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**Athens Epidaurus Festival 2022**

**PEIRAIOS 260**

PRE-SHOW & POST SHOW TALKS

**Prologue – Exodos**

ANTIGONE CYCLE

**Antigonisms,** *series of discussions*

ADD 2022

*Two days of electronic music* – PRE-FESTIVAL

YANNIS HOUVARDAS

***The Other Side of the Tempest***

BEAVER DAM COMPANY – EDOUARD HUE

***All I Need***

ERMIRA GORO

***THIRST***

GREEK COMPOSERS’ UNION

***Reactivate Music***

A COLLABORATION OF THE ATHENS EPIDAURUS FESTIVAL WITH GOETHE-INSTITUT ATHEN AND CTM FESTIVAL

***Mini Festival of Electronic and Experimental Music***

NATURE THEATER OF OKLAHOMA

***Burt Turrido: An Opera***

COMÉDIE-FRANÇAISE – IVO VAN HOVE

***Tartuffe, or the Hypocrite***

by Molière

IOANNA PORTOLOU

***Amazing***

MARTIN ZIMMERMANN

***Danse Macabre***

TEATRO RE-SENTIDA – MARCO LAYERA

***Oasis de la Impunidad***

ELEANA TSICHLI

***The Seven Madmen***

based on the novel by Roberto Arlt

BODHI PROJECT – PATRICIA APERGI

***Newtopia***

CHRISTIANE JATAHY

***Dusk***

based on the film *Dogville* by Lars von Trier

ATHENS EPIDAURUS FESTIVAL URBAN DANCE CONTEST

***Hip Hop Battle & All Style Battle***

MARLENE MONTEIRO FREITAS

***Mal - Embriaguez divina***

YOULA BOUDALI

***Spring***

ALEXANDER RAPTOTASIOS

***Antigone*** *(as part of the VAST research programme)*

by Sophocles

CAROLINE GUIELA NGUYEN

***FRATERNITY, a Fantastic Tale***

KATERINA ANDREOU

***Mοurn Baby Mοurn***

PHILIPPE QUESNE

***Farm Fatale***

AN ATHENS EPIDAURUS FESTIVAL AND DRAMA INTERNATIONAL SHORT FILM FESTIVAL COLLABORATION

***The Drama Short Film Festival on the Road***

***Sonic Convergence***

ANDONIS FONIADAKIS

***AXES***

GIORGOS KOUTLIS

***The Dog, the Night, and the Knife***

byMarius von Mayenburg

YOTA ARGYROPOULOU – BLINDSPOT THEATRE GROUP

***Youthquake***

LIA RODRIGUES

***Fúria***

***Jazz at the Platea***

DIMITRIS TSAKAS QUINTET

featuring BRENDA NAVARRETE

SYMPOSIUM

***The Epidaurus Festival: Past and Future***

**ODEON OF HERODES ATTICUS**

GREEK NATIONAL OPERA – LUKAS KARYTINOS – KATERINA EVANGELATOS

***Rigoletto***

MONTEVERDI CHOIR – ENGLISH BAROQUE SOLOISTS – JOHN ELIOT GARDINER

***Works by Schütz, Schein, Bach***

DIMITRIS PAPADIMITRIOU

***Beyond the Frame***

GEORGE DALARAS

***What to Remember, What to Forget***

**A Tribute to Apostolos Kaldaras with Estoudiantina Neas Ionias**

ERT NATIONAL SYMPHONY ORCHESTRA – MICHALIS ECONOMOU – GUY BRAUNSTEIN

***Fête de la Musique***

JAN GARBAREK GROUP featuring TRILOK GURTU

THESSALONIKI STATE SYMPHONY ORCHESTRA – ZOI TSOKANOU – DANIEL LOZAKOVICH

***Works by Beethoven, Rimsky-Korsakov***

PATTI SMITH

FILARMONICA DELLA SCALA – MYUNG-WHUN CHUNG

***Works by Rossini, Beethoven, Dvořák***

MAX RICHTER

DIANA KRALL

ATHENS STATE ORCHESTRA – LIONEL BRINGUIER – MISCHA MAISKY

***Works by Evangelatos, Dvořák, Rachmaninoff***

MARIA FARANTOURI – TRIBUTE TO MIKIS THEODORAKIS

AUTECHRE

LEONIDAS KAVAKOS

***Violin Concertos by Bach***

NIKOS PORTOKALOGLOU – 40 YEARS

***The Whole Story***

LAURIE ANDERSON

ROSS DALY

JEFF MILLS

***Tomorrow Comes the Harvest***

IBRAHIM MAALOUF

GODSPEED YOU! BLACK EMPEROR

MODERAT

ATHENS STATE ORCHESTRA – LUKAS KARYTINOS

***Gioconda’s Smile - The Birds***

GREEK NATIONAL OPERA – PHILIPPE AUGUIN – HUGO DE ANA

***Tosca***

**ANCIENT THEATRE OF EPIDAURUS**

schauspielhaus bochum - JOHAN SIMONS

***Alkistis*** by Euripides

NATIONAL THEATRE OF GREECE – YANNIS KALAVRIANOS

***Medea*** by Bost

DIMITRIS KARANTZAS

***The Persians*** by Aeschylus

RESIDENZ THEATER – ULRICH RASCHE

***Agamemnon*** by Aeschylus

NATIONAL THEATRE OF GREECE – ARGYRIS XAFIS

***Ajax*** by Sophocles

Cezaris Graužinis

***Antigone*** by Sophocles

NATIONAL THEATRE OF NORTHERN GREECE – VASSILIS PAPAVASSILIOU

***Helen*** by Euripides

THEMIS MOUMOULIDIS

***Iphigenia in Aulis*** by Euripides

***Children’s creative workshop in Epidaurus***

**LITTLE THEATRE OF ANCIENT EPIDAURUS**

STUDIO RESIDENCY AT THE LITTLE THEATRE OF ANCIENT EPIDAURUS

***Parodos***

TAKIM “PERIPLANOMENO”

***featuring Eleni Vitali, Kostas Triantafyllidis, and Sofia Papazoglou***

NIKOS KYPOURGOS

***Ta Kypo-Theatrika***

EFI THEODOROU

***Roots of Cotton***

by Kallia Papadaki

*After Sophocles’* Ajax

VASSILIS MAVROGEORGIOU

***Epitrepontes*** by Menander

EURIPIDES LASKARIDIS – OSMOSIS

***TOURΝÉ***

SYLLAS TZOUMERKAS

***The Wahncau File***by Elias Maglinis

*After Euripides’* Alcestis

ATHENS EPIDAURUS FESTIVAL THEATRE BOOK SERIES

***Can a Leopard Change its Spots?***

by Christos Chomenidis

*After Euripides’* Ion

**PEIRAIOS 260**

*Starting time for all performances: 21:00 (unless otherwise noted).*

*Greek and English surtitles in all international theatre productions.*

*English surtitles in all Greek-language performances*

*and Greek surtitles on opening night for persons with hearing impairment.*

*Focusing on the relationship between contemporary performing arts and Ancient Drama, last year’s special initiatives, namely “Parodos” (Studio Residency at the Little Theatre of Ancient Epidaurus) and “Prologue / Exodos”, both of which derive their names from ancient drama and its dramaturgical and architectural structure, will continue this year as well.*

*The programme is permeated by reflections on Antigone’s form* (Antigonisms), *particularly as they arise from the two* Antigone *productions yet also from a rich series of discussions split into specific thematic units with speakers from the entire range of the world of Theatre, the Arts, and Letters.*

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*Connecting the Stage with the Festival Audiences, the Platea (Greek for “square”), the outdoor space situated outside the A – B – E – H Halls at Peiraios 260, will serve as a meeting hub, where visitors will have the chance to enjoy live jazz by acclaimed Greek bands after the end of the performances, exchanging views and impressions over a glass of wine.*

PLATEA

**Prologue**

***Pre-show talks***

*Young theatre and dance experts introduce us to the performances*

A foretaste of the performance, just before the curtain goes up!

The successful collaboration inaugurated in 2021 between the Athens Epidaurus Festival and the Postgraduate Studies Programme of the Department of Theatre Studies, National and Kapodistrian University of Athens, continues this year at the heart of Peiraios 260, building an invaluable bridge between theory and practice. Half an hour before entering the theatre venues, young theatre and dance experts will spike our interest for the much-anticipated performances, hone our sensibility, and decipher the often challenging “codes” of contemporary performing arts.

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**ANTIGONISMS Antigone Cycle**

**7 June – 12 July / 18:00 – 20:00**

**HALL B**

**Gender – Law – Theatre**

***A series of discussions curated by Dionysis Kapsalis***

*nothing stranger than man*

There is no other female figure in ancient Greek drama on a par with Antigone, able to extend to her moral stature and sublimity. She is the heir of Prometheus in the realm of human freedom; the Maiden who willingly descents to Hades sanctifying the cycle of life; the Woman who articulates her discourse against the dominant male discourse.

The tragedy of *Antigone* is the ground where our axiological certainties are tested anew against today’s cruel contradictions; the topos where we, children of Oedipus too, renegotiate our modernity’s most critical values: the law and moral conscience, the city and the stranger, institutions and transgression, love and death, solidarity to the living and respect to the dead

Nevertheless, this explains why there has been no era that did not bow in awe and respect, admiration and wonder, to the allure of Antigone in philosophy, art, literature, theatre, or music. From Hegel and Kierkegaard to Derrida, from Felix Mendelssohn to Karl Orff and Mikis Theodorakis, from Hölderlin to Heinrich Böll, from Ludwig Tiech to Max Reinhardt, Bertolt Brecht, Jean Cocteau, Jean Anouilh, and Aris Alexandrou, from Freud to Lacan, in the many Antigones that inhabit art yet our lives too, the iconic presence of Sophocles’ heroine has been an eloquent and undisputed testament of a deep restless concern for the human condition.

The live burial of Antigone is the seed of our future.

The Athens Epidaurus Festival holds a series of lectures and discussions, split into four thematic units, featuring speakers from the entire range of Humanities as well as the world of Theatre, the Arts and Letters. Throughout these events, short, pre-taped commentary will be shown online, lasting from three to five minutes, in which select artists and scholars will shed light to various relevant aspects and themes.

*Dionysis Kapsalis*

*Programme*

**7.6** “Gender and Resistance”

**22.6** “Performers”

**30.6** “Law and Justice”

**12.7** “Visions and Revisions”

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AT THE HALLS

**Exodos**

***Post-show talks***

Our exciting post-performance talks with directors, choreographers, and other artists on the stages of Peiraios 260 are back this year. Following the end of performances, artists will have a Q&A with audiences, sharing fascinating aspects of the creative process.

Exact times and dates TBA

**PRE-FESTIVAL**

**27 & 28 May**

**HALL Α / HALL Β / PLATEA**

**ADD 2022**

**Two days of electronic music**

Peiraios 260 welcomes audiences with two electrifying pre-Festival days, hosting the great Athenian celebration of electronic music, the ADD Festival. After two cancellations in a row due to the COVID-19 pandemic, the impressive lineup of ADD 2022 gathers world-famous Greek and international artists running the gamut of house, techno, underground, experimental and nu-jazz. The lineup includes Anetha | Apollonia | Ben Klock | Egyptian Lover | Hector Oaks | I Hate Models | Kim Ann Foxman | Pantha du Prince Live A/V | Planetary Assault Systems Live | Rebekah | Rhadoo | Tiga | Wallis, to name but a few.

Doors open: 19:00

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**PREMIERE**

**THEATRE**

**1 – 7 June**

**HALL D**

**Yannis Houvardas**

***The Other Side of the Tempest***

*An imaginary encounter between Orson Welles and William Shakespeare’s world*

Shakespeare’s *The Tempest* meets the Golden Age of Hollywood and the brilliant, rebellious artist known as Orson Welles in this new original production by director Yannis Houvardas. The poetic, original text is now set in a mythical yet familiar environment, drawing on two swan songs: the English dramatist’s last play and Welles’ final, unfinished movie *The Other Side of the Wind*. Prospero’s world, his “magical island”, will be re-imagined as a large, old Hollywood studio. The characters will all be recognizable, legendary stars of Hollywood films. The present performance, a spectacular mixture of theatre and cinema, with brilliant actors representing all generations of the Greek theatre, will exude an aura of matter struggling to become spirit, *such stuff as dreams are made on*.

Conceived, adapted, and directed by **Yannis Houvardas** • Collaboration in stage adaptation **Eri Kyrgia** • Set design **Eva Manidaki** • Costume design **Ioanna Tsami** • Music **Thodoris Economou** • Choreography **Fokas Evangelinos** • Movement **Markella Manoliadi** • Lighting design **Simos Sarketzis** • Video design **Pantelis Makkas** • Sound design **Costas Bokos** • Make-up artist **Achilleas Charitos** • Hairstyling **Dimitris Apostolidis** • Tap dance coach **Thanos Daskalopoulos** • Production manager **Efi Panourgia** • Assistants to the director **Aspasia-Maria Alexiou, Iliana Kaladami •** Second assistants to the director **Nefeli Vlachopanagioti, Magda Kafkoula** • Cast **Aris Balis, Eleni Boukli, Pygmalion Dadakaridis, Haris Fragoulis**, **Ektoras Lygizos, Alexandros Mylonas, Antonis Myriagos, Dimitris Papanikolaou, Dimitris Passas, Dimitris Piatas, Alkistis Poulopoulou, Giannis Vogiatzis**

Access to the wardrobe and props of the National Theatre of Greece and the Greek National Opera courtesy of the two organizations.

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**GREEK DEBUT**

**DANCE**

**1 & 2 June**

**HALL Η**

**Beaver Dam Company – Edouard Hue**

***All I Need***

Is there any hope for society’s self-destructive, downward spiral to be halted? This is the central question behind the new (2021) piece of acclaimed choreographer and dancer Edouard Hue (Swiss Dance Awards 2019), well-known for his collaborations with Hofesh Shechter, and Hue’s ensemble, the Beaver Dam Company. Dancers are immersed in a complex, fascinating ballet composed of delicate balances, retreats, advances. Will our protagonists find a way out of this hostile world? Drawing inspiration from the strategy board game *go*, Edouard Hue is driven by the power of urgency, calling our attention to a fundamental need: listening to each other. All we need.

Choreography **Edouard Hue** • Musical composition **Jonathan Soucasse** • Costume design **Sigolène Pétey** • Lighting design **David Kretonic** • Dancers **Louise Bille, Alfredo Gottardi, Tilouna Morel, Jaewon Jung, Lou Landré, Neal Maxwell, Rafaël Sauzet, Angélique Spiliopoulos, Yurié Tsugawa** • Artistic assistant **Alfredo Gottardi** • Assistant to the costume designer **Diane Seguy** • Dramaturgical advisor **Hugo Roux** • Production **Beaver Dam Company** • Co-production **Festival de Danse de Cannes – Cote d’Azur France, Salle du Lignon – Vernier Culture, Le Dôme Théâtre – Albertville, Equilibre-Nuithonie – Fribourg, Centre Chorégraphique National de Mulhouse – Opéra National du Rhin, L’Auditorium Seynod – Scène Régionale Auvergne – Rhône-Alpes** • Residencies **Château-Rouge, L’Auditorium Seynod – Scène Régionale Auvergne – Rhône-Alpes, L’Imprimerie – Genève, Théâtre du Vellein – CAPI, Salle du Lignon – Vernier, Centre Chorégraphique National de Mulhouse – Opéra National du Rhin** • Financial support **Loterie Romande, Ville de Vernier – Vernier Culture, Ville de Genève, Ville d’Annecy, Fondation Sophie and Karl Binding, Pro-Helvetia – Fondation Suisse pour la Culture, DRAC Auvergne-Rhône-Alpes, Fondation Stanley Thomas Johnson, Conseil Départemental de la Haute-Savoie, Fondation Ernst Göhner, Fondation Anne-Marie Schindler, République et Canton de Genève, CORODIS – Commission Romande de Diffusion des Spectacles, Région Auvergne-Rhône-Alpes** • Partnership **Binding** **First Dance with Fondation Sophie and Karl Binding**

Communication partner **Institut français de Grèce – Cooperation and Cultural Action Service of the Embassy of France in Greec**

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**PREMIERE**

**DANCE**

**3 – 5 June**

**HALL Ε**

**Ermira Goro**

***THIRST***

Renowned choreographer Ermira Goro, a familiar name to Festival audiences, returns with her new piece: a spellbinding performance, a true experience on the primeval and ever-cherished concept of rituals. Via six dancers and Stavros Gasparatos’ original musical composition, this work explores how contemporary art may be part of the quest for, or better put, the invention of “new” rituals necessary for our survival. As dramaturg Anastasios Koukoutas notes: “In an era where ‘rituals’ have become individualized and detached from the fabric of community how do we detect the physical memory that exists in all authentic rituals and what part of it exactly survives?

Concept – Choreography **Ermira Goro** • Performers **Iro Konti, Dimitra Mertzani, Martha Pasakopoulou, Elton Petri, Sofia Pouchtou, Thanos Ragousis** • Dramaturgy **Anastasios Koukoutas** • Music **Stavros Gasparatos** • Set and costume design **Christos Delidimos** • Lighting design **Vangelis Mountrichas** • Executive producer **Delta Pi** • Production manager **Removement**

Funded by the Hellenic Ministry of Culture & Sports

With the support of NEON Organization for Culture and Development.

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**MUSIC**

**6 & 7 June**

**HALL Η**

**Greek Composers’ Union**

***Reactivate Music***

The Greek Composers’ Union was founded 91 years ago, aiming to support and showcase contemporary composers and give voice to up-and-coming artists. This year, the Union will celebrate its 90th birthday, delayed by one year due to the pandemic, with a rich two-day tribute to Iannis Xenakis on the occasion of the 100 years since his birth. Held in collaboration with Centre Iannis Xenakis, the tribute will also feature the work of Xenakis’ Modernist teacher Olivier Messiaen; works on Ancient Drama by historic members of the Greek Composers’ Union (D. Mitropoulos, A. Evangelatos, K. Paxinou, M. Hadjidakis, Th. Antoniou, G. Kouroupos, D. Dragatakis, M. Theodorakis, and G. Sisilianos), in cooperation with the City of Athens Choir; concerts highlighting the connection between contemporary art and musical tradition featuring top-class virtuosos; plus talks and an exhibition of the Union’s archives and publications, to name but a few. A celebration of contemporary music narrating the past and looking forward to the future through a presentation of 60 musical works, 46 of which will be premiered right here!

PROGRAMME

**Day 1**

*Tributes Session*

**Iannis Xenakis – 100 years since his birth** // **19:00 – 20:00**

Eonta, for piano and five brass instruments, 1963

Psappha, for percussion soloist, 1975

Evryali, for piano, 1973

Palimpsest, for 10 performers, 1979

*Future Session*

**Mosaic Ι // 20:15 – 21:15**

20 works by Greek composers for solo to quintet of up to three minutes for flute, alto saxophone, trombone, percussion (vibraphone/marimba), double bass.

*Osmosis Session*

***Melisma //* 21:30 – 22:30**

For traditional instruments and a musical ensemble

Traditional music soloists **Harris Lambrakis** *ney,* **Martha Mavroidi** *lavta, vocals,* **Sokratis Sinopoulos** *classical kemençe*, **Angelina Tkatcheva** *cimbel*

**Day 2**

*Future Session*

**Mosaic II // 19:00 – 20:00**

20 three-minute works by Greek composers for solo to quintet for oboe, clarinet, horn, cello, and harp.

*Tributes Session*

**Olivier Messiaen – 30 years since his death // 20:15 – 21:15**

*Quartet for the End of Time*

*Past Session*

**Works on Ancient Drama by historic members of the Greek Composers’ Union // 21:30 – 22:40**

Music by **M. Hadjidakis, K. Paxinou, Th. Antoniou, D. Dragatakis**, **D. Mitropoulou,** **A. Evangelatos, G. Sisilianos, G. Kouroupos**, **M. Theodorakis**

Featuring the City of Athens Choir, a musical ensemble, and soloists

Tapes and polytopes (multimedia installations) by Iannis Xenakis will be run in a loop throughout the two-day programme, including: *La Légende d’ Eer, 1977 - Mycènes Alpha, Polytope, 1978 - Concret PH, for tape, 1958 - Bohor, for tape, 1962 - Hibiki Hana Ma, for tape, 1969-70 –Persepolis, for tape, 1971 – Polytope de Cluny, 1972 - Gendy 3, for tape, 1991*

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**CONTEMPORARY MUSIC**

**ELECTRONICA**

**10 June**

**HALL Η**

**A collaboration of the Athens Epidaurus Festival with the Goethe-Institut Athen and CTM Festival**

***Mini Festival of Electronic and Experimental Music***

Following last year’s exciting collaboration between the Athens Epidaurus Festival, the world-famous festival of electronic and experimental music CTM Festival, and the Goethe Institut, this successful project now resumes. Once again this year, the former Tsaousoglou factory at Peiraios 260, established as a meeting hub for avant-garde performances from around the world, will give voice to the emerging trends of experimental and electronic music. Groundbreaking sound performances and electrifying artists, accomplished and up-and-coming alike, will transport audiences. Nene H, “one of the most exciting new faces on Berlin’s ever-expanding experimental club circuit” (Crack Magazine) will be the headliner. The artist will be joining forces with the internationally acclaimed Ensemble Basiani, the Georgian choir that has contributed immensely to the revival of traditional polyphonic music of Georgia, presenting the musical work *Chela* in unison*.*

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**INTERNATIONAL CO-PRODUCTION**

**OPERA - PERFORMANCE**

**15 & 16 June / 19:00**

**HALL Η**

**Nature Theater of Oklahoma**

***Burt Turrido: An Opera***

The subversive duo of Nature Theater of Oklahoma (Kelly Copper and Pavol Liška) returns to the Athens Epidaurus Festival to present an international co-production of prestigious organizations, including the Festival, four years after *The Pursuit of Happiness* (2018) that introduced them to the Greek audiences. Their new performance, presented at Peiraios 260, is a country opera that hilariously deconstructs contemporary American pop culture.

*Burt Turrido: An Opera* is set in a post-apocalyptic world. Very few people have survived due to a series of climate disasters and genocides. Borrowing references from iconic works of the opera world repertoire such as *The Flying Dutchman*, this Kafkaesque, dystopian, and hysterically funny tragicomedy of Nature Theater of Oklahoma, which premiered in 2021, effortlessly fuses highbrow and lowbrow elements, eschewing strict genre conventions.

Written and directed by **Kelly Copper, Pavol Liška** • Music **Robert M. Johanson** • Set and lighting design **Luka Curk** • Costume design **Anna Sünkel** • Künstlerhaus Mousonturm Dramaturg **Marcus Dross** • Schauspiel Frankfurt Dramaturg **Katja Herlemann** • Künstlerhaus Mousonturm Production manager **Anne Kleiner** • Sound design **Leon Curk, Daniel Groß** • Set and props technician **Hanna Marlene Schnell** • Assistant to the set designer **Nastja Miheljak** • Cast **Gabel Eiben, Anne Gridley, Robert M. Johanson, Bence Mezei, Kadence Neill** • Production **Nature Theater of Oklahoma** (New York City - US), **Künstlerhaus Mousonturm** (Frankfurt - DE), Schauspiel Frankfurt (Frankfurt - DE) • Co-production **Arctic Arts Festival** (Harstad - NO), **Athens Epidaurus Festival** (Athens - GR), **Espoo City Theatre** (Espoo - FI), **HAU Hebbel Am Ufer** (Berlin - DE), **Kampnagel** (Hamburg - DE), **Wiener Festwochen** (Vienna - AT), **Zürcher Theater Spektakel** (Zürich - CH), **Noorderzon Festival of Performing Arts & Society** (Groningen - NL) • Management and Distribution **Something Great** (Berlin - DE) • Commissioned by the Frankfurter Positionen 2021, an initiative of BHF-Bank Foundation. Funded by the German Federal Cultural Foundation and the Adolf und Luisa Haeuser-Stiftung für Kunst und Kulturpflege, as part of the project series UNLIMITED II, promoting exemplary positions in the contemporary performing arts.

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**THEATRE**

**16 – 18 June**

**HALL D**

**Comédie-Française – Ivo van Hove**

***Tartuffe, or the Hypocrite***

**by Molière**

Following the unforgettable performance *Electra / Orestes*, presented at the Ancient Theatre of Epidaurus in 2019, Comédie-Française and Ivo van Hove return to the Athens Epidaurus Festival, this time at Peiraios 260, in celebration of the 400 years since Molière’s birth. Based on the unpublished text of the forbidden, original version of *Le Tartuffe* (*Le Tartuffe ou l’Hypocrite*), Ivo van Hove’s new, spellbinding production, presented in Athens hot on the heels of its Paris premiere, adapts the delightful comedy to the present, showcasing it as a scathing satire and a social drama. Once again joining forces with Molière’s contemporary company of actors, with whom he enjoys great chemistry as first evidenced in their collaboration in Visconti’s *The Damned* (2016), the world-renowned director launches a full-on attack against hypocrites of all kinds. Joining him in this endeavour is Alexandre Desplat, two-time Oscar winner for his scores in the films of Guillermo del Toro and Wes Anderson, who contributes an original musical composition.

*Verse comedy in three acts, forbidden 1664 version, restored by Georges Forestier, in collaboration with Isabelle Grellet. A Comédie-Française Production*

Directed by **Ivo van Hove** • Dramaturgy **Koen Tachelet** • Set and lighting design **Jan Versweyveld** • Costume design **An D'Huys** • Original music **Alexandre Desplat** • Music collaboration **Solrey** • Sound **Pierre Routin** • Video **Renaud Rubiano** • Assistant to the director **Laurent Delvert** • Assistant to the set designer **Jordan Vincent •** Assistant to the lighting designer **François Thouret** • Cast **Claude Mathieu, Denis Podalydès, Loïc Corbery, Christophe Montenez, Dominique Blanc, Julien Frison, Marina Hands •** Musical edition by Galilea Music • Sets and costumes constructed at the **Comédie-Française workshops**

In celebration of the 400 years since Molière’s birth, in the context of the performance, a discussion featuring Georges Forestier as the keynote speaker will take place. Forestier is Emeritus Professor of French Literature at the Sorbonne, 17th-century theatre historian, and author of a biography of Molière (Prix de l'Académie française 2019). The event will be held at the Auditorium of Institut français de Grèce, as a collaboration between the Festival and Institut français.

With the support of **Institut français de Grèce – Cooperation and Cultural Action Service of the Embassy of France in Greece**

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**PREMIERE**

**DANCE**

**15 – 16 June / 22:00**

**17 – 18 June / 21:00**

**HALL E**

**Ioanna Portolou**

***Amazing***

What happens when our familiar social environment changes radically? How are we affected by a violent change disrupting everything that has defined us up until that point? Ioanna Portolou and the Griffόn Dance Company, previously featured in the Festival with recent performances at Peiraios 260 (Porn, 2017) and the Little Theatre of Ancient Epidaurus (KAOS, 2018), return with a new piece investigating that fine line between the “best” and the “worst” in human nature. Following an early stage of collective dramaturgical research, Amazing will be structured as a choreographic documentary about the human race: no matter how evolved, humanity remains violent and greedy. Nevertheless, despite the prevailing brutality, there must be something amazing in humans, an element pursued by the dance company in the realm of physical and psychic Transcendence.

Choreography **Ioanna Portolou** **•** Original music **Anthony Palaskas** **•** Costume and set design **Ioanna Tsami** **•** Lighting design **Tasos Palaioroutas** **•** Assistant to the choreographer **Dimitra Mitropoulou** **•** Performers **Yiannis Nikolaidis, Ioanna Apostolou, Theano Xydia, Stavroula Siamou, Alexandros Laskaratos** **•** Production manager **Christina Polychroniadou**

Funded by the Hellenic Ministry of Culture and Sports

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**DANCE - PERFORMANCE**

**21 & 22 June**

**HALL Η**

**Martin Zimmermann**

***Danse Macabre***

Can anything other than humour save us in our struggle for survival? After last year’s delightful performance Eins Zwei Drei, warmly received by the Peiraios 260 audience, Martin Zimmermann (Swiss Grand Award for the Performing Arts / Hans Reinhart Ring 2021) returns to the Athens Epidaurus Festival with his newest production, joined by his team of virtuoso performers. The equally hilarious Danse Macabre once again defies categorizations. In a scenery alluding to a deserted garbage dump, three tragicomic characters, three social outcasts, struggle to rebuild their lives. However, a strange figure hovers over this fragile community: the figure of Death, portrayed by Zimmermann himself, intervening in the plot as a mischievous puppet master pulling the strings of the characters’ bodies.

Concept – Directing – Choreography **Martin Zimmermann** • Created with and performed by **Tarek Halaby, Dimitri Jourde, Methinee Wongtrakoon, Martin Zimmermann** • Musical creation **Colin Vallon** • Dramaturgy **Sabine Geistlich** • Set design **Simeon Meier Martin Zimmermann** • Artistic collaboration **Romain Guion** • Stage development – Technical coordination **Ingo Groher** • Stage construction **maisondelaculture de Bourges (Nicolas Bénard, Lucas Bussy, Jules Chavigny, Jean-Christophe David, Luc Renard, Joao De Sousa, Eric Vincent), Andy Hohl** • Costume design **Susanne Boner, Martin Zimmermann** • Lighting design **Sarah Büchel** • Sound design **Andy Neresheimer** • Motorized decor **Thierry Kaltenrieder** • Costume construction **Susanne Boner** • Painting **Michèle Rebetez-Martin** • Creation stage managers **Roger Studer, Mateu Pascual Labourdette** • Lighting direction **Sarah Büchel, Jan Olieslagers** • Sound direction **Franck Bourgoin, Andy Neresheimer** • Stage manager **Roger Studer** • Photography **Nelly Rodriguez, Basil Stücheli** • Graphic design **Marietta Eugster** • Administration – Distribution **Alain Vuignier** • International producer **Claire Béjanin** • Communication **Manuela Schlumpf** • Technical office **Sarah Büchel, Ueli Kappeler** • Accounting **Conny Heeb** • Production **MZ Atelier** • Co-production **Fund of Reso – Dance Network Switzerland – supported by Pro Helvetia, Swiss Arts Council, Kaserne Basel, Kurtheater Baden, Le Volcan - scène nationale du Havre, Les Théâtres de la Ville de Luxembourg, L’Odyssée – Périgueux, maisondelaculture de Bourges / scène nationale, Opéra Dijon, Theater- und Musikgesellschaft Zug, Théâtre de Carouge, Zürcher Theater Spektakel** • With the support of **BvC Stiftung, Elisabeth Weber Stiftung, Ernst Göhner Stiftung, Fachausschuss Tanz & Theater BS / BL, Stiftung Corymbo** • With special thanks to **Leoné-Sophie Kündig, Daniel Kündig, Schauspielhaus Zürich** • Final rehearsals at **Kurtheater Baden** • Premiere: 19 August 2021 at **Festival Zürcher Theater Spektakel, Zurich**

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.

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**THEATRE**

**22 & 23 June**

**HALL D**

**Teatro La Re-Sentida - Marco Layera**

***Oasis de la Impunidad***

Eight bodies twitching on stage. Are they suffering or having fun? Is there pride or fear in their movements? All together they form a “police body”, strictly disciplined. To keep order, they must exercise violence. However, this violence incites reaction: their victims threaten to overflow the space and cause a social explosion! Teatro La Re-Sentida, which enchanted audiences at Peiraios 260 with the explosive energy of teenage girls from Chile last year, once again merges provocative and reflective elements, approaching theatrical creativity as a laboratory for criticism, reflection, and social visioning. Marco Layera and Teatro La Re-Sentida draw inspiration from the social uprising in October 2019 in Chile and stage a choreographic reflection on the dialectics of violence that transcends the borders of their country addressing every citizen of our contemporary world.

Directed by **Marco Layera Navarro** • Dramaturgy **Elisa Leroy** and **Martín Valdés-Stauber** • Assistants to the director **Humberto Adriano Espinoza** and **Katherine Maureira** • Artistic production **Victoria Iglesias** • Set design **Sebastián Escalona** and **Cristian Reyes** • Technical manager **Karl Heinz Sateler** • Sound **Andrés Quezada** • Cast **Diego Acuña, Nicolás Cancino, Lucas Carter, Mónica Casanueva, Carolina Fredes, Imanol Ibarra, Carolina de la Maza, Pedro Muñoz** • Production **Teatro La Re-sentida** and **Münchner Kammerspiele** • Co-production **Matucana 100** and **Schaubühne am Lehniner Platz** • With the cooperation of EVZ Stiftung (Remembrance, Responsibility and Future Foundation) and funding from Germany’s Federal Ministry of Finance

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**PREMIERE**

**THEATRE**

**24 – 26 June**

**HALL Ε**

**Eleana Tsichli**

***The Seven Madmen***

Based on the novel by Roberto Arlt

A secret organization of “Seven Madmen” comes together under the guidance of an Astrologer: a grotesque conspiracy of world domination, rife with extreme ideological views and delusions. Written in 1929, shortly before the Wall Street Crash and the Argentine coup d'état, Arlt’s novel introduces us to a world of violence and terrorism, dominated by dystopian machines, the fantasy of easy money, and a proclivity for illegal activities and crime. With the shadow of totalitarianism looming large, amid revolutionary theories seething at the time, the “Madmen”, directly alluding to Dostoevsky’s characters, paint a grim picture of humanity against the backdrop of a vast metropolis; humanity as a disposable component in automated production lines, crushed beneath an explosive mixture of ennui and despair.

Seven actors build a community on stage, illuminating a timely story that foregrounds the philosophical implications of Arlt’s novel, while also highlighting the theatre stage as the birthplace of a timeless “we”; a new kind of Chorus.

Translated by **Effi Yannopoulou** • Directed by **Eleana Tsichli** • Set and costume design **Tina Tzoka** • Movement **Katerina Foti** • Music **Thodoris Abazis** • Lighting design **Stella Kaltsou** • Assistant to the director **Marianthi Pantelopoulou** • Assistant to the set and costume designer **Stavros Balis** • Production managers **Rena Andreadaki, Zoi Mouschi** • Cast **Babis Galiatsatos, Giannis Karampampas, George Kritharas, Giorgos Syrmas, Fidel Talaboukas, Michalis Valasoglou, Stella Vogiatzaki**

Co-financed by Greece and the European Union

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**DANCE**

**25 & 26 June**

**HALL D**

**BODHI PROJECT – Patricia Apergi**

**Newtopia**

Patricia Apergi, a choreographer with a strong presence in the Greek and international contemporary dance scene, presents a new work at the Festival on the concept of Utopia. Ιn *Newtopia* – a piece she created with BODHI PROJECT dance company – spectators will encounter an unexpected land where our crashes and defeats are reimagined as triumphs. Exposing the humour found even in the worst tragedies in life, this performance turns the acceptance of reality into fuel for the creation of a utopia, where justice, balance, and beauty prevail. An unexpected scenic locus emerges through the dancers of BODHI PROJECT, esteemed for their theatricality and dynamic stage presence; a locus where we can discover new ways of resistance, imagine our independence, tolerate our failures, and stand on our own feet again. BODHI PROJECT dance company is one of the most profiled companies for young professional dancers in Europe, focusing on the avant-garde, new choreographic “voices” in the international contemporary dance scene, and the artistic and technical excellence of its dancers’ complex repertoire of movement.

Concepts & choreography **Patricia Apergi** • Performance **Alec Letcher, Andréa Givanovitch, Dylan Brahim Labiod, Jaeger Wilkinson, Jeanne Procureur, Luisa Heilbron, Paola Taddeo** • Rehearsal director **Maja Poturovic** • Lighting design **Frank Lischka** • Costume design **Patricia Apergi**, **Birke van Maartens** • Costume assistance **Celina Mayr** • Music **Godspeed You! Black Emperor, Marihiko Hara and** **Hildur Guðnadóttir with** **Hauschka, Sam Slater, Jóhann Jóhannsson, BJ Nilsen & Stilluppsteypa** • Music editing **Clelia Patrono** • Production management **Maja Poturovic** • Production **blackmountain/BODHI PROJECT, SEAD** • Residencies **SQFARM./DE, SZENE/AUT** • Supported by **Stadt Salzburg, Land Salzburg, Bundesministerium für Kunst, Kultur, öffentlichen Dienst und Sport**

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**THEATRE**

**27 & 28 June / 20:00**

**HALL Η**

**Christiane Jatahy**

***Dusk***

Based on the film *Dogville* by Lars von Trier

In an attempt to escape the oppressive, quasi-fascist regime of her country, young Brazilian Graça flees her homeland. She finds refuge in a community of theatre artists staging Lars von Trier’s *Dogville* and tackling the following question: to what extent is our society tolerant of the Other? Initially, Graça is enthusiastically welcomed by the group. However, she subsequently falls victim to exploitation and experiences all sorts of racist and xenophobic attitudes.

Racism, in all its forms, is a recurring theme in the work of internationally acclaimed artist Christiane Jatahy (Golden Lion for Lifetime Achievement in Theatre, Biennale di Venezia 2022). In *Dusk*, performers film each other live on stage, offering many different perspectives over one absolute and final “truth”.

Staging – Directing – Adaptation **Christiane Jatahy­** • Artistic collaboration – Set design – Lighting design **Thomas Walgrave** • Director of photography **Paulo Kamacho** • Music **Vitor Araujo** • Costume design **Anna van Brée** • Video system **Julio Parente, Charlélie Chauvel** • Sound **Jean Keraudren** • Collaboration and coordination **Henrique Mariano** • Assistant to the director **Stella Rabello** • Set construction **Ateliers de la Comédie de Genève** • Cast **Véronique Alain, Julia Bernat, Élodie Bordas, Paulo Camacho, Azelyne Cartigny, Philippe Duclos, Vincent Fontannaz, Viviane Pavillon, Matthieu Sampeur, Valerio Scamuffa** • With the participation of **Harry Blätter Bordas** • Production **Comédie de Genève** • Co-production **Odéon-Théâtre de l’Europe, Piccolo Teatro di Milano – Teatro d’Europa, Théâtre national de Bretagne – Rennes, Maillon Théâtre de Strasbourg – scène européenne** • Christiane Jatahy is an Associate Artist at the **Odéon-Théâtre de l'Europe, Centquatre-Paris, Schauspielhaus Zürich, Arts Emerson Boston** and **Piccolo Teatro de Milano** • The 2021-2022 tour is realized with the support of Pro Helvetia – Fondation suisse pour la culture • Thanks to **Martine Bornoz, Adèle Lista, Arthur Lista**

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**LAYERS OF STREET**

**DANCE**

**28 & 29 June, 22:00**

**PLATEA**

**Athens Epidaurus Festival Urban Dance Contest**

**28.6 Hip Hop Battle**

**29.6 All Styles Battle**

Following its dynamic debut at the Athens Epidaurus Festival 2021, where it introduced the Peiraios 260 audiences to the world of hip hop and street dance, the Athens Epidaurus Festival Urban Dance Contest returns this year with fresh dance battles, promising to dazzle us with even more electrifying showdowns!

This year, the contest includes two categories: on Day 1, sixteen of the best dancers working in Greece today will compete 1vs1 in hip hop. On Day 2, audiences will hold their breath watching an All Styles Break, as 32 powerful dancers from around the country will compete in pairs (2vs2) in a variety of styles, including break, hip hop, popping, locking, house, krump, waacking, voguing, and dancehall.

The panel of judges is comprised of highly acclaimed hip hop and street dance performers from Greece and abroad. Once again this year, they will be joined by Dj AmazeMe on the decks, with Sifu Versus serving as the host.

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**DANCE - PERFORMANCE**

**30 June & 1 July**

**HALL D**

**Marlene Monteiro Freitas**

***Mal - Embriaguez Divina***

Having previously taken the Athens Epidaurus Festival audiences by storm with her performances *Bacchae* and *of ivory and flesh - statues also suffer*, unconventional choreographer Marlene Monteiro Freitas (Silver Lion, Biennale di Venezia 2018) returns with her latest production: yet another wild performance, brimming with demonic elements, transformation, surrealism, and copious amounts of humour. Performing as a choir on a podium, her company of dancers explores Evil as “divine drunkenness”, as suggested by the title of the piece, a prerequisite for ecstasy, artistic creativity, and social upheaval, with theatre stage serving as the space wherein this force is unleashed.

Choreography **Marlene Monteiro Freitas** • Choreography assistance **Lander Patrick de Andrade** • With **Francisco Rolo, Henri “Cookie" Lesguillier, Hsin-Yi Hsiang, Joãozinho da Costa, Kyle Scheurich, Mariana Tembe, Marlene Monteiro Freitas, Miguel Filipe, Tonan Quito** • Lighting design **Yannick Fouassier** • Light operator **João Chicó** • Space **Marlene Monteiro Freitas, Yannick Fouassier, Miguel Figueira** • Props **Marlene Monteiro Freitas, Flávio Martins** • Sound **Rui Antunes** • Research **Marlene Monteiro Freitas, João Francisco Figueira** • Dramaturgy **Marlene Monteiro Freitas, Martin Valdés-Stauber** • Costumes **Marlene Monteiro Freitas, Marisa Escaleira** • Production **P.OR.K (Sandra Azevedo, Soraia Gonçalves - Lisbon, PT) and Münchner Kammerspiele (Munich, DE)** • Distribution Key Performance (Stockholm, SE)• Co-production **Biennale de la danse de Lyon 2020 and Pôle européen de création – Ministère de la Culture/Maison de la Danse en soutien à la Biennale de la danse de Lyon 2020 (Lyon, FR); Culturgest (Lisbon, PT); Festival d’Automne in Paris; HAU Hebbel am Ufer (Berlin, DE); Kunstenfestivaldesarts (Brussels, BE); International Sommer Festival Kampnagel (Hamburg, DE); Künstlerhaus Mousonturm (Frankfurt, DE); Les Spectacles Vivants - Centre Pompidou: NEXT festival (Eurometropolis Lille, Kortrijk, Tournai & Valenciennes); Ruhrtriennale (Bochum, DE); TANDEM Scène nationale (Douai – Arras, FR); Teatro Municipal do Porto (Porto, PT);  Wiener Festwochen (Vienna, AT) • Support CML – Câmara Municipal de Lisboa; Dançando com a diferença (Funchal, PT); Fabbrica Europa|PARC- Performing Arts Research Center (Florence, IT); La Gare – Fabrique des arts en mouvement (Le Relecq-Kerhuon); Polo Cultural Gaivotas | Boavista (Lisbon, PT); Reykjavík Dance Festival (Reykjavík, IC); Theater Freiburg (Freiburg, DE)**

P.OR.K Associação Cultural is funded by Governo de Portugal – Ministério da Cultura / Direção-Geral das Artes.P.OR.K Associação Cultural is funded by Governo de Portugal – Ministério da Cultura / Direção-Geral das Artes.

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**THEATRE**

**PREMIERE**

**2 – 4 July**

**HALL E**

**Youla Boudali**

***Spring***

Is there a distinctly male and a distinctly female “destiny”? Are there innate proclivities and talents? Are hard science, mechanical engineering, architecture, or pharmaceutics appropriate for a girl? Spring of 1960, Missolonghi. A group of girls’ school students marches on the city streets, protesting the founding of a Vocational Boys’ Gymnasium that will exclude girls from science courses. A story of women who were born immediately after WWII in an insular, provincial town and envisioned equality with men. Girls whose agency was unusual at the time, and is still unusual today, as gender roles continue to define the dominant national narrative, superficial shifts notwithstanding. An original performance based on actual (and actually Greek) events.

Written and directed by **Youla Boudali** •  Dramaturgy – Assistant to the director **Vasiliki Lazaridou** •  Set design **Konstantinos Kotsis** • Lighting design **Tasos Palaioroutas** • Costume design **Marli Aleiferi** • Music **John Tsallas, Kostas Zampos** • Make-up artist **Evi Zafiropoulou** • Recorded texts **Kostas Berikopoulos** • Photos **Myrto Tzima** • Cast **Vangelio Andreadaki, Eli Driva, Vassilis Karampoulas, Erietta Kelly**, **Christina Kypraiou,** **Marianna Bozantzoglou,** **Fotini Papachristopoulou,** **Zoe Sigalou**, **Thanos Tokakis** • Executive production **LeFou Productions / Vasia Attarian, Serafeim Radis**

Audio description available for persons with hearing impairment.

Co-financed by Greece and the European Union

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**ANTIGONISMS: Antigone Cycle**

**PREMIERE**

**THEATRE**

**5 – 7 July**

**HALL Η**

**Alexander Raptotasios**

***Antigone***

**by Sophocles**

Alexander Raptotasios’ *Antigone* was specially commissioned as part of the VAST research programme, in which the Festival participates, investigating the relationship between the *polis* and power, a timeless question posed by this tragedy. Focusing on the pivotal role of the media in shaping public opinion, the play is now set inside a television studio, in an unspecified future, where all political debates and decisions take place in real time. The Chorus of Elders is re-imagined as a Chorus of Citizens representing various aspects of public discourse, watching, always live, the brutal conflict between secular and moral law, with audiences actively participating.

Directing – Dramaturgical design **Alexander Raptotasios** • Dramaturgy **Or Benezra-Segal** • Set design – Lighting design – Multimedia **Marco Turcich** • Speech editing **Nikos Panagiotopoulos** • Music – Sound design **Christiano Sossi** • Assistant to the set and lighting designer **Mariza Soulioti** • Costume design – Props **Marie Cecile Inglesi** • Assistant to the director **Thomais Triantafyllidou** • Cast **Gerasimos Skiadaresis** (Creon), **Kitty Paitazoglou** (Antigone), **Eleni Karagiorgi** (Eurydice), **Christina Dalamanga** (Ismene), **Foivos Papakostas** (Aemon), **Vicky Kyriakoulakou** (Tiresias), **Lambros Grammatikos** (Sentry). Chorus: **Danae Loukaki, Zoe Drakopoulou, Deborah Odong, Noaina, Giorgos Biniaris, Dinos Gelameris, Vasilis Kalfakis**

*VAST (Values Across Space & Time) is a research project aiming to study the transformation of moral values across space and time, with special emphasis on core European values which are considered fundamental for the formation of European culture and the European Union, such as freedom, democracy, equality, tolerance, dialogue, human dignity, the rule of law. The project is funded by EU's research and innovation funding programme Horizon 2020, marking a collaboration between eight partners from five countries: the National Centre of Scientific Research “Demokritos” (Greece), Università degli Studi di Milano (Italy), the National and Kapodistrian University of Athens (Greece), Universidade NOVA de Lisboa – NOVA (Portugal), the Fairytale Museum (Cyprus), Semantika (Slovenia), Museo Galileo – IMSS (Italy), and the Athens Epidaurus Festival (Greece).*

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**THEATRE**

**6 & 7 July**

**HALL D**

**Caroline Guiela Nguyen**

**FRATERNITY, *a Fantastic Tale***

When a part of humanity disappears in outer space due to a bizarre accident, The Great Eclipse, the remaining people on earth seek refuge in the so-called “care and consolation centres”, which allow them to send short messages to their missing ones. These centres quickly become places of utmost importance, where this community of emotional amputees comes to reflect and heal. One day, a new Eclipse is announced…

Following the seductive performance *SAIGON*, which received a standing ovation at the Athens Epidaurus Festival 2019, French-Vietnamese artist Caroline Guiela Nguyen returns with a science fiction fairytale and a diverse, multilingual ensemble of professional and non-professional actors, highlighting the most invaluable resource for the future of our planet: the notion of Fraternity.

Text **Caroline Guiela Nguyen with the whole artistic team •** Directed by **Caroline Guiela Nguyen •** Artistic collaboration **Claire Calvi •** Set design **Alice Duchange •** Costume design **Benjamin Moreau •** Lighting design **Jérémie Papin •** Sound – Music production **Antoine Richard •** Video **Jérémie Scheidler •** Dramaturgy **Hugo Soubise, Manon Worms •** Original music **Teddy Gauliat-Pitois - Antoine Richard •** Cast **Dan Artus, Saadi Bahri, Hoonaz Ghojallu, Maïmouna Keita, Nanii, Elios Noël, Alix Petris, Lamya Regragui, Saaphyra, Vasanth Selvam, Anh Tran Nghia, Hiep Tran Nghia, Mahia Zrouki •** Sound collaboration **Orane Duclos •** Sound production assistant **Thibaut Farineau •** Lighting collaboration **Mathilde Chamoux •** Video assistant **Marina Masquelier •** Stage manager **Serge Ugolini •** Vocal coaching **Myriam Djemour •** “Memo” conception **Sébastien Puech •** Interpreters **Fabio Godinho and Camille Hummel** (English), **Cao Nguyen** (Vietnamese) **•** Casting collaboration **Lola Diane •** Painting **Magali Poutoux •** Studio music **Quatuor Alternatif: Laura Al Tinaoui, Aurélie Métivier, Lydie Lefebvre, Mathieu Schmaltz •** With the participation of **Rosanna Artus, Habib Azaouzi, Majida Ghomari, Lee Michelsen, Ruth Nuesch, Jean Ruimi •** Production diffusion **Isabelle Nougier •** Technical direction **Xavier Lazarini •** Coordination **Hummel-Zongo** assisted by **Marguerite Cornu Press** **•** Communication **Coline Loger •** Administrative management **Stéphane Triolet •** Set design **Atelier du Grand T, théâtre de Loire-Atlantique •** Costume design **Atelier du Théâtre de Liège** with the support of **Atelier du Theatre national Wallonie-Bruxelles •** Production **Les Hommes Approximatifs •** Executive production **Les Hommes Approximatifs, Festival d’Avignon French production – Odéon Théâtre de l’Europe, ExtraPôle Provence-Alpes-Côte d'Azur,Comédie – CDN de Reims, Théâtre National de Bretagne, Théâtre National de Strasbourg, Châteauvallon scène nationale, Théâtre de l'Union – CDN du Limousin, Théâtre Olympia CDN de Tours, MC2: Grenoble, La Criée - Théâtre national de Marseille, Le Grand T théâtre de Loire Atlantique, Célestins – Théâtre de Lyon, Comédie de Colmar – CDN Grand Est Alsace, La rose des vents – Scène nationale Lille Métropole Villeneuve d’Ascq, Le Parvis – Scène nationale Tarbes Pyrénées, Théâtre National de Nice, Théâtre du Beauvaisis - Scène nationale •** International coproduction **PROSPERO – Extended Theatre, Théâtre National Wallonie- Bruxelles, Théâtre de Liège, Les théâtres de la ville de Luxembourg, Centro Dramatico Nacional - Madrid, Dramaten - Stockholm, Schaubühne – Berlin, Teatro Nacional D. Maria II - Lisbonne, Thalia Theater- Hambourg, RomaEuropa Festival •** With the great support of **DGCA •** With the participation of **Jeune théâtre National, ENSATT** and **Institut français Paris •** Thanks to **Christophe Floderer, Cathy Bouvard, Juliette Alexandre, Juliette Kramer, Béatriz Coutrot, Fabrice Di Falco, Avril Tembouret, Malone Artus, Farah Beguin El Fekkak, Adeline Guillot, Charlesse Tekabanza Diampova, Judith Leimann, Ossem, Shaina Bensalah, Maream El Araishy, Salvador Noël, Mathilde Rochais-Gensac, Badr Boukikaz, Boney Fields, Maria Rosa Yvon, Charles Berling, Alfredo Canavaten, Youssouf Gueye, Claire Rolland, Carl Holland, La Chartreuse, Centre national des écritures du spectacle, Villeneuve lez Avignon, Les Ateliers Médicis, Fondation Minkowska, Fondation Teresa Pontès, Bureau du Rétablissement des Liens Familiaux – Croix Rouge, Comédie – CDN de Reims, Théâtre National de Bretagne, Théâtre National Wallonie Bruxelles, Théâtre de Liège, Festival d’Avignon** as well as to **Voix des Outre-Mer, La Comédie Française, Equinoxe, Scène Nationale de Châteauroux, Théâtre Nouvelle Génération, Lyon, La Comédie de Valence, Association Filigrane, Traces Migrations**

Communication partner **Institut français de Grèce – Cooperation and Cultural Action Service of the Embassy of France in Greece**

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**PREMIERE**

**DANCE**

**8 & 9 July**

**HALL Ε  
Katerina Andreou**

***Mourn Baby Mourn***

What remains today of the visions and promises of the 1960s and 1970s? How do we cope with the melancholy and frustration resulting from seeing our promised future being dashed? Previously featured in the Athens Epidaurus Festival with the international co-production *A Kind of Fierce*, Greek choreographer Katerina Andreou, a major presence of the European dance scene and recipient of the Prix Jardin d’Europe 2016, once again arrests our attention with a new, exciting, French-Swiss production resonating with the challenges of present life. Utilizing the concept of mourning as a springboard, the artist will explore her own, quintessentially female and political voice, in a choreographic solo seeking to address the depression that marked an entire era. Mourn baby mourn.

Concept – Performance – Sound concept – Text **Katerina Andreou** •Sound creation – Arrangements **Katerina Andreou & Cristian Sotomayor** • Lighting & set design **Yannick Fouassier** • Space & projection advisor **Jocelyn Cottencin** • Outside eye **Myrto Katsiki** •Technical director **Thomas Leblanc** •Production – touring **Elodie Perrin** • Production **BARK** • Co-production **Centre Chorégraphique National de Caen en Normandie** **under the directorship of Alban Richard in the framework of Artiste Associé, Les SUBS – Lieu Vivant d’Expériences Artistiques, Lyon, ADC Genève, Rencontres Chorégraphiques Internationales de Seine-Saint-Denis, La Soufflerie de Rézé, La Place de la Danse – CDCN Toulouse / Occitanie, in the framework of Accueil Studio, Centre Chorégraphique National Montpellier - Occitanie under the directorship of Christian Rizzo, Centre Chorégraphique National d’Orléans, in the framework of Accueil Studio project. •** With the support of **Direction Régionale des Affaires Culturelles d’Île-de-France •**With the aid of **RAMDAM, UN CENTRE D 'ART**

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**THEATRE**

**10 & 11 July**

**HALL Η**

**Philippe Quesne**

***Farm Fatale***

A post-apocalyptic scenario in the not-so-distant future: five scarecrows, who have lost their original jobs due to climate change, come together in a commune. These disarmingly funny characters, though, are undeterred by the difficult conditions: the dying sounds of nature are meticulously recorded for posterity; demonstration signs and slogans are prepared; pop music is blown into the airwaves via pirate radio; insect deaths and pesticides are discussed.

With *Farm Fatale*, world-renowned French director Philippe Quesne, celebrated for his hybrid, strikingly visual performances, envisions an absurdly charming universe, inhabited by gentle dreamers and activists with a penchant for laconic commentary.

Concept – Set design – Direction **Philippe Quesne** • Created and performed by **Léo Gobin, Sebastien Jacobs (**role created by **Stefan Merki), Nuno Lucas (**role created by **Damian Rebgetz), Anne Steffens (**role created by **Julia Riedler), Gaëtan Vourc’h** • Set design collaboration **Nicole Marianna Wytyczak** • Costume collaboration **Nora Stocker** • Masks **Brigitte Frank** • Stage manager **Loïc Even** • Lighting design **Fabien Bossard** • Sound **Félix Perdreau** • Dramaturgy **Martin Valdés-Stauber** • Dramaturgy collaboration **Camille Louis** • Production **Münchner** **Kammerspiele – Munich** • Co-production **Nanterre-Amandiers, centre dramatique national** • The production premiered on 29 March 2019 for the repertory of the Münchner Kammerspiele, Munich, Germany

Communication partner **Institut français de Grèce – Cooperation and Cultural Action Service of the Embassy of France in Greece**

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**CINEMA**

**12 July**

**HALL E**

An Athens Epidaurus Festival and Drama International Short Film Festival collaboration

***The Drama Short Film Festival on the Road***

The Drama International Short Film Festival, which includes a national, an international, and a student competition, has been a significant hub for artistic communication and cinematic knowledge and experience sharing. As a key institution for the promotion and dissemination of short films in Greece and southeastern Europe, it also is a gateway for filmmakers to showcase their work at a European and an international level. Every year the DISFF receives more than 2,000 applications. The “best” of them get the chance to be presented in Greek cities and abroad through participation to many important international and national events. This year’s programme will include the screening of award-winning short films of the last few years, encompassing two themes: “Freedom” and “Woman and Society”.

SCREENING SCHEDULE

“Freedom”

**Thanasis Tsimpinis**

**“Escaping the Fragile Planet”**

Fiction, 17΄, 2020

**Dimitris Zachos**

**“Vouta”**

Fiction, 18΄, 2020

**Memi Koupa**

**“Creatures of the Night”**

Fiction, 15΄, 2021

**Yorgos Teltzidis**

**“Souls All Uncompanied”**

Fiction, 24΄, 2021

**Evi Kalogiropoulou**

**“Motorway” 65**

Fiction, 15΄, 2020

And a surprise screening…

“Woman and Society”

**Spyros Skandalos**

**“Horsepower”**

Fiction, 15΄, 2021

**Thelyia Petraki**

**“Bella”**

Fiction/Documentary, 24΄, 2020

**Haris Raftogiannis**

**“Premier Amour”**

Fiction, 15΄, 2020

**Manolis Mavris**

**“Brutalia, Days of Labour”**

Fiction, 26΄, 2021

**Aris Kaplanidis**

**“From the Balcony”**

Animation, 12΄, 2020

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**MUSIC**

**13 July**

**HALL Η**

***Sonic Convergence***

A colourful universe in which both connoisseurs and first-time audiences are taken aback by the joy and allure of music. Christos Hatzis, Christos Rafalides, Petros Klampanis and Antonis Sousamoglou weave together their compositions and virtuosity into a common musical language that defies strict categorizations. This is the language of *Sonic Convergence*, as “spoken” by its top-level musicians, conjuring a startlingly unexpected musical encounter.

Composer **Christos Hatzis, Christos Rafalides, Antonis Sousamoglou, Petros Klampanis •** Musicians **Christos Rafailides** *vibraphone*, **Petros Klampanis** *bass, vocals* **Antonis Sousamoglou** *violin,* **David Bogorad** *violin*, **Thanasis Sourgounis** *viola*, **Vasilis Saitis** *cello*

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**PREMIERE**

**LAYERS OF STREET**

**DANCE**

**14 – 16 July**

**HALL D**

**Andonis Foniadakis**

***AXES***

Internationally acclaimed Greek choreographer Andonis Foniadakis joins forces with eight top-notch dancers of the Greek hip hop scene. An electrifying, unexpected performance that will leave its mark on Greek contemporary dance, held as part of the Layers of Street cycle that is dedicated to hip hop and street dance culture.

“Street dance is now a universal, contemporary art, in my opinion, not distant to classical dance: both require a technique that exceeds bodily limitations, and both transcend emotions by pushing form into something otherworldly, almost metaphysical. Hip-hop teaches us that dance is a way out, a revolution outside Schools, a medium of expression beyond imitating nature; a quasi-political kinaesthetic construct that knows no gender, an environment of complete acceptance, a conductor of aesthetic information, and a transfusion of challenges and invitations coming from the underworld where this genre was born.

Nonetheless, the show does not aim to present this world as in a documentary. Instead, it raises questions such as: who are these young people who shake up our city’s streets like that? What are they telling us? What is our role as spectators? This is a performance that both invites and challenges us to open up before something, to tune into that something...”

*Andonis Foniadakis*

Choreography **Andonis Foniadakis** • Musical composition **Julien Tarride** • Costume design **Tassos Sofroniou** • Lighting design **Sakis Birbilis** • Set design **Alexandros Tzannis** • Assistant to choreographer **Pierre Magendie** • Dramaturgy **Eri Kyrgia** • Production management **Goodheart Productions** • Dancers **Haris Hatziandreou (haribo), Lucky Spyridis, Nadia Tomazenko, Aidi Ormeni, Danai Argyraki Marques do Rosario, Klaus Shehaj, Dimitris “Dwave” Karageorgos, Petros Nikolidis**

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**PREMIERE**

**THEATRE**

**18 – 21 July**

**HALL Η**

**Giorgos Koutlis**

***The Dog, the Night, and the Knife***

**by Marius von Mayenburg**

A splatter, comical nightmare, a paranoid and gory fun ride, alluding to our preposterous reality. Up-and-coming Greek director Giorgos Koutlis, who captivated Athenian audiences with his frantic production of Gogol’s The Gamblers, will now present a contemporary play penned by Schaubühne’s provocative dramatist Marius von Mayenburg.

“M” finds himself in an abandoned cul-de-sac. He has no idea how he got there. The only thing he remembers is eating mussels. Night falls. By dawn, “M” will have been stabbed, stabbed others, come across people who wish to devour him, experienced time standing still. It is only at the finale that he finally stops being afraid.

Directed by **Giorgos Koutlis** • Translated by **Giorgos Depastas** • Set and costume design **Eva Goulakou** • Musical composition – Sound design **Jeph Vanger** • Lighting design **Tasos Palaioroutas** • Movement **Alexandros Vardaxoglou** • Assistant to the director **Eleni Koutsioumpa** • Assistant to costume design **Sofia Vassou** • Photos **Christos Symeonidis** • Cast (alphabetically) **Thanos Lekkas, Vasilis Magouliotis, Dimitra Vlagopoulou** • Production management **POLYPLANITY Productions / Vicky Strataki** • Special thanks for the play copyrights to **Henschel SCHAUSPIEL Theaterverlag Berlin GmbH**

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**PREMIERE**

**THEATRE**

**19 – 21 July / 19:00**

**HALL Ε**

**Yota Argyropoulou – blindspot theatre group**

***Youthquake***

Fourteen adolescents take to the stage and guide us towards the future! Between the December 2008 riots in Greece, ecological marches and protests around the world, Fridays for Future, #blacklivesmatter, and Occupy Wall Street, youths have been generating new patterns of participation and political involvement. Having completed a multi-layered educational programme as part of the Open Plan platform, the teenage participants of *Youthquake* will now take over Peiraios 260, recounting their lives, habits, tastes, and social discontent for the world they are inheriting.

An original work, under the guidance and with the collaboration of the blindspot theatre group, intending on shaking things up artistically and sharing a powerful experience with the audience. A performance featuring both adolescents and professional actors for audiences of all ages; a moving journey of openness and honesty.

Conceived, created and directed by **Yota Argyropoulou •** Digital synthesis & design **Michalis Konstantatos •** Dramaturgy **Igor Dobricic** **•** Scientific expert – Theatre educator **Myrto Pigkou – Repousi •** Music **Marilena Orfanou** (Someone who isn’t me) **•** Choreography **Iris Karayan •** Set design **Poulcheria Tzova •** Costume design **Vassilia Rozana •** Lighting design **Eliza Alexandropoulou •** Graphics **AP •** Assistant to the director **Paraskevi Lypimenou •** Production managment **LEFOU PRODUCTIONS** (**Vassia Attarian, Serafeim Radis**)

Funded by the Hellenic Ministry of Culture and Sports

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**DANCE**

**20 & 21 July**

**HALL D**

**Lia Rodrigues**

***Fúria***

When in a state of mania or “fury”, the human body can become ecstatic, wildly celebrating, but also be driven to the most violent rebellion imaginable. Lia Rodrigues’ nine dancers explore fundamental human needs in a highly precise choreography where contemporary dance meets Brazilian tradition.

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

Created by **Lia Rodrigues •** Danced and created in close collaboration with **Leonardo Nunes, Carolina Repetto, Valentina Fittipaldi, Andrey da Silva, Larissa Lima, Ricardo Xavier, Joana Lima, David Abreu, Matheus Macena, Tiago Oliveira, Raquel Alexandre •** Collaboration **Felipe Vian, Karoll Silva, Clara Cavalcante  •** Assistant to the choreographer **Amalia Lima •** Dramaturgy **Silvia Soter •** Artistic collaboration – Photos **Sammi Landweer •** Lighting design **Nicolas Boudier •** Stage managers **Magali Foubert, Baptistine Méral •** International booking **Colette de Turville •** Production coordination **Astrid Toledo •** Administration **Jacques Segueilla •** Music **New Caledonia’s Kanak** (excerpts from traditional songs and dances) **•** Thanks to**Zeca Assumpçao, Inês Assumpçao, Alexandre Seabra**, **Mendel •** Production**Chaillot - Théâtre national de la Danse** (Paris)**, Festival d’Automne à Paris, Centquatre-Paris, MA scène nationale** (Montbéliard), **Künstlerhaus Mousonturm** (Frankfurt), as part of the **Frankfurter Positionen 2019, Kunstenfestivaldesarts** (Brussels), **Teatro Municipal do Porto, Festival DDD - dias de dança** (Porto, Matosinhos, Gaia)**, Theater Freiburg, Muffatwerk** (Munich)**, Lia Rodrigues Companhia de Danças •** With support from **Fondation d’entreprise Hermès**,as part of the programme **New Settings** & **Redes da Maré** - **Centro de Artes da Maré** (Rio de Janeiro) **•** Lia Rodrigues is an associate artist at Chaillot - Théâtre national de la Danse and Centquatre-Paris 

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**JAZZ SESSIONS**

**MUSIC**

**30 June – 20 July / 23:00**

**PLATEA**

**Jazz at the Platea**

This summer, our Festival nights will be accompanied by jazz notes, with free admission. Five acclaimed Greek jazz bands, under the artistic supervision of distinguished saxophonist Dimitris Tsakas, will leave a delightful aftertaste to theatre-goers, bringing alive our evenings at Peiraios 260 in the most magical way.

Executive producer **Omada Theamatos I Alli Plevra / Christos Alexopoulos**

PROGRAMME

30 June, 1 & 2 July / **Alexandra Sieti Quartet**

5 - 7 July **/ Manos Theodosakis Quartet**

10, 11 & 13 July / **Alexandros Affolter Quartet**

14 - 16 July **/ Melina Paxinos Quartet**

18 - 20 July **/ Dimitris Sevdalis Quartet** 

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**21 July / 23:00**

**PLATEA**

**Dimitris Tsakas Quintet**

**featuring Brenda Navarrete**

The Peiraios 260 programme comes to a close with an explosive concert by beloved saxophonist Dimitris Tsakas, who has numerous major collaborations in Greece and abroad under his belt, and his ensemble, the Dimitris Tsakas Quintet. The musicians are joined by the rising star of the Cuban jazz scene, singer, composer, and percussionist, Brenda Navarrete. After twenty days of musical bliss in Platea, the industrial space of Peiraios closes curtain on this year with this free concert as a farewell gift to its loyal friends.

Musicians **Dimitris Tsakas** *saxophone* • **Kostis Christodoulou** *piano*, *keys* • **Yoel Soto** *bass,* *vocals* • **Kostas Liolios** *drums* • **Brenda Navarrete** *batá*, *vocals* • Executive producer **ARTos & Theama – Anastasia Tamouridou**

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**SYMPOSIUM**

**HALL Ε**

**17 June / 18:00 – 20:00**

***The Epidaurus Festival: Past and Future***

*Curated by Dionysis Kapsalis – Dimitra Kondylaki*

What does the Epidaurus Festival, with a history spanning almost 70 years, stand for? To what extent has it affected how Ancient Drama is perceived inside and outside Greece and defined the Greek narrative within the country? What is our vision of the Epidaurus Festival for the 21st century? Should its philosophy and identity be maintained, or should they be revised, and, if so, to what extent? How local or global do we wish it to be? Does international orientation require further specialization in Ancient Drama or does it entail an expansion of repertoire?

These are only a few of the questions that the word “Epidaurus” poses to theatre professionals. The Symposium will address these crucial concerns aiming at encompassing the historical, theoretical yet also political aspects of the issue at hand, bringing together theatre scholars and key contributors to the Festival’s past twenty years, former artistic directors and artists.

The Symposium programme consists of two sessions:

I. The perception of Ancient Drama commencing in Epidaurus from the early period of this institution to this day

II. Philosophy and contemporary orientations

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**ODEON OF HERODES ATTICUS**

*Starting time for all performances: 21:00*

**PREMIERE**

**OPERA**

**2, 5, 8, 11 June**

**Greek National Opera** – **Lukas Karytinos** – **Katerina Evangelatos**

***Rigoletto***

by Giuseppe Verdi

The first big Greek National Opera production in 2022 is *Rigoletto*, Giuseppe Verdi’s dark masterpiece, conducted by Lukas Karytinos and directed by the Athens Epidaurus Festival Artistic Director Katerina Evangelatos. Postponed twice due to the pandemic, the long-anticipated GNO production will premiere this June at the Festival. Since its premiere in Venice in 1851, *Rigoletto* has been applauded by thousands of opera lovers around the world and is rightly considered one of the most popular operas of all time. The court jester Rigoletto, a man in the fringes of society, takes centre stage, as Verdi employs his music to explore all the aspects of this character's complex personality. Katerina Evangelatos will give her own spin on this beloved work, marking her second collaboration with the GNO.

Conductor **Lukas Karytinos •** Directed by **Katerina Evangelatos •** Set design **Eva Manidaki •** Costume design **Alan Hranitelj •** Choreography – Movement **Patricia Apergi •** Lighting design **Eleftheria Deko •** Chorus master **Agathangelos Georgakatos •** Cast **Dimitris Paksoglou** (Duke of Mantua), **Dimitris Tiliakos** (Rigoletto), **Christina Poulitsi** (Gilda), **Petros Magoulas** (Sparafucile), **Mary-Ellen Nesi** (Maddalena) et al **•** Featuring the **GNO Orchestra, Chorus,** and **Soloists**

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**CLASSICAL MUSIC**

**GREAT ORCHESTRAS**

**14 June**

**Εnglish Baroque Soloists – Monteverdi Choir** **– John Eliot Gardiner**

*Works by Bach, Schütz, Schein*

Renowned conductor Sir John Eliot Gardiner, founder and artistic director of the Monteverdi Choir and the English Baroque Soloists, is a pioneer in early music revival and historically informed performances. His recent work with the Monteverdi Choir includes award-winning interpretations of Bach, Berlioz, and Verdi, among others, in concerts around the world. In the Odeon, he will direct the choir and the orchestra in these monumental works by Bach and his predecessors, Schütz and Schein, which draw inspiration from their composers’ experiences of grief and its cathartic power. The choir will be accompanied by the rich sound of early brass instruments in the works of Schütz and Schein.

Heinrich Schütz (1585-1672)  
**Freue dich des Weibes deiner Jugend, SWV 453  
Ist nicht Ephraim mein teurer Sohn, SWV 40  
Auf dem Gebirge hat man ein Geschrei gehöret, SWV 396  
*Musikalische Exequien,*SWV 279-281**

Johann Hermann Schein (1586-1630)  
**Da Jakob vollendet hatte**

Johann Sebastian Bach (1685-1750)  
**Gottes Zeit ist die allerbeste Zeit *(Actus Tragicus*), BWV 106**  
**O Jesu Christ meins Lebens Licht, BWV 118**

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**GREEK MUSIC**

**16 June**

**Dimitris Papadimitriou**

***Beyond the Frame***

Dimitris Papadimitriou, arguably one of the greatest contemporary Greek composers, presents a representative selection of songs from his rich body of work, both big hits and hidden gems waiting to be discovered. A beautiful, mesmerizing concert, full of indelible melodies, great poetry, and wonderful performances, encapsulating the prestige of one our most accomplished composers.

Vocals **Kostas Makedonas, Giota Nega, Veronica Davaki, Giorgos Florakis, Babis Velissarios, Thodoris Voutsikakis, Emilianos Stamatakis •** Special guest **Argyris Bakirtzis •** Executive production **Prospero**

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**GREEK MUSIC**

**18 June**

**George Dalaras**

***What to Remember, What to Forget***

**A Tribute to Apostolos Kaldarasfeaturing Estoudiantina Neas Ionias**

Major Greek singer George Dalaras pays tribute to a great *laiko* composer, his mentor Apostolos Kaldaras, exploring the latter’s oeuvre through a number of landmark songs. Dalaras is also joined by the Estoudiantina Neas Ionias orchestra under the baton of Andreas Katsigiannis, for this great concert in commemoration of the 100 years since the Asia Minor Catastrophe and in celebration of Kaldaras’ 100th birthday. Iconic works composed by Kaldaras, such as “Mikra Asia”, with lyrics by Pythagoras, and “Vyzantinos Esperinos”, with lyrics by Lefteris Papadopoulos, plus other famous *laika* songs, will be performed during the evening.

Vocals **Eleni Tsaligopoulou, Aspasia Stratigou, Kostas Triantafyllidis, Estoudiantina Neas Ionias •** Executive production **MINOS EMI**

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**CLASSICAL MUSIC**

**GREEK ORCHESTRAS**

**21 June**

**ERT National Symphony Orchestra – Michalis Economou – Guy Braunstein**

**FÊte de la Musique**

***Works by Dvořák, Brahms***

Every year, on 21 June, the ERT National Symphony Orchestra celebrates the Fête de la Musique (World Music Day), inviting audiences to a big, free concert at the Odeon of Herodes Atticus. The glamorous orchestra will participate in this established tradition under the baton of conductor Michalis Economou, presenting two highly beloved, melodic symphonic works: Antonín Dvořák’s Symphony No. 8 and Johannes Brahms’ Violin Concerto. Special guest Guy Braunstein, former concertmaster of Berliner Philarmoniker for ten years, will serve as violin soloist.

Antonín Dvořák (1841-1904)

**Symphony No. 8 in G major, Op. 88**

Johannes Brahms (1833-1897)

**Violin Concerto in D major, Op. 77**

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**CONTEMPORARY MUSIC**

**JAZZ SESSIONS**

**22 June**

**Jan Garbarek Group**

featuring **Trilok Gurtu**

Norwegian saxophonist Jan Garbarek’s name is almost synonymous to European jazz music and the signature sound of ECM, the recording company that has released almost all his albums. His music is noted for his lyrical and poetic qualities. For the last fifty years or so, his rich body of work covers a wide musical range, from jazz to world and classical music. The Jan Garbarek Group, an important chapter in his career, also consists of Garbarek’s longtime main collaborator, German pianist Rainer Brüninghaus, Brazilian bassist Yuri Daniel, and the Indian master of the drums Trilok Gurtu.

Musicians **Jan Garbarek** *saxophone*, **Rainer Brüninghaus** *piano*, **Yuri Daniel** *bass*, **Trilok Gurtu** *percussion* **•** Production **Super Nova Productions**

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**CLASSICAL MUSIC**

**GREEK ORCHESTRAS**

**24 June**

**Thessaloniki State Symphony Orchestra – Zoi Tsokanou – Daniel Lozakovich**

*Works by Beethoven, Rimsky-Korsakov*

The Thessaloniki State Symphony Orchestra participates in the Athens Epidaurus Festival, joined by brilliant Swedish violinist Daniel Lozakovich. The 20-year-old virtuoso has enthralled audiences across the globe by virtue of his unparalleled skills and pure sound, with experts comparing him with legends of the past, such as Christian Ferras and Jascha Heifetz.

At the Roman Odeon, Lozakovich will perform Beethoven’s witty and demanding *Violin Concerto*, arguably the greatest violin concerto of the classical repertoire, reflecting on the notions of Freedom, Democracy, Love. The evening programme also includes Nikolai Rimsky-Korsakov’s enchanting symphonic suite *Scheherazade*, based on the famous collection of Middle Eastern folk tales *One Thousand and One Nights*. The TSSO will perform under the baton of its Artistic Director Zoi Tsokanou.

An Athens Epidaurus Festival co-production

Ludwig van Beethoven (1770-1827)

**Violin concerto in D major, Op. 61**

Nikolai Rimsky-Korsakov (1844-1908)

***Scheherazade,* symphonic suite, Op. 35**

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**CONTEMPORARY MUSIC**

**25 June**

**Patti Smith**

The high priestess of punk rock, New York City’s eternally romantic artist, spiritual heir to Rimbaud, Bolaño, Ginsberg, and the Beat generation, will merge music and poetry in her own unparalleled way for a dazzling concert at the Odeon. Having made her mark on the global music scene with anthems such as “Because the Night” and having received literary accolades (National Book Award winner for her memoir *Just Kids*), the prolific musician, author, visual artist, and activist will inspire us, move us, and make us believe once again that we have the power to change the world: “People have the power!”

Production **Temple Productions**

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**CLASSICAL MUSIC**

**GREAT ORCHESTRAS**

**26 June**

**Filarmonica della Scala – Myung-Whun Chung**

*Works by Rossini, Beethoven, Dvořák*

The Megaron – The Athens Concert Hall presents the Filarmonica della Scala at the Odeon of Herodes Atticus, under the baton of famed conductor Myung-Whun Chung. The programme includes the overture of Rossini’s opera *L'italiana in Algeri*, Beethoven’s *Symphony No. 2* and Dvořák’s *Symphony No. 9* (“From the New World”). World-renowned conductor Myung-Whun Chung has previously served as musical director of the Opéra national de Paris (Bastille), chief conductor of the Orchestra dell’Accademia Nazionale di Santa Cecilia in Rome and the main guest conductor of the Staatskapelle Dresden. Chung has performed at the most prestigious concert halls in the world alongside famous orchestras, including Amsterdam’s Royal Concertgebouw, Berliner Philarmoniker, Wiener Philharmoniker, and the Tokyo Philharmonic Orchestra.

Gioacchino Rossini (1792-1868)

***L'italiana in Algeri*,** **Οverture**

Ludwig van Beethoven(1770-1827)

**Symphony no. 2 in D major, Op. 36**

Antonín Dvořák (1841-1904)

**Symphony No. 9 in E minor, “From the New World”, Op. 95**

**Filarmonica della Scala**

Conductor **Myung-Whun Chung**

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**CONTEMPORARY MUSIC**

**28 June**

**Ibrahim Maalouf**

With 15 years of active presence in the international music scene and concerts in over 40 countries under his belt, multi-award-winning French Lebanese trumpeter Ibrahim Maalouf is hailed, both in France and worldwide, as one of the greatest trumpeters of his generation. Maalouf transcends boundaries of time and space, presenting a fusion of his unique signature sound with tradition. His repertoire, notable for its idiosyncratic improvisations, encompasses diverse musical genres and traditions of world music: jazz arrangements go hand in hand with Arabic maqam, pop melodies, and covers, or are woven together with Latin and Afro-Cuban grooves.

Production **MINOS EMI**

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**CONTEMPORARY MUSIC**

**29 June**

**Max Richter**

Award-winning composer Max Richter, one of the most celebrated European composers of the last twenty years, makes his Odeon of Herodes Atticus debut. Boasting a large fanbase from diverse music genres, Richter is considered a pioneer of contemporary orchestral neo-classical music. He has worked with important artistic organizations and some of his best-known and most beloved compositions have been included in numerous film soundtracks.

At the Roman Odeon, Richter presents two of his recorded albums: *Infra* (2010) and *The Blue Notebooks* (2004). According to *The Guardian*, both are considered instant classics of the 21st century. *Infra* is an ambitious endeavour that came about through Richter’s collaboration with choreographer Wayne McGregor and visual artist Julian Opie, rendered timeless thanks to T.S. Eliot’s poetry and Schubert’s influences. *The Blue Notebooks* is a musical meditation on violence and war, composed in 2003 against the backdrop of the invasion in Iraq. A capstone of Richter’s minimalistic mastery, this work invites us into a well-orchestrated chamber music ambience, punctuated with excerpts by Kafka, originally recorded with Tilda Swinton’s voice.

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

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**CONTEMPORARY MUSIC**

**JASS SESSIONS**

**30 June**

**Diana Krall**

Beloved jazz singer and pianist Diana Krall, a recipient of numerous Grammy Awards for her performances and rich discography, returns to the Athens Epidaurus Festival for a single concert at the Odeon of Herodes Atticus. Encouraged by her husband, Elvis Costello, Krall writes her own lyrics and has also been incorporating pop references and musical influences from Brazil. Her concert at the 2022 Festival is held by the “Aurora – Together Against Hematological Diseases” charity.

Executive production **Lavris**

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**CLASSICAL MUSIC**

**GREEK ORCHESTRAS**

**2 July**

**Athens State Orchestra – Lionel Bringuier – Mischa Maisky**

*Works by Evangelatos, Dvořák, Rachmaninoff*

The concert opens with one of the most important symphonic works of Antiochos Evangelatos, promiment representative of the National School of Music. Subsequently, legendary cellist Mischa Maisky performs the epic *Cello Concerto* by Czech Romantic composer Antonín Dvořák. In the second part of the concert, up-and-coming French conductor Lionel Bringuier conducts Rachmaninoff’s epic, timeless, and popular *Symphony No. 2*, the crown in the jewel of his symphonic work.

An Athens Epidaurus Festival co-production

Antiochos Evangelatos (1903-1981)

**Overture to a Drama**

Antonín Dvořák (1841-1904)

**Cello Concerto in B minor, Op. 104**

Sergei Rachmaninoff (1873-1943)

**Symphony No. 2, in E minor, Op. 27**

**Athens State Orchestra**

Conductor

**Lionel Bringuier**

Soloist

**Mischa Maisky**, *cello*

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**GREEK MUSIC**

**4 July**

**Maria Farantouri** *-* **Tribute to Mikis Theodorakis**

The Athens Epidaurus Festival and Maria Farantouri invite Festival audiences to a magical evening in memory of the late Mikis Theodorakis as a tribute to his invaluable legacy. Farantouri is joined by brilliant baritone Tassis Christoyannis under the baton of renowned conductor Miltos Logiadis. Having performed some of the composer’s greatest works across the globe, Mikis Theodorakis’ favourite singer has been inextricably bound with him, as she familiarized international audiences with several poems by contemporary Greek poets (Seferis, Elytis, Ritsos, Kambanellis) that were set to music by Theodorakis.

In the first part, Farantouri will perform pieces from the iconic *Canto General*, a poem by Pablo Neruda, which was performed for the very first time by Farantouri and Petros Pandis, and has been praised by audiences at the greatest theatre venues around the globe. At the Roman Odeon, we will rediscover it in its original arrangement for a musical ensemble of 15 performers and two choirs (the ERT National Choir and the City of Athens Choir). In the second part, Maria Farantouri and Tassis Christoyannis, always under the baton of Miltos Logiadis, will perform seminal songs that have left a profound mark on half a century of Greek musical history, orchestrated by pianist Achilleas Wastor.

Orchestra conductor **Miltos Logiadis** • Vocals **Maria Farantouri, Tassis Christoyannis** • Musicians **Achilleas Wastor** *piano*, *orchestrations* **Iraklis Zakkas** *bouzouki*, **Yorgos Papadopoulos** *guitar*, **Dimitris Koufogiorgos** *guitar*, **Teo Lazarou** *bass*, *double bass*,**David Lynch** *saxophone*, **Dimitris Papangelidis** *guitar*, **Michael Porfyris** *cello* •In collaboration with the **Athens State Orchestra** • Featuring the **ERT National Choir** and the **City of Athens Choir** • Executive producer **Cantabile Events / Marina Bourdara** • With the support of the **Culture, Sports & Youth Organization of the City of Athens (OPANDA)**

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**CONTEMPORARY MUSIC**

**ELECTRONICA**

**5 July**

**Autechre**

Three decades after their first album release, Autechre, the legendary electronic music duo (Rob Brown and Sean Booth), still occupy a unique place in the hearts and souls of audiences and critics alike. Their early experimental recordings in the late 1980s caused a sensation thanks to their originality and freshness. One of the most celebrated artists signed in Warp Records, the record company that defined the British experimental and electronic music, Autechre put the so-called intelligent dance music (IDM) on the international map and continue, to this day, to redefine it, constantly reinventing themselves and mesmerizing music lovers with their unique brand of avant-garde electronica.

Production **HUB EVENTS**

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**CLASSICAL MUSIC**

**6 July**

**Leonidas Kavakos**

After the enchanting, uplifting experience he provided to the Ancient Theatre of Epidaurus audience in the challenging summer of 2020, the world-class Greek violinist returns, this time at the Odeon of Herodes Atticus. At the Roman Odeon, Kavakos, both as a soloist and as a conductor, will conduct a small group of six distinguished Greek musicians (two violins, one viola, one cello, one double bass, one harpsichord), presenting Bach’s Violin Concertos.

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**GREEK MUSIC**

**8 July**

**Nikos Portokaloglou – 40 Years**

***The Whole Story***

A concert covering the career of acclaimed Greek singer-songwriter Nikos Portokaloglou through his greatest songs, from his debut as a founding member of Fatme back in 1982 and all the way to the present. Forty consecutive years of creativity and songwriting; important artistic collaborations; notable contributions to Greek culture thanks to his rich oeuvre.

Some of the greatest songs from Portokaloglou’s discography will be performed using contemporary arrangements. A tribute concert celebrating the 40-year-old musical journey of a major figure, featuring a number of special guests, some of whom have been companions to this journey, from Fatme to Mousiko Kouti.

Guests **Dionysis Savvopoulos, FATME, Rena Morfi**•Also featuring **Vicky Karatzoglou, Byron Tsourapis**• Executive production **360° Entertainment**

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**CONTEMPORARY MUSIC**

**10 July**

**Laurie Anderson**

Avant-garde performer, poet, singer, and musician Laurie Anderson remains elusive to any classification as her effusive energy and whimsically imaginative mix of speech and multimedia on stage manages to artfully slide in-between genres. Molded in New York’s art scene in the 1970s and its unconventional personae – from Andy Warhol to William Burroughs and Philip Glass, and from Lou Reed to Allen Ginsberg – she brings together protest and poetry, the demand for emancipation by breaking any rule and the quest for absolute freedom in the arts. Armed with rhythm, her storytelling, and her charismatic voice, she remains always at the forefront. “This multimedia assault of loops, and text, and voice, and images”, as Iggy Pop had once described her, will enter into a unique conversation with our soul once more in an unforgettable performance at the Odeon of Herodes Atticus.

Production **Temple Productions**

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**CONTEMPORARY MUSIC**

**11 July**

**Ross Daly**

***40 Years of “Labyrinth”***

A concert in honour of the highly esteemed musician, composer, and teacher Ross Daly, world-famous for his Musical Workshop Labyrinth, based in Choudetsi, Crete, on the occasion of his 40-year artistic presence in Greece. Originator of the term “contemporary modal music”, he succeeded in embracing and merging a vast folk music tradition from West Africa to Mongolia, being instrumental to the development of a new set of aesthetics built around the creative approach of these traditions rather than their static folklore reproduction.

We’ll have the opportunity to surrender ourselves to his melodic calls, along with those of many dear Greek and international musicians through a journey over Ross Daly’s collaborations from 1982 to the present. Crete and Vassilis Stavrakakis will be the starting point for this trip down memory lane, alongside a historic company of Cretan artists and all the way to Persia and Bijan Chemirani, whom we enjoyed last year at the Little Theatre of Ancient Epidaurus, plus a group of excellent musicians and Labyrinth students who continue this timeless journey of inspiration that knows no boundaries.

Musicians **Kelly Thoma** *lyra*, **Giorgos Papaioannou** *violin*, **Mayu Shviro** *cello*, **Yasamin Shahhosseini** *oud*, **Pavlos Spyropoulos** *double bass*, **Vassilis Stavrakakis** *vocals*, **Giorgos Xylouris** *vocals, Cretan lute*,**Giorgis Manolakis** *vocals*, *Cretan lute*,**Harris Lambrakis** *ney* **Djamchid Chemirani** *zarb, bendir,* **Periklis Papapetropoulos** *saz*, *lavta,* **Tugce Albayrak** *ney*, **Chrysanthi Gika** *politiki lyra*,**Muhittin Kemal** *kanun*,**Ballaké Sissoko** *kora*, **Efren Lopez** *strings*, **Zohar Fresco** *bendir*, **Şakir Ozan Uygan** *percussion* **•** Production **S. HILL – ATHYR**

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**CONTEMPORARY MUSIC**

**ELECTRONICA**

**12 July**

**Jeff Mills**

***Tomorrow Comes the Harvest***

Jeff Mills, the seminal artist of the American techno scene, presents live - for the first time before the Athenian audience - his ground-breaking project *Tomorrow Comes the Harvest,* an improvisational concept he created in 2018 with Afrojazz legend and Fela Kuti’s drummer, Tony Allen. It is not an overstatement to say that without Jeff Mills, electronic music would have been very different today. With a career span from the 1980s Detroit underground clubs to global avant-garde venues, including collaborations with symphony orchestras, and performances in art fairs and fashion shows, Mills has undeniably built a much sought-after and idiosyncratic artistic path.

At the Roman Odeon, he will perform a new take on the project alongside his long-time partner, keyboardist Jean-Phi Dary. On this occasion, he is joined by bass player Divinity Roxx and flautist Rasheeda Ali.

Production **ADD Festival**

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**CONTEMPORARY MUSIC**

**15 July**

**Godspeed You! Black Emperor**

Godspeed You! Black Emperor, the phenomenal artistic collective of the global post-rock scene, will offer a transcendental live experience to Greek audiences. Since their founding in Montreal in 1994 by Efrim Menuck, Mauro Pezzente, and Mike Moya, the band has been constantly seeking new musical forms, spectacularly reinventing the post-rock scene. Through experimentations beyond boundaries or labels, great orchestrations, and dreamlike ambient soundscapes, Godspeed You! Black Emperor conjure a novel musical universe that has been bewitching their fanbase on both sides of the Atlantic.

Production **Temple Productions**

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**CONTEMPORARY MUSIC**

**ELECTRONICA**

**16 July**

**Moderat**

After a six-year hiatus, the legendary Moderat make a comeback to recordings and concerts with the album *More D4ta.* It all began in 2002, when established artists Aparrat and Modeselektor decided to join forces at the apex of their creativity. The result was three albums that defined electronic music thanks to a unique recipe consisting of intelligent lyrics, cinematic aesthetics, and epic dance beats. Nowadays, the German superstars are widely considered the foremost artists of the 21st century Berlin school of electronic music. Athens will be a stop in their much-anticipated world tour, where they are expected to wow audiences with their greatest hits and a state-of-the-art spectacle, offering a comprehensive artistic experience.

Co-production **Detox Events & Athens Epidaurus Festival**

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**CLASSICAL MUSIC**

**GREEK ORCHESTRAS**

**18 July**

**Athens State Orchestra – Lukas Karytinos**

***Gioconda’s Smile - The Birds***

The year 2022 marks the 80th anniversary since the founding of the Athens State Orchestra, the oldest Greek symphonic ensemble. In the context of this celebration, the Orchestra pays tribute to the late and great Manos Hadjidakis, presenting two of his most famous works. Hadjidakis’ symphonic work defined post-WWII music; however, it also bears mentioning that the composer had close ties with the Athens State Orchestra, having served as its director in the period 1976-1982.

Performers **Christina Poulitsi**, *soprano*, **Tassis Christoyannis**, *baritone* **•**Featuring the **ERT Choir,** the **City of Athens Mixed Choir,** and the **Rosarte Children’s Choir •** Conductor **Lukas Karytinos •** Co-production with the **Athens Epidaurus Festival**

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**OPERA**

**28 – 31 July**

**Greek National Opera – Philippe Auguin – Hugo de Ana**

***Tosca***

by Giacomo Puccini

Tosca: an opera diva, insanely jealous of her lover. Scarpia: a powerful man taking pleasure in the pain of his victims. Noble patriot Mario Cavaradossi is caught in the middle and led to his death: not on account of his ideas, but because he has won over the heart of Tosca, the woman Scarpia lusts after.

In Giacomo Puccini’s extremely popular operatic thriller, the exceptionally suggestive music accentuates the mad passions. Audiences will enjoy a thrilling and highly dramatic version of *Tosca*, faithful to the composer’s spirit, the revival of the successful production originally presented in 2012 under the helm of famous Argentinean director Hugo de Ana. Acclaimed chief conductor Philippe Auguin serves as conductor, with the participation of world-renowned opera singers.

Conductor **Philippe Auguin •** Directing – Set and costume design **Hugo de Ana •** Revival director **Katerina Petsatodi •** Projection design **Ideogamma S.R.L. – Sergio Metalli •** Lighting design **Vinicio Cheli •** Chorus master **Agathangelos Georgakatos •** Children’s chorus master **Konstantina Pitsiakou •** Cast **Kristīne Opolais / Cellia Costea** (Floria Tosca), **Ramón Vargas / Giorgio Berrugi** (Mario Cavaradossi), **Dimitri Platanias / Tassis Christoyannis** (Scarpia) et al. **•** Featuring the **Orchestra, Chorus, Children’s Chorus,** and **Soloists** of the **GNO,** as part of its educational mission

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**ANCIENT THEATRE OF EPIDAURUS**

*Starting time for all performances: 21:00*

*Greek and English surtitles in all performances*

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**WORLD PREMIERE**

**INTERNATIONAL CO-PRODUCTION**

**1 & 2 July**

**Schauspielhaus Bochum – Johan Simons**

***Alkistis***

**by Euripides**

A weird play: the story of a woman who sacrifices her life to save that of her dying husband. Mourning; negotiations; arguments; who is not afraid of dying; who has more of a right to live. Finally, Heracles descends to the Underworld to bring Alcestis back: by now, though, she is a stranger to her family.

Previously featured in the Festival, initially in 2002 with Euripides’ *Bacchae* and subsequently in 2009 with Horváth’s *Kasimir and Karoline*, co-produced with his collaborator Paul Koek, Dutch director Johan Simons, founder of the famous Theater Holandia (1985) and one of the pioneers of European avant-garde theatre, returns to Epidaurus for a world-class event. Simons isnoted for his musical approach on texts and his impressively minimalist aesthetics. In this new work, Simons attempts a contemporary take on Euripides’ *Alcestis*, drawing on the music of Gluck’s eponymous opera and placing four singers and an organ in lieu of the Chorus.

Directed by **Johan Simons •** Set design **Johannes Schütz •** Costume design **Greta Goiris •** Dramaturgy **Susanne Winnacker •** Cast **Anne Rietmeijer, Steven Scharf, Elsie de Brauw, Pierre Bokma, Stefan Hunstein, Victor IJdens** **•** Co-production **Athens Epidaurus Festival, Schauspielhaus Bochum**

Co-production **Schauspielhaus Bochum – Athens Epidaurus Festival**

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**PREMIERE**

**8 & 9 July**

**National Theatre of Greece – Yannis Kalavrianos**

***Medea***

**by Bost**

The National Theatre of Greece presents a landmark piece of modern Greek drama for the very first time at the Ancient Theatre of Epidaurus, through the unique directorial perspective of Yannis Kalavrianos. Written in 1993 in political (Decapentasyllabic) verse, *Medea* by Bost, or Mentis Bostantzoglou, bearing the masterfully wry, signature style of its author, is a scathing parody on contemporary reality in Greece. The tragic heroine does not kill her children out of amorous jealousy but out of her disappointment for their poor school performance and sinful lifestyles. The prolific playwright employs ancient drama in a playful and comical manner to “criticize critics, puzzle judges, and liberate audiences”.

Directed by **Yannis Kalavrianos •** Set design **Eva Manidaki •** Costume design **Vana Giannoula •** Music **Thodoris Economou •** Choreographer **Marianna Kavallieratos** **•** Lighting design **Nikos Vlasopoulos •** Assistant to the director **Kelly Papadopoulou •** Dramaturg **Eva Saraga •** Assistant totheset designer **Katerina Vlachmpei •** Assistant to thecostume designer **Alexandros Garnavos •** Cast **Thanassis Dimou, Υorgos Glastras, Galini Hatzipaschali, Stelios Iakovidis, Syrmo Keke, Maria Koskina, Stavros Svigos, Andri Theodotou •** Chorus **Niovi Charalampous,** **Maria Konstanta, Irini Makri, Lygeri Mitropoulou, Elpida Nikolaou, Katerina Patsiani, Matina Pergioudaki, Mariam Rukhadze, Theodosia Savvaki**

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**PREMIERE**

**15 & 16 July Epidaurus // 30-31 July Eleusis**

**Dimitris Karantzas**

***The Persians***

**by Aeschylus**

*The Persians* as a tragedy of humanity, a micro-system reflecting on issues of existence and co-existence which have remained unresolved over the centuries. Boasting a stellar cast, Dimitris Karantzas’ production raises crucial questions: What constitutes “society”? And what about the equal inclusion of all citizens? What is signified by a persistent attachment to power or by the need of believing to a guide, human or divine, amid a ravaged world?

Different sections of the ancient theatre, the *coilon* and the *orchestra*, come together to “participate” in a public debate about the difficulty involved in conceding defeat and the awkwardness of moving on. Volunteers will gradually enter the theatre, seeking to pick up the thread of their existence in the wake of the catastrophe, mirroring present historical circumstances.

Translated by **Panagiotis Moullas** • Directed by **Dimitrs Karantzas** • Dramaturgy collaborator **Geli Kalampaka** • Set design **Cleo Boboti** • Costume design **Ioanna Tsami** • Movement **Tasos Karachalios** • Music **George Poulios** • Vocal coaching **Henri Kergomard** • Lighting design **Lefteris Pavlopoulos** • Assistant to the director **Marissa Farmaki** • Cast **Reni Pittaki, Christos Loulis, Giorgos Gallos, Michalis Ikonomou, Yannis Klinis, Alexia Kaltsiki, Theodora Tzimou, Aeneas Tsamatis, Ilias Moulas, Manos Petrakis, Tasos Karachalios, Vasilis Panagiotopoulos** et al

Co-production **Athens Epidaurus Festival – “To Theatro” Company – 2023 ELEUSIS EUROPEAN CULTURAL CAPITAL**

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**INTERNATIONAL CO-PRODUCTION**

**WORLD PREMIERE**

**22 & 23 July**

**Residenztheater** – **Ulrich Rasche**

***Agamemnon***

**by Aeschylus**

In the first chapter of Aeschylus’ *Oresteia* trilogy, Agamemnon’s homecoming signals a new, bloody chapter of violence when he is murdered by his wife, Clytemnestra. Ulrich Rasche, one of the most exciting new German directors, is famous for his unusual and impressive scenic language. His actors are often driven towards a deeply existential and “manic” style of performance, combining text, movement, and rhythm. Audiences will be captivated by a breathtaking production, a well-orchestrated choreography performed on mechanical revolving stages to the sounds of live contemporary music.

Directing – Set design **Ulrich Rasche** • Composition – Musical direction **Nico van Wersch** • Costume design **Romy Springsguth** • Choral direction **Jürgen Lehmann** • Lighting design **Gerrit Jurda** • Dramaturgy **Michael Billenkamp** • In collaboration with **Goethe-Institut Athens**

Co-production **Residenztheater – Athens Epidaurus Festival**

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**PREMIERE**

**29 & 30 July**

**National Theatre of Greece – Argyris Xafis**

***Ajax***

**by Sophocles**

Ajax, central among Sophocles’ surviving tragedies, was written in peaceful times. However, the stage for the Peloponnesian War was already being set. Once an admired warrior on a par with Achilles, Ajax ends up becoming a deadly enemy of the army leaders and a pawn in the hands of gods, unable to grasp the spirit of a newly emerging era. This ancient tragedy does not recount the fall of a hero but his unique, posthumous redemption and glorification. *Ajax*marks Argyris Xafis' directorial debut at the Ancient Theatre of Epidaurus.

Translated by **Nikos Panagiotopoulos** • Directed by **Argyris Xafis** • Set design **Maria Panourgia** • Costume design **Ioanna Tsami** • Music **Kornilios Selamsis** • Choreographer **Chara Kotsali** • Lighting design **Alekos Anastasiou** • Assistant to the director **Ioulia Stamouli** • Dramaturg **Aspasia-Maria Alexiou** • Second assistant to the director **Maya Kyriazi** • Assistant to the set designer **Sofia Theodoraki** • Cast **Yannis Dalianis, Nikos Hatzopoulos, Dimitris Imellos, Despina Kourti, Evi Saoulidou, Stathis Stamoulakatos, Christos Stylianou** • Chorus (alphabetically) **Asimina Anastasopoulou, Irene Boudali, Dimitris Georgiadis, Afroditi Katsarou, Erato Karathanasi, Lambros Konstanteas, Fanis Kosmas, Efstathia Lagiokapa, Alkiviadis Maggonas, Fotis Stratigos**

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**ANTIGONISMS Antigone Cycle**

**PREMIERE**

**5 & 6 August**

**Cezaris Graužinis**

***Antigone***

**by Sophocles**

In the aftermath of the Civil War in Thebes, the city’s champions celebrate their victory, trying to erase the days of insecurity and misery from memory. The new king, Creon, takes part in the festivities in an attempt to consolidate his power, intimidating and threatening his fellow citizens. Young Antigone also “ceebrates”: a celebration of disobedience, energized by an enthusiastic resistance against the politica pragmatism of tyranny. Established Lithuanian director Cezaris Graužinis returns to the Athens Epidaurus Festival with a strikingly contemporary, timely adaptation of Sophocles’ tragedy. The cast includes some of the most lauded actors of the new generation, with Elli Tringou portraying Antigone and Vasilis Bisbikis in the role of Creon.

Translated by **Yorgos Blanas** • Directed by **Cezaris Graužinis** • Set and costume design **Kenny McLellan** • Musical composition **Dimitris Theocharis** • Choreography **Edgen Lame** • Lighting design **Alekos Yiannaros •** Cast **Elli Tringou** (Antigone)**, Vasilis Bisbikis** (Creon)**, Ieroklis Michailidis** (Coryphaeus), **Giorgos Papageorgiou** (Messenger), **Danae Michalaki** (Ismene)**,**  **Christos Sapountzis** (Tiresias)**, Kostas Koronaios** (Sentry)**, Stratis Hatzistamatiou** (Aemon)**, Marina Argyridou** (Eurydice) • Chorus **Tassos Sotirakis, Ioannis Mastrogiannis, Periklis Sioundas** • Production **Lykofos**

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**12 & 13 August**

**National Theatre of Northern Greece – Vassilis Papavassiliou**

***Helen***

by Euripides

Written in the aftermath of the 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 titular heroine. Drawing on the version of the myth created by lyrical poet Stesichorus instead of Homer’s best-known version, Euripides portrays the Trojan War as a massacre committed for a phantom rather than a real woman. One of the lesser-known works of Euripides, classified as a “tragedy” almost as a technicality, but also famous for its humorous aspects, *Helen*, a National Theatre of Northern Greece production directed by Vassilis Papavassiliou that was set to premiere last year but was ultimately postponed due to the wildfires, will now be staged at the Ancient Theatre of Epidaurus.

Translated by **Pantelis Boukalas •** Directed by **Vassilis Papavassiliou •** Dramaturgy - Collaborating director **Nikoleta Filosoglou •** Set and costume design **Angelos Mentis •** Musical composition **Angelos Triantafyllou •** Choreography **Dimitris Sotiriou •** Lighting design **Lefteris Pavlopoulos •** Orchestration - Musical coaching **Yorgos Dousos •** Musical coaching **Chrysa Toumanidou •** Assistant to the director **Anna-Maria Iakovou •** Assistant to the set and costume designer **Elli Nalmpanti •** Assistant to the choreographer **Sofia Papanikandrou •** Production manager **Athanasia Androni •** Stage guides **Giannis Palamiotis, Marina Chatzioannou •** Cast **Emily Koliandri** (Helen), **Themis Panou** (Menelaus), **Agoritsa Oikonomou** (Theonoe), **Giorgos Kafkas (Theoclymenus), Efi Stamouli** (Old Woman), **Dimitris Kolovos** (First Messenger), **Angelos Bouras** (Second Messenger), **Dimitris Morfakidis** (Teucer), **Panagiotis Papaioannou,** (Attendant), **Nikolas Maragopoulos, Orestis Paliadelis** (Dioscuri) **•** Chorus **Nefeli Anthopoulou, Stavroula Arampatzoglou, Natassa Daliaka, Eleni Giannousi, Electra Goniadou, Sofia Kalemkeridou, Egli Katsiki, Anna Kyriakidou, Marianna Pourega, Katerina Plexida, Fotini Timotheou, Chrysa Toumanidou, Loukia Vassiliou, Momo Vlachou, Chrysa Zafeiriadou •** Musicians on stage **Yorgos Dousos** *flute, clarinet, saxophone, kaval***, Danis Koumartzis** *double bass,* **Thomas Kostoulas** *percussion,* **Pavlos Metsios trumpet** *electric guitar***, Haris Papathanasiou** *violin,* **Manolis Stamatiadis** *piano, accordion*

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**PREMIERE**

**19 & 20 August**

**Themis Moumoulidis**

***Iphigenia in Aulis***

by Euripides

In the tragedy *Iphigenia in Aulis*, the main heroine dies for the sake of a futile, destructive imperialist war. A decadent society sacrifices Iphigenia, the incarnation of an entire generation of young people. In the wake of 20 years of Peloponnesian War, Euripides seemingly wonders: is a paradigm shift feasible? 2,500 years later, as we begin to perceive the first signs of a dystopian future, we also keep wondering: can things ever change? Themis Moumoulidis presents a performance reflecting on the past, present, and future, drawing on Panagiota Pantazi’s new, Modern Greek translation of the play. The production is pervaded by a complete musical work by composer Stavros Gasparatos, who is inspired by the form of Iphigenia, creating a parallel narrative in dialogue with the direction.

Translated by **Panagiota Pantazi** • Directed by **Themis Moumoulidis** • Set design **Giorgos Gavalas** • Costume design **Niki Psychogiou** • Music – Musical coaching **Stavros Gasparatos** • Movement design **Cecil Mikroutsikou** • Lighting design **Nikos Sotiropoulos** • Dramaturgy advisor **Kaiti Diamantakou** • Research associate **Katerina Diakoumopoulou** • Photos **Elina Giounanli** • Artwork **Ifigenia Vasiliou** • Production manager **Stamatis Moumoulidis** • Cast **Christina Cheila Fameli, Ioanna Pappa,  Giorgos Chrysostomou, Lazaros Georgakopoulos, Pantelis Dentakis** et al • Chorus **Lena Bozaki,** **Ioulia Georgiou, Alkistis Giraud, Sandy Hatziioannou, Sofia Koulera, Ioanna Lekka, Angelica Noea, Danae Politi** • Production**5th Epochi Technis, Ars Aeterna Theatre Company, Municipal and Regional Theatre of Agrinion, Ancient Ilida Festival**

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**1 July – 20 August**

**Children’s creative workshop in Epidaurus**

After a two-year hiatus due to the pandemic, the successful theatre education programme will resume this year, familiarizing children with the wonderful, mysterious universe of ancient myths. Concurrently with grown-ups fully immersed in watching performances at the Ancient Theatre of Epidaurus, children are engaged in creative activities, tackling the content of those plays. The programme is coordinated by theatre researcher Elli Gavriil, in cooperation with a group of experienced teachers of theatre, music, movement, and arts education (Angeliki Tsakona, Elpida Komianou, Alkisti Vasilakou, Vasilis Kalagias, Anastasia Kordari, Mara Kalantzi).

Every Friday and Saturday

during the performances held at the Ancient Theatre of Epidaurus

For children aged 5-12

Held in collaboration with the International Network of Ancient Drama

**LITTLE THEATRE**

**OF ANCIENT EPIDAURUS**

*Starting time for all performances: 21:30*

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**ANTIGONISMS Antigone Cycle**

**STUDIO RESIDENCY**

7 – 28 June

***Parodos***

Parodos, the interdisciplinary research programme launched last year aiming for a renewed approach to Ancient Dramaturgy, returns in the summer of 2022 with Sophocles’ Antigone. For the second year in a row, the Athens Epidaurus Festival will hold the studio residency at the Little Theatre of Ancient Epidaurus, enabling artists from diverse fields to proceed with their research *in situ* and under ideal conditions.

Coordinated by **Panagiota Konstantinakou***, Theatre Expert - Dramaturg*

This year there will be two groups:

* The Movement Group, addressed to dancers, will lay emphasis on movement research and dramaturgy of the body on stage (8-10 participants).

**7 - 13 June** Peiraios 260 B

**15 - 21 June** Little Theatre of Ancient Epidaurus

* The Script Group, addressed to actors and actresses, drama researchers, and directors, will lay emphasis on dramaturgy of speech (6-7 participants).

Guests **Helene Varopoulou** and **Piotr Gruszczyński**

**14 - 20 June** Peiraios 260 Β

**21 - 28** **June** Little Theatre of Ancient Epidaurus

The programme is held in collaboration with the International Network of Ancient Drama

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**MUSIC**

**2 July**

**ΤΑΚΙΜ “Periplanomeno”**

**Featuring Eleni Vitali, Kostas Triantafyllidis, and Sofia Papazoglou**

Comprised of five major virtuosos of the Greek *dimotiki* (folk) tradition, the TAKIM band returns to the Athens Epidaurus Festival, this time at the Little Theatre of Ancient Epidaurus. Thomas Konstantinou (oud, lute), Alexandros Arkadopoulos (clarinet), Giorgos Marinakis (violin), Kostas Meretakis (folk and traditional percussion), and Giannis Plagianakos (double bass) collaborate with three beloved performers: Eleni Vitali, Kostas Triantafyllidis, and Sofia Papazoglou. Musician Ilias Mantikos (kanun) also joins forces with TAKIM. The band invites Festival audiences to a journey through Greek music, from the Dionysian vibe of Greek traditional fairs to quieter celebrations. Two unique “stops” to Pontic music and Asia Minor music, as well as music linked to persecutions, will be featured prominently.

Production **Pure Art**

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**MUSIC**

**9 July**

**Nikos Kypourgos**

***Ta Kypo-Theatrika***

An enthralling evening dedicated to Nikos Kypourgos’ rich and diverse work for theatre, covering a wide range of genres, from ancient drama to musicals. Through a series of unexpected encounters, special guests will reveal to us the many different aspects of Kypourgos’ long career, performing both unknown and popular songs composed by the latter.

Conductor **Nikos Kypourgos** • Singers **Yiannis Dionysiou, Christos Thivaios, Maria Katrivesi, Dimitris Paksoglou, Marina Satti** alongside **Erasmia Markidi** and **Elena Papadimitriou** • Musicians **Marinos Galatsinos,** *clarinet, saxophone, flute,* **Mihalis Kalkanis** *double bass*, **Stavros Lantsias** *piano, percussion*, **Tasos Misirlis***cello,* **Miltiadis Papastamou** *violin* •Sound engineer **George Karyotis** •Executive production **Cricos Events**

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**CONTEMPORARY ANCIENTS CYCLE**

**PREMIERE**

**THEATRE**

**15 & 16 July**

**Efi Theodorou**

***Roots of Cotton***

by Kallia Papadaki

After Sophocles’ *Ajax*

Summer of 1978. A village in Evros. Ajax returns to his birthplace, confident that he will take ownership of the land area that is rightfully his. However, his father has appointed his youngest son, Odysseus, as his sole heir; the son that stayed near his father, had a family, and worked on the land, while the eldest studied far away from home to become a literature teacher. Livid, Ajax sets his family home on fire in order to burn them in their sleep. However, the wind changes course and his plans do not come to fruition. Only the option of suicide remains. Soon, a family conflict breaks out over the burial of his dead body.

Directed by **Efi Theodorou** • Set design **Myrto Lamprou** • Costume design **Vassilia Rozana** • Music **Jan Van Angelopoulos, Fotis Siotas** • Movement **Yiannis Nikolaidis, Ioanna Portolou** • Lighting design **Christina Thanassoula** • Assistant to the director **Georgia Kanellopoulou** • Assistant set designer **Daphne Aidoni** • Cast **Vaggelis Ambatzis** (Odysseus), **Konstadinos Avarikiotis** (Father), **Maria Kehayioglou** (Mother), **Dimitris Mothonaios** (Ajax), **Charis Tzortzakis** (Argyris), **Giorgos Valais** (Sergios) • Production managers **Rena Andreadaki, Zoe Mouschi**

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**PREMIERE**

**THEATRE**

**22 & 23 July**

**Vassilis Mavrogeorgiou**

***Epitrepontes***

by Menander

*Epitrepontes* (“The Arbitration” or “The Litigants”) is one of Menander’s greatest comedies. The plot revolves around a romance unfolding during a nocturnal festivity dedicated to goddess Artemis, at a time when the notion of consent was questionable and men forcing themselves on women was considered a valid practice. The main heroine seeks equality, independence, and social liberation, not unlike contemporary women. However, everything tends to take place secretly, furtively, leading to a series of hilarious misunderstandings, which can be seen as either comic or tragic, depending on the viewpoint. Through reversals of fortune, and social and divine twists, the two heroes get married and… live happily ever after. Attempting to sanctify everything that has transpired before, the finale casts the characters and their actions in an ambiguous light and constitutes the central question of the present performance. A musical comedy drawing on humour in order to open up a discussion on romantic love and the relationship of the sexes in the present.

Adapted and directed by **Vassilis Mavrogeorgiou** • Set design **Thalia Melissa** • Costume design **Vasiliki Syrma** • Lighting design **Alekos Anastasiou** • Music **Nikos Kypourgos** • Movement **Paris Mantopoulos** • First assistant to the director **Dialechti Poursanidou** • Second assistant to the director **Kali Voikli** • Assistant to the set and costume designer **Elli Papadaki** • Photos **Patroklos Skafidas** • Cast (alphebatically) **Dafni David, Iovi Fragatou, Anna Kalaitzidou, Yorgos Pyrpassopoulos, Marios Sarantidis, Lydia Tzanoudaki** • Executive production **POLYPLANITY PRODUCTIONS / Yolanda Markopoulou & Vicky Strataki**

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**PREMIERE**

**DANCE - PERFORMANCE**

**29 & 30 July**

**Euripides Laskaridis – OSMOSIS**

***TOURΝÉ***

Acclaimed creator and performer Euripides Laskaridis, at the intersection of dance, theatre, and visual arts, is preparing a work for the Little Theatre of Ancient Epidaurus, exploring aspects of the adventure and artistry involved in theatre, and aspects of the contemporary Greek identity overall. A glance at the erratic stories we tell about ourselves and antiquity inside an amphitheatre devoted to Dionysus. At the same time, an excavation in Euripides Laskaridis’ personal mythology which evokes memories, images, and emotions from the culture of summer theatre tours. A new tragicomedy unfolds under the starry night of Epidaurus.

Conceived and directed by **Euripides Laskaridis** • Text & choreography **the ensemble** • Performers **Euripides Laskaridis, Efthimios Moschopoulos, Elena Topalidou** • Costume design **Angelos Mentis** • Music & sound design **Giorgos Poulios** • Set design **Loukas Bakas** • Assistant to the set designer **Filanthi Bougatsou** • Lighting consultant **Eliza Alexandropoulou** • Lighting associate **Vaggelis Mountrichas** • Props **Olga Vlassi** • Special constructions **Konstantinos Chaldaios** • Dramaturgy consultant **Alexandros Mistriotis** • Artistic collaborators **Tatiana Bre, Amalia Kosma, Dimitris Matsoukas** • Assistant director **Dimos Klimenof** • Assistant costume designer **Aella Tsilikopoulou** • Technical director **Konstantinos Margas** • Sound engineers **Giorgos Chanos, Kostis Pavlopoulos** • Photographer **Elina Giounanli** • Production manager **Nikos Mavrakis – TooFarEast** • Tour production manager **Simona Fremder - EdM Productions** • Co-produced by the **Athens Epidaurus Festival & OSMOSIS**

Commissioned by the Athens Epidaurus Festival 2021 & 2022.

A project by Euripides Laskaridis // Osmosis.

With the support of NEON Organization for Culture and Development.

The performance is funded by the Hellenic Ministry of Culture and Sports.

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**CONTEMPORARY ANCIENTS CYCLE**

**PREMIERE**

**THEATRE**

**5 & 6 August**

**Syllas Tzoumerkas**

***The Wahncau File***

by Elias Maglinis

After Euripides’ *Alcestis*

The Wahncau case: a woman was found dead standing upright. The usual rigor mortis was replaced by a rare, instantaneous stiffness. Since we are used to seeing the dead lying down horizontally, resigned of their rights or bereft of presence, this woman seems to be threatening us. Not unlike Alcestis who “returned and did not return, is and is not Alcestis. You could say that she was living and you could say that she was dead”. A sun eclipse will cast an uncanny light on a peaceful earth in the future, on people’s faces and temple ruins.

Directed by **Syllas Tzoumerkas** • Dramaturgy **Vassia Attarian** • Lighting design **Eliza Alexandropoulou** • Music – Sound **Makis Kentepotzidis aka Quetempo** • Costume design **Marli Aleiferi** • Hair and make-up artist **Evi Zafiropoulou** • Cast **Maria Filini, Stefan Mwange, Vassilis Kanakis, Niki Papandreou, Anna Tsakouridou** et al

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**CONTEMPORARY ANCIENTS CYCLE**

**THEATRE** **- PUBLICATION**

**Can a Leopard Change Its Spots?**

by Christos Chomenidis

After Euripides’ *Ion*

Inspired by *Ion*, Euripides’ less “tragic” of all his tragedies – “ironic drama” would perhaps be a more apt description – Christos Chomenidis delivers a play tackling fundamental, timeless questions in a lighthearted yet also topical manner: the roots of humans and their relationship, actual or imagined, with their parents; power and its need to prolong itself; marriage as both a horror and a shelter; fading love and desire unexpectedly blooming.

Weaving together symbols, archetypes, commonplaces, and enriching the play with songs and dances, Chomenidis presents a play full of joy and sparkle as the ground where a veritable feast may be set up. This is exactly what he aims at: audiences leaving the theatre relieved, happy, full of desire for drinking, eating, skinny-dipping, or getting naked in bed.

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**CONTEMPORARY ANCIENTS CYCLE**

**New Greek works inspired by Ancient Drama**

**An Athens Epidaurus Festival commission**

Fostering the dialogue between contemporary dramaturgy and Ancient Drama, the Festival continues a pioneering project that was launched in the summer of 2021: the commission of new plays, inspired by ancient Greek tragedies, to contemporary Greek authors who have received praise for their fiction.

This year, three established authors, Kallia Papadaki, Ilias Maglinis and Christos Chomenidis responded to the invitation by Katerina Evangelatos, Artistic Director of the Festival: Kallia Papadaki (European Book Prize 2017 for her novel *Dendrites*) is inspired by Sophocles’ *Ajax*, the archetypal tragedy on frustration; Elias Maglinis (Greece’s State Prize for Literature 2020 for the book *I Am What I Have Forgotten*) is inspired by *Alcestis*, one of Euripides’ most enigmatic plays; and Christos Chomenidis (European Book Prize 2021 for *Niki*) delivers a new version of Euripides’ rarely performed *Ion*.

The choice of the first two plays to be staged at the Little Theatre of Ancient Epidaurus is in dialogue with the repertoire of the Ancient Theatre of Epidaurus, where audiences will have the opportunity to watch classical plays in new directorial perspectives (*Ajax* by Argyris Xafis and *Alkistis* by Johan Simons with Schauspielhaus Bochum). We will be introduced to Chomenidis’ play with its bilingual publication in Greek and English as part of the Athens Epidaurus Festival theatre book series.

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**Athens Epidaurus Festival theatre book series**

In collaboration with Nefeli Publishing

The Athens Epidaurus Festival theatre book series, encompassing the Contemporary Ancients Cycle plays, continues. The books were in high demand last year and were reprinted. After the Festival period came to an end, they were also exhibited at the International Book Fairs of Frankfurt and Thessaloniki. This year, the successful publishing endeavour will be repeated to include the plays commissioned by the Festival and authored by Kallia Papadaki (*Roots of Cotton*), Elias Maglinis (*The Wahncau Case*), and Christos Chomenidis (*Can a Leopard Change its Spots?*), once again highlighting the value of the books beyond the theatre stages. The Greek texts are accompanied by English translations by acclaimed translators. Like last year, our publications will be available for purchase in bookshops.

Artistic supervision **Katerina Evangelatos**

Series editor **Dimitra Kondylaki**

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**Athens Epidaurus Festival**

**PUBLICATIONS DEPARTMENT**