Series I, II, III
ERT NATIONAL SYMPHONY ORCHESTRA
GEORGE PETROU
Fête de la musique

Works by Wagner, Tchaikovsky
The ERT National Symphony Orchestra returns to the Odeon of Herodes Atticus for its annual Fête de la musique (World Music Day) concert, presenting two of the greatest masterpieces of the Romantic symphonic repertoire: the introduction of Richard Wagner’s opera *Tannhäuser* in the bacchanale version, created by Wagner for the Paris premiere of the opera, and P. I. Tchaikovsky’s beloved and iconic *Pathétique Symphony*. The concert will be performed under the baton of internationally acclaimed conductor George Petrou, one of the leading Greek conductors and musical director of the ERT National Symphony Orchestra.

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Richard Wagner (1813-1883)
Introduction from the opera *Tannhäuser*

Pyotr Illyich Tchaikovsky (1840-1893)
*Symphony No. 6 in B minor,*
*Pathétique Symphony,* Op. 74

Adagio – Allegro non troppo  I  Allegro con grazia  
I  Presto: Allegro molto vivace  I  Finale: Adagio lamentoso – Andante

**Conductor**  
George Petrou
ATHENS STATE ORCHESTRA
LOUKAS KARYTINOS
DANIIL TRIFONOV

Works by Koumendakis, Rachmaninoff, Shostakovich
If there is a contemporary pianist who can be regarded as a worthy heir to the great stars of the golden age of piano, then Daniil Trifonov fits the description. The electrifying virtuosity and deep expressive power of his signature style guarantee a riveting performance of Rachmaninoff’s timeless *Piano Concerto No. 2*. The Athens State Orchestra will also present Shostakovich’s *Symphony No. 9* under the baton of established conductor Loukas Karytinos, also known as Shostakovich’s “classical” symphony due to its density, clarity, and freshness. The concert will come to a close with the spellbinding *The Pedal Tone of a Child* by Giorgos Koumendakis, inspired by the invaluable Byzantine music tradition.

**Conductor**
Loukas Karytinos

**Soloist**
Daniil Trifonov

**piano**

Giorgos Koumendakis (b. 1959)
*The Pedal Tone of a Child*

Sergei Rachmaninoff (1873-1943)
*Piano Concerto No. 2 in C minor*, Op. 18
Moderato I Adagio sostenuto I Allegro
Scherzando

Dmitri Shostakovich (1906-1975)
*Symphony No. 9 in E-flat major*, Op. 70
Allegro I Moderato I Presto I Largo I
Allegretto
CONTEMPORARY GREEK MUSIC

GREEK ORCHESTRAS

ELEFTHERIA ARVANITAKI
ARMONIA ATENEA – THE FRIENDS OF MUSIC ORCHESTRA
GEORGE PETROU
Two Stations
Major, beloved Greek singer Eleftheria Arvanitaki presents two of her solo albums that have been widely acclaimed as examples of poetry set to music: the 1996 release *Tragoudia gia tous Mines* (*Songs About Months*), featuring poetry by Sappho, Maria Polydouri, Kostas Karyotakis, Odysseas Elytis, Michalis Ganas, and dimotika (folk) couplets, with music by Dimitris Papadimitriou, and the 2006 release *Grigora i Ora Perase* (*Time Went By So Fast*), featuring poems by Sappho (via Elytis), Karyotakis, K. H. Myris, and Dionysis Kapsalis, with music by Nikos Xydakis.

In this performance, Arvanitaki joins forces with the prolific, internationally acclaimed Armonia Atenea – The Friends of Music Orchestra, under the baton of award-winning, Grammy-nominated conductor George Petrou. The album *Grigora i Ora Perase* will be presented in the first part of the concert, featuring Nikos Xydakis live on stage, while the second part will be dedicated to *Tragoudia gia tous Mines*. The songs will be presented in new covers and arrangements specially designed for a big ensemble by composer Dimitris Papadimitriou himself.

---

Conductor
George Petrou

Arrangements
Dimitris Papadimitriou

Soloists
Thomas Konstantinou

*Tragoudia gia tous Mines*
Nikos Platyrachos

folk strings
Giannis Kyrimkyridis

*Grigora i Ora Perase*
Sound design
Haris Kremmydas

piano
Kostas Meretakis

Giannis Petrolias

folk percussion
Maria Venetaki

Also featuring
Nikos Xydakis
MONTEVERDI CHOIR
ENGLISH BAROQUE SOLOISTS
JOHN ELIOT GARDINER
St John Passion

by Johann Sebastian Bach
John Eliot Gardiner, one of the most brilliant and widely acclaimed conductors active today, has worked extensively on Renaissance music and the historical revival of Baroque works. During last spring’s lockdown, two of the ensembles founded and conducted by Sir John, namely the Monteverdi Choir and the English BaroqueSoloists, decided to pay a great tribute to Bach’s church cantatas in broadcasting a recording from their famous Bach Cantata Pilgrimage for every feast day in the Lutheran church calendar. As they continue to explore the major composer’s oeuvre, the artists will now present *St John Passion*, BWV 245 (1724) at the Odeon of Herodes Atticus, a work composed by Bach to be performed specifically at the Good Friday Vespers.

**Conductor**

John Eliot Gardiner

**Soloists**

Nick Pritchard tenor  
*Evangelist*  
William Thomas bass  
*Christus*  
Alex Ashworth bass  
*Pilatus*  
Charlotte La Thrope soprano

**Conductor**

John Eliot Gardiner

**Soloists**

Nick Pritchard tenor  
*Evangelist*  
William Thomas bass  
*Christus*  
Alex Ashworth bass  
*Pilatus*  
Charlotte La Thrope soprano

**Conductor**

John Eliot Gardiner
CONTEMPORARY MUSIC
JAZZ SESSIONS

JAN GARBAREK GROUP
featuring TRILOK GURTU

NORWAY
Norwegian saxophonist Jan Garbarek’s name is almost synonymous to European jazz and the signature sound of ECM, the recording company that has released almost all his albums. Garbarek’s lyrical and poetic sound has also left its mark on the work of several other major musicians, from Keith Jarrett to Eleni Karaindrou, covering a wide range of musical styles, from jazz to world music and even classical music. At the Odeon, Garbarek will be joined by Indian master of the drums and member of the Jan Garbarek Group, Trilok Gurtu.

Musicians
- Jan Garbarek
  saxophone
- Rainer Brüninghaus
  piano
- Yuri Daniel
  bass
- Trilok Gurtu
  percussion
CONTEMPORARY MUSIC

EL SISTEMA GREECE – BLEND MISHKIN
World A Music
The Athens Epidaurus Festival proudly presents the young musicians of El Sistema Greece for the second time in its history at the Odeon of Herodes Atticus, in collaboration with producer, musician, and DJ Blend Mishkin.

A fascinating, unexpected event, in which the talented musicians of El Sistema Greece Youth Orchestra and El Sistema Greece Youth Choir from over 40 countries join forces on stage with the reggae/soul band Roots Evolution and Blend Mishkin, a Greek DJ and musician. Together, they present new interpretations of songs that left their mark on contemporary music, based in turn on older hits, thus introducing past music to younger audiences.

Since 2016, the El Sistema Greece rehabilitation programme offers free classes of music to children and youths at various locations in Attica and Corinth, including accommodations for immigrants, aiming to create a community built around music, without discrimination and obstacles.

Performers
El Sistema Greece Youth Orchestra
Conductor
José Ángel Salazar Marín
El Sistema Greece Youth Choir
Conductor
Vagia Papagiannopoulou

Also featuring
Thodoris Marantinis
Marina Satti
Katerine Duska
Jerome Kaluta
Taf Lathos

Musical supervision
Blend Mishkin
EDO LILIPOUPOLI
(LILIPOUPOLI HERE)
The Songs
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PAVLOS PAVLIDIS
THE BOY
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GREEK NATIONAL OPERA
PIER GIORGIO MORANDI
HUGO DE ANA
Tosca
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BRIAN ENO & ROGER ENO
Live at the Acropolis
p. 156
CONTEMPORARY MUSIC

MAX COOPER

UNITED KINGDOM
This summer, the Odeon of Herodes Atticus welcomes one of the most innovative electronic musicians of our time: beloved techno producer Max Cooper, celebrated by his many fans around the world thanks to his unique music and spectacular audio-visual shows. His complex, intricate compositions are inspired by his scientific background in genetics, encompassing subtle, recurring elements culminating in an abstract narrative that emotionally moves audiences. His much-anticipated concert at the Odeon will come complete with breathtaking, visually arresting projections.
CONTEMPORARY MUSIC

WOODKID

FRANCE
Prolific, multifaceted French artist Woodkid introduces his much-anticipated, newest recording album in a world tour, which includes a gig at the Odeon of Herodes Atticus for his Greek fans. Having a background in animation studies, Woodkid went on to have a brilliant career as music video director, graphic designer, and composer, working together with illustrious film directors as well as directing music videos for popular artists, including Drake ft. Rihanna (“Take Care”), Moby (“Mistake”), Katy Perry (“Teenage Dream”) and Lana Del Rey (“Born to Die” and “Blue Jeans”), and garnering Grammy Award nominations for his songs ‘Run Boy Run’, ‘I Love You’, and ‘Goliath’. Moreover, he has developed a fan following in his capacity as an electro-acoustic musician and singer. His latest work, that has been in the making for five years, is a truly breathtaking audio-visual spectacle.
EDO LILIPOUPOLI
(LILIPOUPOLI HERE)
The Songs
The legendary Lilipoupoli, the radio programme linked with Manos Hadjidakis’ reigning era at the Trito Programma of the Hellenic Broadcasting Corporation (1976-1980), which raised generation after generation of Greeks, now comes alive at the Roman Odeon once again, taking us along for a ride through Marianina Kriezi’s song lyrics, Reggina Kapetanaki’s directing, and music composed by Nikos Christodoulou, Nikos Kypourgos, Dimitris Maragopoulos, and Lena Platonos. Singers Tassis Christoyannis, Doros Dimosthenous, Lenia Safiropoulou, and Savina Yannatou will lend their voices, joined by the Rosarte Youth Choir and the 16-member Ventus Ensemble. Nikos Christodoulou will serve as conductor and artistic supervisor.

For the first time ever, certain Lilipoupoli songs will be performed in the Greek Sign Language by the Rosarte Youth Choir, coached by Chrysa Damala, member of the Association of Greek Sign Language Teachers.
CONTEMPORARY MUSIC

PAVLOS PAVLIDIS
THE BOY
Pavlos Pavlidis and The Boy, two acclaimed representatives of the independent, contemporary Greek music scene, make their Odeon of Herodes Atticus debut in a special two-part performance.

Pavlos Pavlidis’ musical experimentations, alongside a young group of musicians, reveal a new dynamic, re-introducing to the audience and bringing to life a spellbinding soundscape. Pavlidis will also present unreleased songs from his upcoming album, as a musical bridge between the past and present, and as a connecting link with his fellow artists.

The Boy’s popular solo gigs cannot be described in conventional terms. His latest album, *Antilopi (Antilope)*, recorded and released in 2020, amid the pandemic, is widely regarded as the ultimate dystopian soundtrack, echoing what we have all been experiencing lately. At the Odeon of Herodes Atticus, The Boy will present a rich setlist featuring songs from his entire discography.

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**Part A**

**Performer**

The Boy

**Sound engineer**

Giotis Paraskevaidis

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**Part B**

**Musicians**

Pavlos Pavlidis  
*vocals, guitar*

Fotis Siotas  
*violin, loops*

Dimitris Tsekouras  
*bass*

Giorgos Theodoropoulos  
*keyboards*

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**Sound**

Dimitris Klonis  
*drums*

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**Executive producer**

Dimitris Dimitriadis  
Harris Kremmydas  
Inner Ear Records
CONTEMPORARY MUSIC

LENA PLATONOS
Hope is the Thing With Feathers

NALYSSA GREEN
Every new live performance by Lena Platonos, one of the most avant-garde Greek composers and performers, is a major event in itself. On this occasion, the artist will delve into the world of an equally idiosyncratic poet, Emily Dickinson, setting some of her most optimistic poems to music and sharing with us a sense of light and hope in this live premiere of her latest album that is named after Dickinson’s iconic poem “’Hope’ is the Thing With Feathers”. The English-language songs will be performed by Athina Routsi and Sissi Rada. The second part of the concert will include songs from her catalogue, featuring singer Giannis Palamidas.

The other half of this music event includes Nalyssa Green’s live gig, after abstaining from concerts for almost a year and a half. Sweet and familiar, unpretentious and soft, the spellbinding performer and composer takes us along on an inner, cosmic journey, through voices, notes, and rhythms inviting us to close our eyes and become united under the moon and the Attica sky.

Part A

Synth – Theremin – Vocals
Nalyssa Green
Musicians
Despoinis Trichromi
Tsolimon
guitar, bouzouki
Logout
synth, bass
Chrysanthi Tsoukala
drums
Sound engineer
Giotis Paraskevaidis
Lighting design
Angelos Papadopoulos

Part B

Composition
Performance
Keyboards
Vocals
Sissi Rada
Athina Routsi
Giannis Palamidas
Arrangements
Stergios T.
Lena Platonos
Programming
Sound design
Keyboards
Stergios T.

Musicians
Stratos Spiliotopoulos
guitar
Tsiko
drums, percussion
Sound engineer
Yiannis Paxevanis
Lena Platonos
management
Pantelis Goudis
/ We Are The Amp

Executive producer
Goodheart Productions
Inner Ear Records
Icelander Ólafur Arnalds is a global powerhouse of composition and sound design, widely beloved for his unique compositions, combining strings and piano with beats in unexpected loops. Arnalds offers a fresh, modern twist on classical music, winning audiences over ever since his first album was released in 2007. His latest album, Some Kind of Peace (2020), is the journey of his personal and creative growth, set against the backdrop of a chaotic world. In this intriguing work, we’ll hear hints of those private experiences—sometimes even samples of the significant events themselves—woven into an album that is remarkable in its openness and beauty.
GREEK NATIONAL OPERA
PIER GIORGIO MORANDI
HUGO DE ANA
Tosca

by Giacomo Puccini
Libretto Giuseppe Giacosa – Luigi Illica
In Giacomo Puccini’s extremely popular opera, Floria Tosca, an opera diva, is a woman insanely in love and pathologically jealous of her partner. Baron Scarpia, a man with a dark personality and absolute power, takes pleasure in the suffering of his victims. One of them is Tosca’s lover and devoted patriot Mario Cavaradossi; he will be killed, not for his ideas, but because he is the partner of Tosca, whom Scarpia desires. The plan is well set up: no one escapes Scarpia’s traps.

In this operatic thriller, which had its world premiere in 1900 in Rome, overpowering passions are highlighted by Giacomo Puccini’s exceptionally suggestive music. In Greece, Tosca received its national premiere by the GNO in 1942, with 19-year-old Callas in the title role.

Part of the GNO tribute to the 2021 bicentennial of the Greek Revolution
Brothers Brian Eno and Roger Eno have been recording together since 1983. They first collaborated with Daniel Lanois on the soundtrack to *For All Mankind*, Al Reinert’s epic documentary on the Apollo moon landing and released as the highly acclaimed album, *Apollo: Atmospheres and Soundtracks*. They have also contributed to soundtracks for the films *Dune* (1984) and *Opera* (1987), and were nominated for a BAFTA award for their score to Danny Boyle’s TV series, *Mr. Wroe’s Virgins* (1993). In 2020, the duo released their first full collaboration album, *Mixing Colours*, on the prestigious Deutsche Grammophon label. It has received very enthusiastic reviews around the world and was followed by a 6 track EP, *Luminous*, later in the same year.

At the Odeon of Herodes Atticus we will enjoy a spectacular concert with the two brothers creating atmospheric musical landscapes in this iconic Roman site. This will be a unique musical event as the two creators appear together on stage for the first time, one of the very rare occasions that Brian Eno has ever performed live in front of an audience.
Greek and English surtitles in all performances
Ancient Theatre of Epidaurus
NATIONAL THEATRE OF GREECE
KONSTANTINOS RIGOS
The Knights
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YORGOS NANOURIS
Iphigenia in Tauris
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MICHAIL
MARMARINOS
Trackers
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NATIONAL THEATRE OF GREECE
YANNIS MOSCHOS
Phoenissae
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NATIONAL THEATRE OF NORTHERN GREECE
VASSILIS PAPAVASSILIOU
Helen
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ARGYRO CHIOTI
The Frogs
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YANNIS KAKLEAS
Orestes
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ARS AETERNA ART COMPANY
MUNICIPAL AND REGIONAL THEATRE OF IOANNINA
NIKAITI KONTOURI
The Bacchae
p. 176

POREIA THEATRE
MUNICIPAL AND REGIONAL THEATRE OF CRETE
ARIS BINIARIS
Prometheus Bound
p. 178

SCHAUBÝHNE
THOMAS OSTERMEIER
ödipus
p. 180

© PANAGIOTIS BAXEVANIS

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NATIONAL THEATRE OF GREECE
KONSTANTINOS RIGOS
The Knights

by Aristophanes
The National Theatre of Greece presents The Knights, one of Aristophanes’ most explicitly political comedies, featuring a formidable cast under the helm of director Konstantinos Rigos. The main character, Paphlagonian, is inspired by Cleon, the politician who ran the Athens city state in the wake of Pericles’ death and Athenians’ triumphant victory over the Spartans in Pylos (425 BC). Through his portrayal of Cleon, Aristophanes launches a scathing attack on corrupt politicians and demagogues who use power for their own ends. The hilarious plot leads to a bitter conclusion: if cunning, resourcefulness, and depravity are typical of politicians, then the most competent person invariably prevails on the political arena...
YORGOS NANOURIS
Iphigenia in Tauris

by Euripides
What does it mean to be an exile, a foreigner, an outsider? How does one escape one’s past and fate? Euripides wrote *Iphigenia in Tauris* in the aftermath of the destructive Peloponnesian War, during a period of crisis not unlike ours today, celebrating the greatness of love between siblings and the high values that were becoming extinct. For this production, marking his directorial debut at the Ancient Theatre of Epidaurus, Yorgos Nanouris is joined by a strong cast of performers – including popular singer Haris Alexiou –, drawing attention to the concepts and allure of this unique tragedy in a beautifully understated manner.

**Cast**
- Lena Papaligoura (*Iphigenia*)
- Michalis Sarantis (*Orestes*)
- Prometheus Aleifer (*Pylades*)
- Pygmalion Dadakaridis (*Herdsman, Messenger*)
- Nikos Psarras (*Thoas*)
- Haris Alexiou (*Athena*)
- Coryphaeus
- Kitty Paitazoglou
- Chorus
- Danae Politi
- Vivi Sykioti
- Maria Konstanta
- Areti Tili
- Nikol Kounenidaki
- Anna Konstantinou

**Production manager**
- Theodora Kapralou
ARGYRO CHIOTI
The Frogs
by Aristophanes
Does Poetry have a place in a seemingly prosperous society? In this hilarious yet exceptionally thoughtful satire, Aristophanes depicts a descent to the Underworld, in quest of the poet that will save the ailing city. The poetic duel between Euripides and Aeschylus is sidesplittingly funny while also giving us food for thought, especially in our current times of cultural poverty, with poetry more instrumental than ever in securing some form of social unity. The play will be presented in a new, modern Greek translation by poet and translator Nikos A. Panagiotopoulos, in a performance directed by the talented Argyro Chioti in her Ancient Theatre of Epidaurus debut.

Translated by
Nikos A. Panagiotopoulos
Directed by
Argyro Chioti
Set design
Eva Manidaki
Music
Jan Van de Engel
Costume design
Angelos Mentis
Lighting design
Tasos Palaiovoutas
Physical coaching –
Acrobatics
Manuk Karyotakis
Assistant to the director
Katerina Kotsou
Assistant to the set designer
Anna Zoulia

Cast
(in order of appearance)
Evi Saoulidou
(Xanthias)
Maria Kechagioglou
(Dionysus)
Michalis Valasoglou
(Heracles)
Manuk Caryotakis
(Corpse)
Eftymis Theou
(Charon, Aeacus, Pluto)
Georgina Chryskioti
(Maid, First Hostess)
Chara Kotsali
(Second Hostess)
Dimitra Vlagopoulou
(Servant)
Akyllas Karazisis
(Euripides)
Nikos Chatzopoulos
(Aeschylus)
Antonis Miriagos
(Coryphaeus)

Chorus of Frogs
and Initiates
G. Chryskioti
M. Karyotakis
C. Kotsali
S. Mastoras
A. Miriagos
E. Theou
M. Valasoglou
D. Vlagopoulou

Executive producer
Maria Dourou / VASISTAS

The text will be published as part of the Festival’s newly launched theatre book series, featuring Nikos A. Panagiotopoulos’ new translation, with an introduction and a complete list of previous productions of the play by Agis Marinis.
YANNIS KAKLEAS
Orestes
by Euripides
Lauded for his many hilarious productions of Aristophanes comedies, director Yannis Kakleas returns to Epidaurus, venturing into ancient Greek tragedy for the very first time. The artist will present Euripides’ *Orestes*, in a modern Greek translation by Giorgos Chimonas. A play replete with conflicts, plot twists, apologies, and sharp political commentary, *Orestes* poses questions about generational and gender relations, and social cohesion, brought to life through a stellar cast, including actors Aris Servetalis and Thanasis Papageorgiou.
MICHAEL MARMARINOS
Trackers
by Sophocles
Apollo has tasked the Tracking Satyrs with retrieving his lost cattle, aided by Silenus, in exchange for gold and their freedom. The Satyrs track the animals to a cave, led on by the sound of the lyre that has just been invented by Hermes. Sophocles’ fragmentary, rarely performed satyr play is the only surviving dramatic narrative about how Music first reached the ears of humans. Director Michail Marmarinos returns to the Ancient Theatre of Epidaurus with this ‘inconceivable monument of a text’, employing a historic, verse translation.

Freely translated in verse by
Emmanouil David (1933)

Directed by
Michail Marmarinos

Scientific advisor
Stavros Tsitsiridis

Artistic and dramaturgical collaboration
Dio Kangelari

Music
Billy John Bultheel

Set and costume design
Giorgos Sapountzis

Lighting design
Eleftheria Deko

Movement
Tasos Karachalios

Assistant to the director
Marilena Katranidou

Sound design
Kostas Bokos / Studio 19st

in collaboration with Billy John Bultheel

Cast
Haris Fragoulis
(Apollo)
Stamatis Kraounakis
(Silenus)
Amalia Moutousi
(Cyllene)
Steve Katona
(Hermes)

Chorus of Satyrs
Andromachi Fountoulidou
Adrian Frieling
Lampros Grammatikos
Alexandra Kazazou
Christos Kragiopoulos
Angelos Nerantzis
Aris Ninikas
Manos Petrakis
Theodora Tzimou

Production managers
Rena Andreadaki
Zoe Mouschi

The text will be published as part of the Festival’s newly launched theatre book series, as an annotated edition with an introduction by Stavros Tsitsiridis.
NATIONAL THEATRE OF GREECE
YANNIS MOSCHOS
Phoenissae
by Euripides

Translated by
Nikiforos Papandreou

Directing – Dramaturgical adaptation
Yannis Moschos

Set design
Tina Tzoka

Costume design
Ioanna Tsami

Music
Thodoris Economou

Choreography
Amalia Bennet

Collaborator to the choreographer
Antigone Gyra

Video design
Apostolis Koutsianikoulis

Lighting design
Lefteris Pavlopoulos

Scientific advisor
Eleni Papazoglou

Musical coaching
Melina Paionidou

Assistant to the director
Evi Nakou

Second assistant to the director
Elena Antonopoulou

Dramaturgy
Vivi Spathoula
Phoenissae, also known as The Phoenician Women, has been a staple of the National Theatre of Greece repertoire, with several performances directed by Alexis Minotis, the last being staged in 1988. This year, Euripides’ play finds its way back to Epidaurus in a thoroughly modern production, featuring a splendid cast under the direction of Yannis Moschos.

Euripides provides his own, subversive version of the Labdakides’ myth. The play is set on the day that Polynices has surrounded Thebes with an army, demanding that his brother Eteocles keep his part of the bargain: they had agreed to take turns ruling the city. Their mother, Jocasta, desperately tries to convince them to make amends with each other. The list of characters also includes Antigone, Creon, Menoeceus, Teiresias and the blind Oedipus, victims and victimisers of an imminent catastrophic war. Can Oedipus’ sons escape their father’s curse? Do people truly want to avoid civil war and break out of the vicious cycle of violence?

Cast (in alphabetical order)
Kostas Berikopoulos
(Tutor)
Christos Chatzipanagiotis
(Creon)
Vasilis Darmas
(Menoeceus)
Giorgos Glastras
(Messenger)
Maria Katsiadaki
(Jocasta)
Loukia Michalopoulou
(Antigone)
Cecile Mikroutsikou
(Sphinx)
Alexandros Mylonas
(Tiresias)
Dimitris Papanikolaou
(Oedipus)
Thanos Tokakis
(Polynices)
Argyris Xafis
(Eteocles)

Chorus
Nefeli Maistrali
Zoe Mylona
Elpida Nikolaou
Stavria Nikolaou
Katerina Papandreou
Katerina Patsiani
Styliani Psaroudaki
Elina Rizou
Mariam Rukhadze
Thaleia Stamatelou
NATIONAL THEATRE
OF NORTHERN GREECE
VASSILIS PAPAVASSILIOU
Helen

by Euripides
Written in the aftermath of Athenians’ crushing defeat at the Sicilian Expedition, Euripides’ *Helen* is notable both for its anti-war qualities and its focus on virtues such as the power of oath and intelligence, both personified in the form of the titular heroine. Drawing on the version of the myth created by lyrical poet Stesichorus instead of Homer’s better-known version, Euripides portrays the Trojan War as a massacre committed for a phantom rather than a real woman. A tragedy almost verging on comedy, *Helen* is now presented at the Ancient Theatre of Epidaurus in a National Theatre of Northern Greece production, directed by Vassilis Papavassiliou.
ARS AETERNA ART COMPANY
MUNICIPAL AND REGIONAL THEATRE
OF IOANNINA – NIKAITI KONTOURI
The Bacchae

by Euripides
“Euripides’ *The Bacchae* can be described as a ritual of feelings, emotions, rage, and unreason”, according to director Nikaiti Kontouri. A tragedy that invariably lends itself to fresh approaches and readings, *The Bacchae* is the only extant ancient play featuring god Dionysus as a character, mercilessly punishing all those resisting the forces of nature and the transformative experience of divine intoxication. Akis Sakellariou and Odysseas Papaspiropoulos portray Dionysus and King Pentheus respectively. Ioanna Pappa as Tiresias, Konstantina Takalou as Agave, Dimitris Petropoulos as Cadmus, and Konstantinos Aspiotis, in the role of both messengers, round up the excellent cast.
POREIA THEATRE
MUNICIPAL AND REGIONAL THEATRE OF CRETE
ARIS BINIARIS
Prometheus Bound

by Aeschylus
For his sophomore appearance at the Ancient Theatre of Epidaurus, director Aris Biniaris continues his research on ancient tragedy with a new production of *Prometheus Bound*. The actors draw on the rhythmical qualities of the poetic text, converting them into onstage action through their bodies and voices. Against the backdrop of a pulsating, live soundscape, the performers bring to life the characters of an age-old but invariably timely story. “A story that can be perceived as a bleak commentary on the present or as a bright hope for the future”, in the director’s own words. Yannis Stankoglou portrays the title character, a timeless symbol of resistance to power.

**Cast**

- Yannis Stankoglou (*Prometheus*)
- Aris Biniaris (*Kratos*)
- Konstantinos Georgalis (*Bia*)
- David Malteze (*Hephaestus*)
- Alekos Syssovitis (*Oceanus*)
- Iro Bezou (*Io*)
- Ioannis Papazisis (*Hermes*)
- Chorus

**Musician on stage**

Nikos Papaioannou (cello, effects)

**Production**

Poreia Theatre

**Co-production**

Municipal and Regional Theatre of Crete
THEATRE
CONTEMPORARY ANCIENTS

WORLD
PREMIERE

INTERNATIONAL
CO-PRODUCTION

SCHAUBÜHNE
THOMAS OSTERMEIER
ödipus

by Maja Zade

GERMANY
A favourite of Greek theatre-goers, Thomas Ostermeier returns to Greece, this time at the Ancient Theatre of Epidaurus, alongside Berlin’s Schaubühne, in a new, subversive performance, following an invitation by Katerina Evangelatos, Artistic Director of the Athens Epidaurus Festival. Noted primarily for his ability to deliver electrifying, highly charged versions of canonical texts, the prolific director revisits *Oedipus Rex*. However, instead of Sophocles’ play, he opts for an original text by German dramatist Maja Zade, adapting the ancient myth to the present. Through a strikingly modern, minimalist writing style and a suspenseful plot, audiences will watch a story unfolding in present-day Greece, where a family of German industrialists spends their vacation.

Directed by
Thomas Ostermeier

Set design
Jan Pappelbaum

Costume design
Angelika Götz

Video
Matthias Schellenberg

Music
Sylvain Jacques

Dramaturgy
Maja Zade

Lighting design
Erich Schneider

Cast
Caroline Peters
(*Christina*)

Christian Tschirner
(*Robert*)

Renato Schuch
(*Michael*)

Isabelle Redfern
(*Theresa*)

Co-production
Schaubühne Berlin

Athens Epidaurus Festival

The play is published in a bilingual edition, as part of the Festival’s newly launched theatre book series.
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by Alexandra K*
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PETROS KLAM Panis
Tora Collective
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& THE RHYTHM ALCHEMY
featuring
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PARODOS

Interdisciplinary research programme on Ancient Drama
Since the 1970s, research on ancient drama has been focusing primarily on directing and acting. However, given that the current era calls for a fresh, renewed perspective on ancient texts, it is imperative that we reconsider the question of dramaturgy, define it in new terms and experiment with new forms. With that in mind, the Athens Epidaurus Festival launches Parodos, an interdisciplinary residency programme, giving the opportunity to a group of artists with diverse backgrounds in performing arts to explore dramaturgical approaches to ancient Greek drama under ideal conditions and in situ.

Rather than being aimed at individual artists, the programme is intended for a complete group of artists of up to twelve (12) people, consisting of a director, dramaturg, choreographer, composer, visual artist, and performers. The group may already be existing or may be formed specifically for this programme. The group will be selected through an open call, and will be asked to develop its dramaturgical perspective, with the support of a dynamic group of mentors. The research process will be hands-on and will unfold in two stages: the first stage (“Research”, May 20th – 31st, 2021) will take place in Athens, whereas the second stage (“Implementation”, June 1st – 20th, 2021) will be held at the Little Theatre of Ancient Epidaurus.

Participation is free of charge

Mentors

Dramaturgy
Stefanie Carp
Dramaturg
Artistic Advisor of the Athens Epidaurus Festival

Musical composition
Thanasis Deligiannis
Composer, Director, Performer

Voice, Rhythm, Polyphony: Technique and improvisation
Georgia Tenta
Musician, Performer

Dance / Movement
Amalia Bennett
Dancer, Choreographer

Research associate
Helene Varopoulou
Theatre Researcher, Critic
How can different styles of music, from the Aegean to Epirus to the Ionian islands and Crete, come together, speaking to the hearts and minds of performers from diverse places, cultures, and traditions? Bringing together virtuosos from Europe and America, *Tora Collective* bridges the gap between West and East, the Occident and the Orient, contemporary life and tradition, conjuring a universal, musical narrative.

An intriguing musical performance fostering and re-igniting dialogue between different cultures, using the power of music and improvisation as a springboard.

**Performers**

Areti Ketme (Greece)  
*vocals, santouri*

Petroloukas Chalkias (Greece)  
*clarinet*

Thomas Konstantinou (Greece)  
*vocals, oud*

Kristjan Randalu (Estonia)  
*piano, vocals*

Jiv Ravitz (Israel)  
*drums, percussion*

Petros Klampanis (Greece – United States)  
*bass, vocals, artistic supervision*
MUSIC

KEYVAN CHEMIRANI & THE RHYTHM ALCHEMY
featuring Sokratis Sinopoulos

IRAN - FRANCE
French-Iranian Keyvan Chemirani’s new creation effortlessly blends diverse styles and traditions thanks to his unmistakable musical sensibility. Hypnotic percussion beats, kanjira and tablas from the Indian subcontinent cross paths with Western drums and beatboxing, as well as the sounds of lyra and cello by two masters, Sokratis Sinopoulos and Vincent Ségal respectively. Through their rich, complex sound, the artists move back and forth between a meditative and festive mood, generously sharing with us the alchemical power of rhythm.

Musicians
Djamchid Chemirani  
*zarb, poetry*

Vincent Ségal  
*cello*

Bijan Chemirani  
*zarb, daf, saz*

Sokratis Sinopoulos  
*lyra*

Prabhu Edouard  
*tablas, kanjira, percussions*

Julien Stella  
*bass clarinet, beatbox*

Stéphane Galland  
*drums*

Keyvan Chemirani  
*zarb, santour, percussions*
New Greek plays inspired by ancient drama and commissioned by the Athens Epidaurus Festival
Four avant-garde Greek writers, Amanda Michalopoulou, Alexandra K*, Yannis Mavritsakis, and Vavgelis Hatziyiannidis, have been commissioned by the Festival to author an original work, each in dialogue with an ancient Greek tragedy, namely Euripides’ Hippolytus, Medea, The Bacchae and Sophocles’ The Trachiniae respectively. Each of these original plays will be staged by an acclaimed director (Yannis Kalavrianos, Yannos Perlengas, Eleni Skoti, and Giorgos Skevas) at the Little Theatre of Ancient Epidaurus.

In addition to the unique dynamics generated by each work and performance, this is a multifaceted artistic endeavour, with dramaturgical, performative, social, and publishing aspects; an experiment aiming to re-ignite the process of making art from scratch. On the one hand, it fosters dialogue between playwriting and Ancient Drama, providing food for thought on the relationship between ancient myths and contemporary identity. On the other hand, in these extremely difficult times for theatre, this project motivates over thirty actors and several other theatre professionals (directors, set designers, musicians, dramaturgs, translators), a company’s worth of artists comprising a unique team in this year’s artistic programme.

With our eyes set on the future, and with a global outreach in mind, a bilingual edition of these four original plays will be published in cooperation with Nefeli Publishing, as part of a newly launched theatre book series. An ambitious, highly promising publishing project that is central to the Festival’s initiative of supporting and promoting Greek theatre.
ELENI SKOTI
The House With the Snakes
by Vangelis Hatziyiannidis
A house full of snakes and ghosts. Nevertheless, its inhabitants seem at ease; they welcome whoever knocks on their door, pleasantly, with courtesy. Maybe it’s because they feel a need to share their fears with a stranger; a constant, palpable sense of menace in the air never leaves them at peace.

Inspired by Sophocles’ *The Trachiniae*, one of the lesser-known ancient Greek dramas, Vangelis Hatziyiannidis’ play is an unexpected, extremely contemporary take on the myth. Director Eleni Skoti will bring this fresh perspective alive on stage, employing her strongly realistic style and a stellar cast of performers.

Directed by
Eleni Skoti

Set design
Giorgos Chatzinikolaou

Costume design
Giorgos Chatzinikolaou

Maria Anamaterou

Lighting design
Antonis Panagiotopoulos

Music
Stelios Giannoulakis

Choreography
Monika Kolokotroni

Assistant to the director
Maria Siamatra

Cast
Alexia Kaltsiki
*(Diana)*

Rania Oikonomidou
*(First Woman of Trakhis)*

Arietta Moutousi
*(Second Woman of Trakhis)*

Maro Papadopoulou
*(Naya)*

Iro Pektesi
*(Ioli)*

Michail Tampakakis
*(Illos)*

Alexandros Manolidis
*(Watchman)*

Production manager
Maria Anamaterou

The play is published in a bilingual edition, as part of the Festival’s newly launched theatre book series.
YANNOS PERLENGAS
milk, blood

by Alexandra K*
During the summer of ‘58, in a Greek village, a woman kills her two children. In this play, Alexandra K* brings Medea into an era in which women have just begun to realise that life doesn’t offer hold the same fate for both sexes. Xeni, or the Stranger, has spent years trapped in the roles of daughter, wife, and mother, and now lives under the watchful eye of the stifling community where she has been brought to live. When her husband marries another woman and she is left with no role to play, the Stranger struggles to discover what, if anything, remains alive inside her.

Yannos Perlengas’ directing will highlight a style of language that places special emphasis on form and rhythm.

Cast
Elena Topalidou
(Xeni, the Stranger)
Magda Kafkoula
(their Teacher, a young woman)
Giorgis Vassilopoulos
(their Friend, a young man)
Yannos Perlengas
(her Father, an old man)
Syrmo Keke
(his Mother, an old woman)
Michalis Titopoulos
(her Husband, a man)

The play is published in a bilingual edition, as part of the Festival’s newly launched theatre book series.
GIORGOS SKEVAS
Carnage
by Yannis Mavritsakis
23 & 24 JUL 21:30  LITTLE THEATRE OF ANCIENT EPIDAURUS

Inspired by Euripides’ *The Bacchae* and, even more significantly, by the puzzling darkness at the heart of the most ritualistic ancient Greek tragedy, Yannis Mavritsakis delivers another enigmatic play. A strikingly modern, technocratic universe, prominently featuring a projector screen in lieu of Pentheus’ palace, serves as the space for a theatrical event walking a fine line between the virtual and the real, dream and actual experience, culture and nature, male and female, human and divine. Poetic language takes centre stage, vividly brought to life at the Little Theatre of Ancient Epidaurus through Giorgos Skevas’ distinctly cinematic style.

Cast
Maximos Moumouris
(*Dionysus*)
George Nousis
(*Pentheus*)
Kora Karvouni
(*Agave*)
Angeliki Papathemeli
(*Messenger*)
Giorgos Ziovas
(*Cadmus*)
George Frintzilas
(*Tiresias*)

Directed by
Giorgos Skevas
Set design
Thalia Melissa
Costume design
Evelina Darzenta
Music
Simi Tsilali
Lighting design
Katerina Maragoudaki
Video
Giorgos Skevas
Assistant to the director
Giannis Savoudakis
Assistant to the set designer
Iris Skolidi
Photos
Elina Giounanli

Executive producer
Highway Productions
George Lykiardopoulos
Production manager
Katerina Berdeka
Production organiser
Panos Svolakis

Make-up products sponsored by

The play is published in a bilingual edition, as part of the Festival’s newly launched theatre book series.
A Phaedra who doesn’t die, but treats her sexuality as an invitation to life. In contrast to the guilt-ridden Phaedra found in ancient myth and across a long tradition of classic rewritings, Amanda Michalopoulou’s contemporary Phaedra, inspired by Marina Tsvetaeva’s sensual heroine, assumes responsibility for her desire and comes face-to-face with fire—a fire that both destroys and renews, in all the versions and transformations evoked by Greek summer. The seashell-shaped Little Theatre, right next to the beach of Ancient Epidaurus, is the ideal backdrop for this revisiting of the myth, directed by Yannis Kalavrianos. A re-reading of the well-known story, avoiding the stereotype of unrequited love that has been identified with the myth of Phaedra from ancient times to this day.

Directed by
Yannis Kalavrianos
Set design
Eva Manidaki
Costume design
Vana Giannoula
Lighting design
Nikos Vlasopoulos
Musical composition
Dimitra Trypani
Movement
Marianna Kavallieratos
Live singing
Giorgos Glastras
Sound design
Kostas Bokos
Assistant to the director
Alexia Beziki
Assistant to the set designer
Anna Zoulia
Photos
Elina Giounanli

Cast
Anna Mascha
(Phaedra)
Nikos Lekakis
(Hippolytus)
Maria Koskina
(Lioni)
Maria Moschouri
(Artemis)
Eirini Ioannou-Papaneofytou
(Aphrodite)

Executive producer
Sforaris Theatre Company
Head production manager
Katerina Berdeka
Production manager
Panos Svolakis

Make-up products sponsored by
Golden Rose Cosmetics

The play is published in a bilingual edition, as part of the Festival’s newly launched theatre book series.
OSMOSIS – EURIPIDES LASKARIDIS
New Work 2021
Unique performer and dramaturg Euripides Laskaridis, whose work is notable for being at the intersection of dance, theatre and visual arts, creates a new piece especially designed for the Little Theatre of Ancient Epidaurus, in which he explores aspects of ancient and contemporary Greek identity. A new take on antiquity and a form of theatre dedicated to god Dionysus, this new project also delves Laskaridis’ personal mythology, retrieving memories, movements, images, and emotions from our individual and collective past. A new tragicomedy, in which Euripides, willingly or unwillingly, crosses paths Euripides and other tragic poets.

Concept
Directing – Choreography
Euripides Laskaridis
Performers
Amalia Kosma
Euripides Laskaridis
Efthimios Moschopoulos
Costume design
Angelos Mentis
Original music – Sound design
Giorgos Poullos
Set design
Loukas Bakas
Collaborating set designer
Filanthi Bougatsou
Lighting design consultant
Eliza Alexandropoulou
Collaborating lighting designer
Vangelis Mountrichas
Special props
Olga Vlassi
Dramaturgy advisor
Alexandros Mistriotis
Production assistants
Nikos Dragonas
Dimitris Matoukas
Tatiana Bre
Assistant to the director
Demos Klimenof
Assistant to the costume designer
Aella Tsilikopoulou
Production assistant
Stergiana Tzegka
Technical director
Konstantinos Margas
Sound engineer
Kostis Pavlopoulos
Photographer
Elina Giounanli
Production manager
Nikos Mavrakis - TooFarEast
International production manager
Simona Fremder - EdM Productions
Commissioned by the
Athens Epidaurus Festival 2021
Co-production
Athens Epidaurus Festival
OSMOSIS
AEMILIA PAPAPHILIPPOU
Sacred Tales / COVID-19
An original visual work at the Little Theatre of Ancient Epidaurus by artist Aemilia Papaphilippou, commissioned by the Athens Epidaurus Festival.

The global experience of the pandemic as an oxymoron perceived in the co-existence of separation and connectivity. A piece with references to the paradoxical text *Sacred Tales (Hieroi Logoi)* by Aelius Aristides (117-181 AD), regarding healing by the god Asclepius and the attempt to express oneself.

Free admission
A bold new endeavour for the Festival: the launch of a new theatre book series, publishing texts of Festival productions held at the Ancient Theatre of Epidaurus and the Little Theatre of Ancient Epidaurus. The new series, realised in collaboration with Nefeli Publishing, under the direction of Katerina Evangelatos, and edited by Dimitra Kondylaki, aims to introduce not just audiences but also avid theatre readers to the artistic programme.

Intent on bringing new translations and original theatrical texts to the spotlight, the newly launched book series wishes to eschew the rationale behind the largely discardable theatre programmes by securing a long-term life for theatrical texts on bookshelves, showcasing their value as literary texts. To that end, the Festival book series will also be available in bookstores.

Seven plays will be published this year as part of the newly launched Athens Epidaurus Festival book series.

Trackers by Sophocles.
Freely translated in verse by Emmanouil David
Annotated edition with an introduction by Stavros Tsitsiridis

The Frogs by Aristophanes.
Translated by Nikos A. Panagiotopoulos.
With an introduction and a list of previous productions by Agis Marinis

ödipus by Maja Zade.
Translated by Giannis Kalifatidis

milk, blood by Alexandra K*.
Bilingual edition.
English translation by Karen Emmerich

Phaedra on Fire by Amanda Michalopoulou.
Bilingual edition
English translation by Karen Emmerich

Carnage by Yannis Mavritsakis.
Bilingual edition.
English translation by Christina Polychroniou

The House With the Snakes by Vangelis Hatziyiannidis.
Bilingual edition.
English translation by Aliki Chapple
Peiraios 260
Odeon of Herodes Atticus
Ancient Theatre of Epidaurus
Little Theatre of Ancient Epidaurus

Πειραιώς 260
Ωδείο Ηρώδου Αττικού
Αρχαίο Θέατρο Επιδαύρου
Μικρό Θέατρο Αρχαίας Επιδαύρου