

## **GNO ALTERNATIVE STAGE STAVROS NIARCHOS FOUNDATION CULTURAL CENTER 2016-2017 & 2017-2018 PROGRAM**

The GNO's relocation to its new facilities at the Stavros Niarchos Foundation Cultural Center marks a new period in its operations. The existence of a 350-450 seat Alternative Stage (the figure varies depending on the layout of the seats) which the architect of the project intended right from beginning to be used as a stage for experimental and interdisciplinary projects, led to the creation in January 2015 of a new creative nexus dedicated to the fields of modern creative output, education and society, under **Giorgos Koumendakis**, at the time Head of Artistic Programming and nowadays Artistic Director of the GNO.

Two years on, the GNO's Alternative Stage launches its pilot season at the new venue in the second half of the 2016-2017 season, after the Stavros Niarchos Foundation Cultural Center has been officially handed over to the Greek State by the Niarchos Foundation. The artistic program is divided into 3 zones, 5 thematic areas and 28 priorities, incorporating an extensive range of artistic, educational and social activities. Funding for the program during the relocation phase is ensured by the Niarchos Foundation grant, and thereafter the Alternative Stage will be funded from the GNO budget.

**Alexandros Efklidis** has been appointed Artistic Director of the Alternative Stage by the GNO's Artistic Director, Giorgos Koumendakis, and **Stella Angeletou** takes up the post of Asst. Director.

The program is divided into 3 zones: a) the morning zone dedicated to **education**, b) the afternoon zone which focuses on **society** and c) the evening zone which is dedicated to **creative output**.

Between March 2017 when the pilot season commences, and July 2018, more than 300 events will take place at the Alternative Stage. Major productions include the new opera by **Minas Borboudakis** based on the novel **Z** by **Vassilis Vassilikos**; the *Twilight of the Debts*, a reworking of the *Twilight of the Gods* by **Wagner**, done by **Haralambos Gogios, Dimitrios Dimopoulos** and **Alexandros Efklidis**; **Dimitris Maramis'** musical *Erotokritos*, directed by **Konstantinos Rigos**; **Lena Platonos'** animated opera *The Emperor's Nightingale*, directed by **The Boy** (Alexandros Voulgaris); Purcell's baroque opera *The Fairy Queen* directed by **Yiannis Skourletis** and **bijoux de kant**; **Theodoros Ambazis'** new children's opera *Prince Ivan and the Firebird*; the "Sacred Music Days", "Music Theater Days" and "Retromania" festivals; and co-productions with **Michail Marmarinos' Thisseion Theater**, and the music theater troupes **Rafi** and **Oper(O)**. The Alternative Stage's **educational** and **social activities** will be aimed at a particularly wide-ranging spectrum of social and age groups.

The GNO's Alternative Stage aims to become a creative nexus, where creative dialog between young and well-established artists from the fields of music and theater can develop. Just some of the key names involved are **Katerina Evangelatou, Lena Platonos, Michail Marmarinos, Marina Satti, Maria Farantouri, Markellos Chryssicos, Ektoras Lygizos, Victor Ardittis, Akylas Karazisis, Filippos Tsalahouris, Vasilis Noulas, Rania Oikonomidou, Petros Touloudis, Dimitrios Dimopoulos, Reni Pittaki, Aris Biniaris, Irini Vianelli and Aris Servetallis**, to name but a few.

The GNO Alternative Stage' Artistic Program for the current artistic period (2016-2017) and the subsequent one (2017-2018) is set out in the pages which follow:

### **NEW PRODUCTIONS**

#### **Dimitris Maramis, *Erotokritos***

Musical

**Premiere / Commissioned by the Greek National Opera**

**May 5, 6, 7, 12, 13, 14, 18, 19, 20, 21, 2017 / Starts at: 20.30**

**GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

Conductor: **Dimitris Maramis**

Director – Choreographer: **Konstantinos Rigos**

Sets: **Konstantinos Rigos, Mary Tsangari**

Costumes: **Konstantinos Segredakis**

Lighting: **Christos Tziogas**

With: **Thodoris Voutsikakis** (Erotokritos), **Marina Satti** (Aretousa), **Gautier Velissaris** (Polydoros), **Ioanna Forti** (Nena), **Kostis Mavrogenis** (Rigas)

With the participation of a 10-member music ensemble and an 8-member chorus ensemble

The GNO's Alternative Stage takes an unbiased approach to music theater. Far from being exclusively focused on modern music which is aimed at a niche crowd, its approach to modern creative output is that there should be no conditions laid down in advance. All light music theater genres –which have a long history in Greece one should point out– have an equal place in its program.

Dimitris Maramis is a well-known composer from the Greek art song genre, and *Erotokritos* is the first musical commissioned by the GNO's Alternative Stage. Transcending stereotypes, the work uses the vocabulary of musical, with the composer borrowing elements from jazz and blues, as well as elements from traditional Cretan music, which are a strong feature of his works. The musical -on a libretto by the composer- is based on the poetic work written in rhymed verse by Vitsentzos Kornaros and retains the original dialect as well as form of the Renaissance work. Nonetheless, despite the use of Kornaros' special 15-syllable lines, which keep the original historical context of the work in mind, Maramis' *Erotokritos* does not take place in that time but focuses more on the timeless elements of Erotokritos and Aretousa's love story; on their unhealthy passion and the adventures of these two young as they journey on the path to a happy end and to marriage.

Konstantinos Rigos, an accomplished creator and well-known figure in his field, is director and choreographer of the work. He describes it as, "a modern version of the work that takes place out of space and time, against a minimalist backdrop, with emphasis on the heroes' acting and movement".

Theodoros Voutsikakis, Marina Satti and Gautier Velissaris, young singers who have made a strong name for themselves on the *Entechno* music scene, star in the work, alongside acclaimed opera singers Ioanna Forti and Kostis Mavrogenis. With the participation of a 10-member music ensemble and an 8-member chorus ensemble, conducted by the composer.

Pilot season ticket prices: **€15, €20** / Students, reduced: **€12**

### ***Twilight of the Debts***

Based on **Richard Wagner's** music drama ***Twilight of the Gods***

Reworked opera

Premiere / Commissioned by the GNO

**GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

**October 6, 8, 10, 12, 14, 2017**

**January 4, 7, 10, 12, 14, 18, 20, 2018**

Starts at: **20:30**

Adaptation – Conductor: **Haralambos Gogios**

Libretto: **Dimitris Dimopoulos**

Concept – Director: **Alexandros Efklidis**

Sets – Costumes: **Konstantinos Zamanis**

Dramaturgy: **Eleni Triantafyllopoulou**

Lighting: **Melina Mascha**

**With the participation of an 8-member musical ensemble**

Reworking classics from the opera repertoires is a key focus of the GNO Alternative Stage's program. The first production of this type is a radical adaptation of the *Twilight of the Gods*;

the final part of the famed tetralogy by Richard Wagner, the *Ring of the Nibelung*. *Twilight* starts with a prophecy that Valhalla, home of the gods, will be destroyed; a prophecy that comes to pass at the end of the work. During the work we see what fate has in store for the hero, Siegfried, who holds the cursed ring. Enchanted by those who control this much sought after piece of jewelry, he cheats on his beloved, the Valkyrie Brunnhilde, only to be betrayed and murdered at the end by them. To end the curse, Brunnhilde, daughter of Wotan the king of the gods, sets fire to Valhalla and destroys the ring before throwing herself into the flames.

The team behind the award-winning production *Yasou Aida!* (2012), which was a reworking of Verdi's *Aida*, returns with a new work that explores the depths of Greek "national values" and plays around with the founding myths of the modern Greek state. Haralambos Gogios (adaptation), Dimitris Dimopoulos (libretto) and Alexandros Efklidis (concept, director) have devised a new version of Wagner's revolutionary masterpiece, where instead of the legendary Valhalla it is the Acropolis –that timeless symbol of Greek culture– which is symbolically destroyed. The Wagnerian heroes descend from the Rhine and the Teutonic forests to Greece with its rocks and waves, and come face to face with the Greek state's never-ending crisis, its eternal need for heroes, and unavoidable betrayal by the ever-present enemy, be that enemy inside or without.

The 5-hour long work has been cut by two thirds and brought down to chamber format, with just 8 singers performing the countless roles, and an 8-member musical ensemble taking the place of the massive Wagnerian orchestra.

### **Minas Borboudakis**

**Z**

Chamber Opera

Premiere / Commissioned by the GNO

**GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

**March 10, 11, 15, 17, 18 & April 12, 14, 15, 18, 19, 21, 22, 2018**

Starts at: **20:30**

Conductor: **Minas Borboudakis**

Libretto: **Vangelis Hatziagiannidis**, based on the novel **Z** by **Vassilis Vassilikos**

Director: **Katerina Evangelatou**

Sets-costume: **Eva Manidaki**

#### **With a 10-member music ensemble and small chorus**

To create new music theater and opera works, those works need to be commissioned by a cultural organization simply because the development of any such new work entails an immense amount of preparation, carried out by a large team of creatives. One of the GNO Alternative Stage's top priorities is to do just that; to commission new works. The first new opera commissioned by the Alternative Stage is from the renowned Greek composer Minas Borboudakis who works in Germany.

The works commissioned by the Alternative Stage will be based on pieces of modern Greek literature. We are starting with the novel **Z** by Vassilis Vassilikos which was a real hit in its day, and found international acclaim thanks to countless translations, and its adaptation for cinema by Costa Gavras. Referring to his own book, the author has dubbed it, "the imaginary documentary of a crime" that "obeys the laws of a work of fiction, but has its own sense of determinism and autonomy; except that none of it is made up. It is an accurate, responsible

copy of reality". One of the most important moments in Greece's modern political history, which marked the decline into a long period of political turmoil that eventually culminated in the 7 year military regime period, was the murder of EDA (Left wing party) parliamentary deputy, Grigoris Lambrakis; that story now enters the opera repertoire with the dual aim of rekindling the public's relationship with opera, and opera's relationship with issues still unresolved in society's collective conscience. Proving that opera can take a political stance, the Alternative Stage commissioned **Z** from a composer who has a string of major international successes to his name. Borboudakis has composed a chamber opera which explores the soundscape of the turbulent 1960s, based on a libretto by the writer Vangelis Hatzigiannidis. Referring to the work's soundscape the composer said, "Motorbike engines, whispering women, distorted voices coming from megaphones, rocks banging against locked shutters, internal voices and rhythmic noise of train tracks take us back to soundscapes that unfold on two levels: the world of thought, and reality, raising the unanswerable question, Why?". Taking Vassilikos' labyrinthine novel as a starting point, but firmly believing that his libretto based on that material ought to be clearly more compact, Vangelis Hatzigiannidis, a prize-winning, oft-translated author, said 'economy' was his byword. "Economy in terms of roles, dialog, and information. But not economy when it comes to characters' feelings or their inner thoughts". Having worked out a common line of approach with Minas Borboudakis, they decided to place emphasis on the personal universe of the heroes and to give it an almost equal footing alongside the action and the police-like approach to the tale, balanced against the immense political impact of the events of that time. Hatzigiannidis has said that, "human nature, capable to such glorious and yet also such base things, seems hopelessly unchanged despite the decades that have passed".

### **Henry Purcell, *The Fairy Queen***

Baroque opera

**GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

**May 5, 6, 9, 11, 13, 16, 19, 20, 2018**

Starts at: **20.30**

Conductor: **Markellos Chryssicos**

Director-sets-costumes: **Giannis Skourletis / bijoux de kant**

Over recent decades, major theaters worldwide have been including baroque opera productions in their repertoires, thereby filling an historical gap. The GNO's Alternative Stage aims to make the baroque repertoire one of the key pillars of its activities, given that the Hall is ideal for the requirements of the genre in terms of size and acoustics.

The first work to enter the GNO Alternative Stage's repertoire in the 2017-2018 season comes not from the Italian or French repertoire which dominated the baroque period, but from the singular English baroque. *The Fairy Queen* has been characterized as a *semi-opera* or *masque*, because in effect it is stage music written by England's most important baroque composer, Henry Purcell (1659-1695) for an adaptation of Shakespeare's *Midsummer Night's Dream* written by Thomas Betterton, the most important Restoration playwright. Purcell's work has little in common with Shakespeare's since no verses from the playwright are there. However, it is an example of the music theater genius of the composer of *Dido and Aeneas*, and his rich imagination which brings life to allegorical forms and gives shape to the libretto's loose plot.

Giannis Skourletis (along with *bijoux de kant*), a highly idiosyncratic director with a strongly baroque sense of aesthetics, was charged with directing and creating the visuals for Purcell's fairytale. The work is conducted by Markellos Chryssicos.

**Thodoris Ambazis**

***Prince Ivan and the Firebird***

Children's opera

Premiere / Commissioned by the GNO

**GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

**October 22, 2017 to January 14, 2018** (25 performances)

Starts at: **11.00**

Conductor: **Michalis Papapetrou**

Director: **Theodoris Ambazis**

Libretto: **Sofianna Theofanous**

Sets-costumes: **Kenny MacLellan**

**With the participation of a 10-member music ensemble and small chorus ensemble**

The Alternative Stage's key morning productions will be operas for children. For the 2017-2018 season, it is a new work commissioned by the GNO's Alternative Stage from the leading composer and director Thodoris Ambazis.

Ambazis' new opera *Prince Ivan and the Firebird* is based on a well-known traditional Russian tale which was also the inspiration for Igor Stravinsky's famous ballet. The work is aimed at children aged 5 to 12, and is an ideal introduction to the world of opera from a composer versed in the language of modern music and theater. Sofianna Theofanous has penned the libretto while sets and costumes are by Kenny MacLellan.

A brief description: When Czar Witslav discovers that his precious gold apples have begun to dwindle in number, he tasks his three sons, Dmitri, Vassily and Ivan with catching the thief and handing him over to the Czar. In exchange, he offers his crown and his kingdom. Ivan, the youngest son who is extremely spoiled and arrogant, manages to trick his brothers and starts an exciting, difficult journey on his own into the Black Forest of the witch king Koschei, the greatest wizard of all times, spoken off in many fairytales. With the aid of Volk the wolf, he seeks out the golden Firebird so he can hand it over to his father and prove his worth as the next Czar. Right from the outset of his adventures, he learns the value of honesty and bravery the hard way, setting him on the path toward true kingship.

> All performances of the children's opera *Prince Ivan and the Firebird* are aimed at schools, and will be accompanied by group tours of the GNO's premises and the SNFCC Park. Students will start their very own amazing journey around the Stavros Niarchos Park, just like Ivan's journey around the Black Forest, as they search for secrets from the sets, the dressing rooms and the GNO artists. Students will also have the chance to observe the Firebird's journey through the local flora and fauna.

**Lena Platonos**

***The Emperor's Nightingale***

**In partnership with the ANIMASYROS Festival**

Animated children's opera

**GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

> Evening performances start at: **20:30**

**February 9, 17, March 16 & April 20, 2018**

> Morning performances start at: **11:00**

**February 11, 15, 25, 28, 2018**

**March 1, 4, 11, 14, 2018**

**April 1, 15, 22, 2018**

Libretto: **Giorgos Voloudakis**

Animation: **Irini Vianelli**

Director: **The Boy (Alexandros Voulgaris)**

The amazing composer Lena Platonos wrote ***The Emperor's Nightingale***, "a musical tale with operatic elements", as she puts it, in 1989 based on the Hans Christian Andersen's fairytale of the same name, at the request of countertenor Aris Christofellis. Poet and biologist Giorgos Voloudakis penned the libretto. The recording of the work features acclaimed performers such as Savina Giannatou, Spyros Sakkas, Frangiskos Voutsinos, to name a few, while Platonos has dubbed the music 'new impressionism'.

As Platonos says, this work, which has "never been performed live because of technical difficulties and its operatic structure", will be presented as an animated opera at the Alternative Stage's facilities at the SNFCC as the fruit of collaboration between the GNO and the ANIMASYROS Festival. The animation was done by the up-and-coming animator Irini Vianelli who has previously worked on animations for *The Bat* and *The Child and the Spells*, presented at the ANIMASYROS Festival in Ermoupoli.

The work is directed by The Boy (aka Alexandros Voulgaris), a special mix of artist, musician and director, who has helped bring to life Platonos' imagined universe, in a performance that will take children on a imaginary journey through music and fairytale.

> Performances of *The Emperor's Nightingale* are aimed at schools and will be accompanied by tours of the GNO's premises and the SNFCC Park. As students enjoy their tour they will discover commonalities between the Emperor of China's palace and the sets and backstage areas of the GNO Building. Wandering through the park they will observe the colorful flowers, trees and sounds of the birds, and be transported to the magical world of the Emperor's garden.

## **FESTIVALS / ANNUAL EVENTS**

### **SACRED MUSIC DAYS 2017**

**"Human and Holy Passion"**

**March 23 – April 9, 2017**

**GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

Program selection: **Markellos Chryssicos – Giorgos Koumendakis**

The GNO's Alternative Stage opens its introductory season at the SNFCC with a series of events dedicated to one of the most important subjects in the history of music: worship. The cycle will place examples of sacred music from different traditions, historical periods and faiths side by side. The *Sacred Music Days* festival will be presented annually every Easter. The first cycle is about '**Human and Holy Passion**'.

The *Sacred Music Days* Festival consists of concerts and events bound by a common thread, yet extensive aesthetic and conceptual aims. During the festival a series of concerts, music theater performances, lectures and other events will exist side by side, to showcase the diverse contribution sacred music has made to the development and advancement of Western civilization.

The detailed *Sacred Music Days* program is as follows:

- ***Communio***

**March 23, 24, 2017 / Starts at: 20:30**

Conductor-idea: **Markellos Chryssicos**

Director: **Katerina Evangelatou**

Sets-costumes: **Eva Manidaki**

Featuring the music ensemble **Latinitas Nostra**

With **Maria Palaska** (soprano), **Georgios Stavrou** (chanter), **Marianna Polychronidi** (actor), **Nikolas Papagiannis** (actor)

Right from the 1st century AD many early Christian communities enjoyed communal dining along the lines of the Last Supper in a practice known as "Agapes". The rite of "Agapes" always took place in conjunction with Holy Communion, but from the 2nd century onwards the communion element was separated after a series of abuses that had taken place. Taking that early Christian practice as inspiration for an exploratory music theater event, the acclaimed director Katerina Evangelatou and conductor Markellos Chryssicos offer a frenzied composition of early music pieces and patristic texts.

- ***Caravaggio: Tableaux Vivants***

**March 29, 30 2017 / Starts at: 20:30**

Tableaux vivants: **Teatri 35 (Gaetano Coccia, Francesco O. De Santis, Antonella Parrella)**

Lighting **Gennaro Maria Cedrangolo**

With **Dimitris Karakantas** (violin), **Theodoros Kitsos** (strings), **Dimos Goudaroulis** (cello)

In the spring of 1606 Caravaggio, a wanted man, left Rome and wandered between Naples, Sicily and Malta. A few years later having returned to Naples after creating a remarkable following among students and imitators, he was murdered. Playing with shadow and light, Teatri 35 accompanied by an ensemble who will perform live baroque music, take a look at the tragic end of the 'cursed' painter through the art of tableaux vivants. The tableaux vivants are accompanied by an ensemble featuring some of Greece's leading baroque musicians, **Dimitris Karakantas** (violin), **Theodoros Kitsos** (strings), **Dimos Goudaroulis** (cello).

- ***Fools for Christ: A stand-up mass***

**March 31, & April 1, 2017 / Starts at: 20:30**

Conductor: **Dimitris Kountouras**

Stand-up comedian: **Dimitris Dimopoulos**

With the early music ensemble **Ex Silentio (Iason Marmaras, Flora Papadopoulou, Annemarie Podesser, Electra Miliadou and Dimitris Kountouras)**.

Sitting somewhere between theology and comedy, this performance where stand-up and early music co-exist on an equal footing, attempts to use utterly unexpected tools to grapple with two important theological concepts. The evening explores 'Fools for Christ' who would go beyond the bounds of reason and what was socially acceptable to come into more direct contact with the divine. Stand-up comedian and librettist Dimitris Dimopoulos meets early music ensemble Ex Silentio on stage, conducted by Dimitris Kountouras.

- ***Love - An Empty Place: Two song cycles for Maria Farantouri***

**April 2, 2017 / Starts at: 20:30**

Soloists: **Maria Farantouri, Vassiliki Karagianni, Tassis Christoyannis**

Composer – Piano: **Giorgos-Emmanuel Lazaridis**

With **Takis Farazis**, piano, **David Lynch**, wind instruments, **Michalis Porfyris**, cello

In a dialog with the topic of this festival, acclaimed singer Maria Farantouri and soloists Vassiliki Karagianni and Tassis Christoyannis present the work *Love ends tragically* based on

lyrics by Agathi Dimitrouka, and music by Giorgos-Emmanuel Lazaridis, along with the song cycle *Beatrice at zero street* by Mikis Theodorakis, based on lyrics by the composer and Dionysis Karatzas.

- ***Paraphrasing the sacred canon***

**April 4, 5 2017 / Starts at: 20:30**

Composition-piano improvisation: **Antonis Anissegos**

Performer: **Rania Oikonomidou**

Texts: **Evgenios Aranitsis, Giorgos Koropoulos, Ersi Sotiropoulou, and Yiannis Makridakis**

Four contemporary Greek writers paraphrase the gospel writers and other sacred texts accompanied by the famous piano improvisationist Antonis Anissegos. Dialog with the sacred texts has inspired creative outpourings over the centuries, producing some of literature's greatest masterpieces. Engaging in direct dialog with the gospel writers Evgenios Aranitsis, Giorgos Koropoulos, Ersi Sotiropoulou, and Yiannis Makridakis present their own creative take on the core texts of the Christian tradition, creating new ones to be presented on stage by acclaimed stage actress Rania Oikonomidou.

- ***Bluebeard on Via Crucis***

**April 6, 2017 / Starts at: 20:30**

Piano: **Giorgos Konstantinou**

Musical saw-hammer: **Nikos Yusev**

Bela Bartók's only opera, *Bluebeard's Castle*, is used as a vehicle for exploring the issue of divine and human passion. Paralleling Bluebeard's journey with the *Via Crucis* -Christ's path to Golgotha- the pianist Giorgos Konstantinou reworks pieces by Bartók and Liszt for an unusual combination of instruments: piano, musical saw and hammer. The saw gives voice to the cries of Bluebeard's wives as well as the lament for the Passion of Jesus.

- ***Gioachino Rossini, Petite messe solennelle***

**April 7, 9 2017 / Starts at: 20:30**

Conductor: **Markellos Chryssicos**

Chorus master: **Dimitris Ktistakis**

With: **Theodora Baka** (soprano), **Nikos Spanos** (alto), **Vassilis Kavayias** (tenor), **Tasos Apostolou** (bass), **Thodoris Tzovanakis** (piano), **Sofia Tamvakopoulou** (piano), **Kostas Raptis** (bayan).

**With the participation of members of the ERT Chorus**

*Petite messe solennelle* was written in 1863, more than 30 years after Rossini had stopped composing opera and was dubbed by him as 'the last of my sins of old age'. It was presented in Paris to a very small circle of guests of Count Pillet-Will, initially for 2 pianos, harmonium and 12 singers. The staging for the *Sacred Music Days* festival attempts to recreate those original private performances, replacing the harmonium with an accordion, which was Rossini's original idea in any event.

- ***Concert of the 'Lykourgos Angelopoulos' Greek Byzantine Choir***

**April 8, 2017 / Starts at: 20:30 – Admission is free**

Choirmaster: **Giorgos Konstantinou**

In dialog with *Petite messe solennelle*, one of the most renowned Byzantine music choirs founded in 1977 by the unforgettable Lykourgos Angelopoulos, presents hymns and excerpts from the Triodion (Great Lenten hymns), the Mass for the Dead, as well as hymns for Holy Week. The concert is in memory of Lykourgos Angelopoulos.



Pilot season ticket prices: **€12, €15** / Student, reduced: **€8**

**> The second Sacred Music Days festival is planned for the spring of 2018 focusing on 'trance / ecstasy'. The program will be selected by Stefanos Thomopoulos and Alexandros Efklidis. Precise dates and a detailed program will be announced shortly.**

### **MUSIC THEATER DAYS 2017**

***Avant-garde music theater in Greece during the 1960s-1980s***

**June 4 – July 11, 2017**

**GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

Music theater remains one of the most misunderstood and often overlooked artistic fields in Greece, at least in recent decades. That never used to be the case since for decades this art form –and especially more light-hearted versions of it– was a firm fixture of Greece's cultural scene, attracting the attention of many composers. Even in the form of "experimental Musiktheater", which redefined the relationship between theater and the performing arts in the 1960s, Greece saw a noteworthy outpouring of contemporary works. It is precisely the avant-garde music theater of Greece from the 1960s to the 1980s that is the subject matter of the GNO Alternative Stage's first *Music Theater Days* festival. The aim is to showcase this long-forgotten part of the country's cultural heritage, which comes from a field that is one of the Alternative Stage's main areas of focus.

The 2017 *Music Theater Days* festival features five productions:

- **Argyris Kounadis, *The gum coffin* (1968)**

**June 4, 6, 2017 / Starts at: 20:30**

Conductor: **Nikos Vassiliou**

Director: **Victor Ardittis**

Sets-costumes: **Antonis Daglidis**

Movement: **Iris Nikolaou**

With: **Vangelis Maniatis, Giorgos Roupas, Nikos Stefanou, Athina Kastrinaki, TBA**

**With Ergon Ensemble**

Argyris Kounadis' (1924-2011) chamber opera *The gum coffin* with a libretto by the theater writer **Vasilis Ziogas**, was first staged in Bonn in 1968. It is a surreal "black comedy" with grotesque elements, characterized by Kounadis' demanding musical style. The work, widely counted among the composer's top works, has never been performed in Greece and this specific version is in fact a worldwide premiere. Victor Ardittis, a director with a significant career in music theater, directs the work which is performed with the contemporary music ensemble Ergon Ensemble and the ERT Chorus. Nikos Vassiliou conducts the opera.

- **Giorgos Koumendakis, *The day will come ...* (1986)**

**June 18, 20, 2017**

Starts at: **19:00 and 23:00**

**As part of the Stavros Niarchos Foundation events. Admission is free**

Conductor: **Zoe Tsokanou**

Director: **Ektoras Lygizos**

Installation – costumes: **Petros Touloudis**

With: **Dionyssis Sourbis** (blind singer), **Myrsini Margariti** (Helen of Troy)

## With Ergon Ensemble

Giorgos Koumendakis' work *The Day Will Come ...* borrows verses from Homer's two epic poems, the *Iliad* and the *Odyssey* and follows the form of the original Renaissance opera. Written in 1986 following a commission from the Municipality of Heraklion Crete, the opera was then performed in Heraklion, Oslo and Berlin. The subtitle of the score reads 'imitation of an action in seven episodes'. A succession of images, linked in musical terms but with only a loose dramatic connection, present moments from the life of one individual. The story transports us back to the last days of Troy, portraying the enigmatic figure of Helen in a male world of war, death and impending destruction. The key episode comes from rhapsody 4 from the *Iliad*: Menelaus and Helen recount the scene to Telemachus to extol his father's genius: When the Trojan Horse was brought into Troy only Helen realized the Achaeans' artifice. Perhaps guided by some spirit, she began to hover round the wooden horse and call out to the Achaeans concealed inside by impersonating the voices of their wives. Almost tricked into giving themselves away, they were saved by Odysseus' calm (extract from Victor Arditis' foreword to the published version of the work). Zoe Tsokanou conducts Ergon Ensemble in this new staging of the work. The work is directed by Ektoras Lygizos, renowned for his idiosyncratic creations for theater and cinema. Petros Touloudis is in charge of the installation at the Alternative Stage's premises.

- **Jani Christou, *Anaparastaseis* (1967-1968)**

*The Strychnine Lady, Anaparastasis I: The baritone, Anaparastasis III: The pianist*

**June 29, 30, 2017** / Starts at: **20:30**

Conductor: **Vladimiros Symeonidis**

Director: **Alexandros Efklidis**

With: **Aris Servetallis, Greta Papa, Akylas Karazisis**

With **dissonArt ensemble** & the **Athens Symphony Youth Orchestra**

This performance, which inaugurated the GNO's Alternative Stage amid great critical acclaim in June 2016, returns as part of the *Music Theater Days* festival. The program features three emblematic works from Greek music theater: *The Strychnine Lady, Anaparastasis I: The baritone*, and *Anaparastasis III: The pianist*. They are presented together as a triple bill to showcase the power of suggestion they exert on the audience, as well as Christou's expressive range. The works feature the contemporary music ensemble dissonArt and the Athens Symphony Youth Orchestra, conducted by Vladimiros Symeonidis. Alexandros Efklidis is the director. The roles of pianist and baritone are performed by outstanding actors Aris Servetallis and Akylas Karazisis, while the Strychnine Lady is performed by Thessaloniki State Symphony Orchestra violinist Greta Papa.

- **Anestis Logothetis, *Music theater works***

**July 4, 5 2017** / Starts at: **20:30**

Director: **Vasilis Noulas**

Sets-costumes: **Kostas Tzimoulis**

With **dissonArt ensemble**

A selection of music theater works by pioneer Anestis Logothetis, a composer of the Greek Diaspora. In his work, Logothetis experiments with various aspects of the music theater language. Especially during the productive 1970s, Logothetis used his own language to explore the expressive limits of music theater. The works by Logothetis selected here are performed by contemporary music ensemble dissonArt, under the direction of Vasilis Noulas who is renowned for his own experimental performances.

- **Jani Christou, *Prometheus Bound* (1963)**

**July 9, 11 2017** / Starts at: **20:30**

Conductor: **Anastasios Symeonidis**

Supervisor director: **Eleni Boza**

Music instructors: **Melida Peonidou, Haralambos Gogios**

**With the participation of students of the National Theater School of Drama and of members of the ERT Symphony Orchestra**

The stage music written by Jani Christou for the Greek National Theater production of this work directed by Alexis Minotis was in effect the first time he really dipped his toes into the world of music theater, and features many of his special compositional practices, as well as new media such as cassette tapes. Although subsequently overshadowed by his later partnership with Karolos Koun in the famed production of *The Persians*, *Prometheus Unbound* is a complete work that tends toward opera. The performance features students of the National Theater School of Drama and of members of the ERT Symphony Orchestra, conducted by Anastasios Symeonidis.

Pilot season ticket prices **€12, €15** / Students, reduced: **€8**

**> *The second Music Theater Days festival will take place in the summer of 2018 focusing on 'the limits of the voice'. Precise dates and a detailed program will be announced shortly.***

## **RETROMANIA 2017**

**July 15, 16, 2017**

**GNO Alternative Stage / GNO Main Stage – 'Stavros Niarchos' Hall – SNFCC**

**Concerts, performances, events, interactive installations, dance from morning to late at night**

Retro's main power surely lies in the fact that it is a nostalgic look back at a period of time we all know through the stories, sounds, images and sensations we have been exposed to from works of art and popular culture that the picture of an ideal past. And all things retro are certainly making a dynamic comeback these days, redefining our relationship with everything we had learned to consider *de mode*.

Acknowledging the popularity as well as the artistic value of all things "retro", the GNO's Alternative Stage, inaugurates an annual retro festival called *Retromania*. During the two-day event there will be tens of events dedicated to every possible aspect of "retro": from evening dances to operetta, light music festivals, summer kiosks right on the shore's edge at Faliro, military bands and the kitsch from the dictatorship as well as cult cinema.

No aspect of retro is looked down on at *Retromania*, which will take place at all GNO venues at the Stavros Niarchos Foundation Cultural Center, filling every single corner with a sense of nostalgia, and all with a bold dose of humor.

Pilot season ticket prices: General admission: **€10** / Students, reduced: **€7**

***> The second Retromania festival will take place in the summer of 2018. Precise dates and a detailed program will be announced shortly.***

#### **RE-FUSE – a music theater research platform**

#### **Co-production with Gaudeamus Muziekweek**

Platform results to be presented in **November 2017**

#### **GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

This project sees an open, online music theater research platform being created to explore how music theater will develop in the future.

The space where music and the performing arts meet to create hybrid types of performances, coupled with other forms of art, is explored using the power of modern technology, such as the internet, live electronics, social media networks, which will be incorporated into and affect the planning of research and creative processes.

During its first cycle the Platform will operate under the name RE-FUSE and will involve a team of 11 artists from different artistic backgrounds and disciplines (music, theater, dance, set design, programming and archeology) from Greece, the Netherlands, Germany and Switzerland.

The Platform's artistic coordinator is Thanassis Deligiannis and the participating artists are: Tzeni Argyriou, choreographer-performer, Argyro Hioti, director-performer, George Dumitriu, composer-live electronics-performer, Pepe Garcia, percussionist-performer, Richard Haynes, composer-clarinetist-performer, Kieran Klaassen, network designer/programmer-composer-live electronics, Els Mondelaers, singer-performer, Roelof Pothuis, set designer-performer, Efthymios Theou, archeologist-performer, Bas Wiegers, conductor-performer, Thanassis Deligiannis, composer-performer.

The Platform's research program will run from March 2016 to June 2017 in both the Netherlands and Greece.

The Platform's objective is not to stage a performance but is focused more on the actual research process itself, which is so important for developing new forms of expression.

The group will, however, meet the public when the research Platform ends in November 2017 and hold open rehearsals.

## **2017 INTERNATIONAL PIANO FESTIVAL**

**GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

**GNO Main Stage – ‘Stavros Niarchos’ Hall – Stavros Niarchos Foundation Cultural Center**

**November 18 - December 3, 2017**

Pianists: **Natalia Michailidou, Alexia Mouza, Nikos Kyriosoglou, Panos Karan, Piandaemonium**

Masterclass: **Domna Evnouchidou**

Although undoubtedly the most popular musical instrument, the piano is also the most unique. The GNO's Alternative Stage in partnership with the Thessaloniki International Piano Festival – which has quickly proven to be a major musical event in Greece's second largest city– has devised a festival for the piano and pianists; a festival exclusively dedicated to the 'king of instruments'.

The GNO Alternative Stage's Piano Festival which will launch in November-December 2017 will include recitals by five acclaimed Greek soloists with a strong international career, a final closing concert, a three-day masterclass and three concerts by young performers chosen through a competition. The aim of the GNO Alternative Stage's Piano Festival and the Thessaloniki Piano Festival is that they will develop in parallel in the future, sharing events, resources and creative inspiration. Haralambos Angelopoulos, founder and artistic director of the Thessaloniki Piano Festival and an acclaimed piano soloist in his own right, has pointed out that, "as for the artists who are being asked to take part, the aim is for the pianists themselves chosen by us to take part in the recitals, the opening and closing concerts and the masterclass, and for the young performers concerts the idea is to select young soloists after an audition process. We want the two festivals to run in parallel, about a week apart, but with fixed dates for all events". At the closing concert, for the first time since 2004 the Athens' public will have the chance to see the famed *Piandaemonium*, a group of 12 pianists from Thessaloniki who wow the audience at their every performance.

> In the spring of 2017 the Alternative Stage will announce a competition to be held in the summer of 2017 to choose young pianists to perform recitals at the 2017 Piano Festival. Given that the Alternative Stage espouses an interactive, participative approach to things in its operations, competitions and auditions like this will be a key feature of how it operates; they are a traditional, yet exceptionally successful, way for young artists to demonstrate their skills and find a creative route into cultural organizations.

## **MEETING OF REGIONAL MUSIC THEATER COMPANIES**

**GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

**Meeting of companies and workshops**

**July 22, 23 2017 / Starts at: 20.30**

The Greek art scene does tend to be dominated by Athens, with things starting from the capital and then moving out to the regions. However, hundreds of organizations and groups

in the regions do produce interesting artistic outputs every year, battling as they do against the lack of interest which is a corollary of a shortage of funding, and the lack of adequate marketing of their works. In its drive to cultivate direct contacts with regional groups active in the field of music theater, the GNO's Alternative Stage is launching two days of joint events with regional groups aimed at: 1. Fostering contact between the Alternative Stage and regional groups, 2. Encouraging contact between regional groups themselves, and 3. hosting workshops at the GNO's Alternative Stage at the Stavros Niarchos Foundation Cultural Center featuring selected groups to develop their members' skills. Particular emphasis is placed on mixed professional-amateur companies. 4 regional companies have been chosen for 2017. They will work on music theater projects, each of a different type. They are the:

1. Regional Theater of Kozani, in collaboration with the Music High Schools of Siatista and Ptolemaida.
2. Municipal Conservatoire of Larissa.
3. Department of Music Studies of the Ionian University (Corfu) and
4. "Counterweight " Group (Rethymnon, Crete).

Admission is free.

**> *The second Meeting of Regional Music theater Companies will take place in July 2018. The program will be announced shortly.***

## **MUSIC AND INSTRUMENT-MAKING**

### **GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center and other GNO facilities**

#### **July 2018**

Music is the most intangible of the arts, but it relies on something tangible; something that often remains in the shadow of creativity: Instrument-making. Instrument-making is perhaps one of the last professional sectors that has remained almost untouched by the passage of time and the advent of technology. Following the same practices used for centuries, instrument-makers are closest –yet unseen– associates of musicians. In Greece, there is a long tradition of instrument-making, especially for traditional musical instruments, and there has been a major boom in recent years.

'Music and instrument-making', as a priority of the Alternative Stage, connects the world of instrument-makers with that of musicians. During a festive two days, an exhibition of selected craftsmen will host an instrument-making workshop for the general public. When this priority launches properly in the summer of 2018, the GNO's Alternative Stage will bring the public into contact with the ever-active music community of Anogeia (Crete) where numerous instrument-makers supply top class instruments for the community's vibrant music scene.

### **GNO CO-PRODUCTIONS WITH MUSIC THEATER COMPANIES**

One of the Alternative Stage's key choices is to counteract the focus on Athens, which has tended to a key feature of cultural organizations in Greece, and to open up to any and all organizations out there. Music theater is one of the least developed sectors of the Greek cultural scene, due in large part to the need for suitable infrastructure to create such works. The Alternative Stage is launching a series of three co-productions with music theater companies that represent different streams in this dynamic, creative field. The co-productions are intended to provide the Alternative Stage's tangible and intangible resources to the partner companies as well as a financial contribution from the GNO which is to be used in these difficult financial times as a basis for presenting an artistically decent production.

#### **"Theseum ensemble"**

##### ***Yōkihi***

Music theater

**GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

**November 16, 17, 18, 22, 23, 24, 25, 29, 30, 2017**

**December 6, 7, 8, 9, 10, 13, 14, 15, 16, 2017**

Starts at: **20:30**

Director-dramaturgy: **Michail Marmarinos**

Music: **Filippos Tsalahouris**

Sets-costumes: **Eva Manidaki**

With **Reni Pittaki**

**With the participation of an five-member musical ensemble**

After his triumphant work *Nekyia*, presented at the ancient theater of Epidaurus with actors from Japanese Noh theater, Michail Marmarinos returns to the genre, though in a slightly different way this time. He has opted to stage a Noh theater work with Greek actors in a performance that retains the structure, stage conventions and complete look and feel of a Noh performance, but is not designed to imitate the genre. The set is minimal as Noh theater tradition and principles demand, but particular emphasis is placed on ornate costumes. Composer Filippos Tsalahouris, who wrote original music for the performance in light of the director's specific vision for the work, has opted to place the main musical load on a string quartet, whose sound is emblematic of the way in which Western musical thought is expressed. As tradition demands, the chorus consists of 8 individuals and they will provide a vocal supplement to the work where the texts demands, primarily singing for solo voice with aspects of counterpoint and resonance not being ruled out. *Yōkihi* (楊貴妃) is a work attributed to the great writer Zeami Motokiyo (1363-1443), who was also an actor, director and great theater scholar and historian.

The story goes that the lovely princess Yōkihi lost her life in the fields of Bagai. China's emperor Genso, devastated by the loss of her beauty, tasks a sorcerer with finding the place where her spirit rests. With the aid of a villager he reaches Horai Palace (i.e. paradise) and the Residence of Great Purity. The sorcerer's meeting with Yōkihi is spectacular. The sheer poetry is moving, stirring the emotions; truth and imagination bring time to a standstill. However, the sorcerer must leave. Yōkihi collapses in tears in the Tower of Eternal Life.

**"Rafi" music theater company**

**Gilbert and Sullivan, *The Mikado***

**Comic Opera**

**GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

**December 21, 22, 23, 24, 27, 28, 29, 30, 2017 / Starts at: 20:30**

Adaptation: **Giorgos Tsaknias**

Orchestration - Conductor: **Michalis Papapetrou**

Director-lighting: **Aris Biniaris**

Adaptation of lyrics: **Katerina Schina**

Sets-costumes: **Alexia Theodoraki**

Movement: **Katerina Spyropoulou**

In a co-production with the "Rafi" music theater company, one of the most active companies of its kind in recent years, the Alternative Stage presents one of the most popular music theater works of all time in a Greek premiere; the exotic comic opera *The Mikado* (1885). Its creators, William Schwenck Gilbert and Arthur Sullivan, leading lights in the field of English comic opera and forerunners of the Marx Brothers and Monty Python, were inspired by the atmospheric Far East, and composed this acerbic satire on the socio-political mores of the 19th century. Violence, corruption, populism, hypocrisy and Puritanism are all in the firing line of this ingenious artistic duo, who satirize their times with humor and lightheartedness. Aris Biniaris, who over recent years has made a real name for himself as a director and performer in the field of music theater, directs the work. Commissioned by the GNO and the Rafi Company for the purposes of the co-production, two leading translators, Giorgos Tsaknias (who will deal with the prose) and Katerina Schina (who will adapt the lyrics to Greek) will adapt the libretto.

The librettist William Schwenck Gilbert is said to have been inspired to write the work by a Japanese sword he saw hanging in a public library. At that time theater companies from Japan were touring London, helping spread the sophisticated orientalism which the British public were going mad for. Setting the action in a remote geographical location made it easier for the experienced writer to talk fearlessly about issues afflicting English society at that time: unending political scandals, abuses of power and the democratic deficit. The specific choice also allowed him to use humor and irony to satirize the prevailing Puritanism of the Victorian period, paving the way for writers such as Oscar Wilde and Bernard Shaw. In the magical land of Titipu where the Great Emperor (the Mikado) had banned flirting, philandering tailors become executioners so that they don't have to behead themselves, parliamentary deputies declare themselves "masters of everything" and flirting, although banned, flourishes in the most unimaginable forms. The composer Arthur Sullivan considered *The Mikado* to be his masterpiece, where he skillfully blended 'light' British operetta and 'serious' English opera, where "humor, satire, characters and high quality music exist in marvelous balance". It is worth noting that *The Mikado* also inspired George and Ira Gershwin musicals on Broadway and Hollywood. George Gershwin considered the Gilbert and Sullivan duo to be his role models. The work was a roaring success from the very first performance in 1885 (around 150 companies all over the world had included *The Mikado* in their repertoire by the end of the year) and remains one of the most popular work of music theater of all times.

### **Oper(O) Company**

#### ***Orpheus***

Music theater

Premiere

**GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

**January 26, 27, 28 & February 2, 3, 4, 10, 11, 2018**

Starts at: **20:30**

Concept-Idea: **Oper(O)**

Music: **Michalis Paraskakis**

Director: **Irini Georgalaki – Erifyli Giannakopoulou**

Dramaturgy: **Angelos Skasilas**

Sets: **Katerina Harou**

Costumes: **Alexia Chrysohoidou**

Movement: **Pauline Huguet**

The performance focuses more on Orpheus than on the episode in his myth that relates to love and Eurydice. It is an existentialist reading/interpretation of the myth, in which Orpheus equates with man, and it views Orpheus as a global, universal, stereotypical mortal.

Man as a fragile, easily broken being, with full knowledge of his own status as such and of his own mortality, is also able to achieve spiritual, physical and emotional transcendence. He is both small and massive at the same time. In the figure of Orpheus, we see a mortal achieving transcendence (the descent to Hades) with the aim of overturning his human nature, and defeating death and the end. He pursues that goal armed with art, driven on by love. But is love as a memory (since Eurydice has died) and it is art as a need for expression and communication. The reason why he does not succeed in the end, and confirms Eurydice's death by looking at her and thereby killing her again, is himself; his own nature, the fact that he is mortal with 'mortal' needs. That unavoidable mortality that makes us all small because of how we end is the very same strength that can make us massive, transcendent and can –in the final analysis– set us free.

The performance does not tell the tale from start to end but is divided into four scenes/vignettes (*Mourning*, *The Descent into Hades*, *The look* (Eurydice's Second Death) and *Orpheus' Death*) that explore death and our own end.



## **SOCIETY**

### **Cross-Cultural Choir**

**December 2016 – June 2018**

#### **GNO Alternative Stage Social Program for adults**

**Description:** The GNO's Alternative Stage launches its Cross-Cultural Choir, aimed at permanent and temporary residents of Attica, be they refugees, migrants or Greeks.

The choir's intercultural nature allows for an exchange of musical repertoires between members, allowing space for diversity, co-existence and co-creation between members. Combining traditional song from the countries that members come from with pieces from the classical choral repertoire, the choir aims to be a venue for creativity, expression and social networking among its members.

This action is being implemented with the support of the UNHCR.

**Facilitated by:** Avgerini Gatsi, with the support of the GNO's Educational and Social Activities Team.

### **DANCE WORKSHOP AT THE ELEONAS PRISON, THIVA**

**January – June 2017**

#### **Creativity workshops in prisons**

**Description:** The dance workshop will take place over 20 sessions at the Eleonas Women's Prison at Thiva. Participants will create their own original choreographies which they will then perform. Cultivating creativity, the creative process of prisoners devising and presenting original choreography, and using dance as a means of communication to externalize emotions and thoughts are the workshop's key tools.

The results of the workshop will be presented as a performance at the Eleonas Women's Prison at Thiva.

**Facilitated by:** Katerina Spyropoulou, Hara Kotsali

**> *During the 2017-2018 season the workshop will be hosted at a prison in Attica.***

### **MUSIC WORKSHOP AT KORYDALLOS PRISON**

**January – March 2017**

#### **Creativity workshops in prisons**

**Description:** The music workshop, featuring a series of 9 sessions, is being hosted in the men's wing of Korydallos Prison.

Prisoners will come into contact with the creative process of composition and performance, as prison staff also become familiar with the key principles of music therapy, thereby allowing music to become a means of communication and expression.

The workshop's results will be presented as a performance at the men's wing of Korydallos Prison.

**Facilitated by:** Maria-Christina Harper, Thalia-Marie Papadopoulou, Evi Nakou and Eva Karterou

### **SOUND AND MUSIC THERAPY WORKSHOPS – Hospice for the Disabled**

**Music therapy workshop: November 2016 – April 2017**

**Sound therapy workshop: February – May 2017**

#### **Social research programs**

**Description:** An audio-tactile musical appreciation research program which includes two different approaches to treatment depending on the clinical condition of patients participating

in the program. *Weekly* sessions have been designed to support individuals with kinesthetic disorders and disabilities at the Hospice for the Disabled in the Kypseli area of Athens. The program's aim is to support and improve the psychosomatic condition of patients suffering from chronic illnesses, taking into account the kinesiological, psychological and intellectual condition of the patients, and the support environment in which they find themselves. Given that sounds and musical vibrations activate the aural and somatosensory systems, facilitators will work to improve patients' appreciation of music.

**Facilitated by:** Martha Papadogianni-Kouranti, Elsa Kundig

**> During the 2017-2018 season, the workshops will be held in a different format at a hospital in Attica**

## **GNO SOCIAL ACTIVITIES AT HEALTHCARE FACILITIES**

**Up to May 2017**

### **Concerts and performances at accommodation and healthcare facilities**

**Description:** A series of concerts and performances by small, flexible musical ensembles featuring members of the GNO's Orchestra, Chorus, Soloists, Children's Choir, Dance School and Corps de Ballet.

The activities are aimed at children and adult patients, their relatives and the staff of healthcare facilities. Through short concerts and performances the GNO is contributing to an improved environment, offering opportunities for relaxation and rest, by using the arts to uplift the spirit.

With the GNO's Soloists, Choir, Orchestra, Children's Choir, Corps de Ballet and Dance School.

## **MUSICAL COORDINATES**

**March 2017 – June 2017**

### **Music and storytelling workshops for the over 65s**

**Description:** A series of music and storytelling workshops, that bring together personal and shared stories aimed at the over 65s in the municipalities next to the Stavros Niarchos Foundation Cultural Center (Kallithea, Moschato, Paleo Faliro, Nea Smyrni). Participants create their own original stories inspired by operatic song, song cycles, the repertoire of operetta, by focusing on elderly characters and heroes in those works. The team of facilitators utilizes lyrics from songs, librettos and arias, etc. as tools for telling stories and tales.

The overriding objective is to motivate these adults to move one step further; to remember their role and become leading players in their own original storytelling and musical performance.

**Facilitated by:** Myrsini Vasilopoulou, Fanny Gevetzi, Vasilis Pelantakis, Filippa Skourti, Eleni Tsambouri

## **SUNDAY MORNINGS**

### **GNO facilities at the Stavros Niarchos Foundation Cultural Center**

**From October 2017**

The Stavros Niarchos Park has already become a focal point for residents of the Attica Basin, who have flocked to its facilities from the moment it opened. The GNO's Alternative Stage, which is aimed at the entire family, will run special programs for the most important bit of family time during the week: Sunday mornings. Combining existing activities in its artistic program aimed at children with a series of special actions (workshops, lectures, tours, walks, musical ensembles, games, support schemes, etc.) aimed at both children and their parents, the Alternative Stage hopes to create an original, entertaining experience that's beneficial for the entire family.

## **OVER 65S**

**GNO facilities at the Stavros Niarchos Foundation Cultural Center  
From October 2017**

The GNO's Alternative Stage is aimed at all age groups equally. In its dealings with the over 65s in particular, it will develop a series of specifically-targeted artistic and participative events in the 2017-2018 artistic period. Through tribute concerts, talks, lectures, tours, discussions, musical ensembles, workshops and so on, it aims to create a fan base of over 65s who will build a real, two-way relationship with the Alternative Stage over time.

**EDUCATION**

There is an educational dimension to all GNO Alternative Stage activities, especially those aimed at children and young people. So in addition to performances the Alternative Stage will also be hosting **educational programs that tie experience of the performance to a deeper insight into specific aspects of what it means to be an artist.** In addition to those support actions, the Alternative Stage will also be running a series of specialized educational programs which are detailed below.

**OPERATIC SHADOW THEATER: THE RETURN OF KARAGIOZIS TO HIS HOMELAND**

- **March 17, 2017 – Municipality of Salamina Events Hall**

- **May 3, 2017, European Parliament, Brussels**

**GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

April 29 & May **6, 12, 13, 18, 20, 2018 / Starts at 11:00**

Shadow-puppet master: **Alexandros Melissinos**

Singer: **Elena Krasaki** (soprano)

Musicians: **Theodoros Kitsos** (theorbo – bouzouki), **Iasonas Ioannou** (baroque cello – folk guitar), **Dimitris Tingas** (violone – baglamas)

This is the first ever presentation of a operatic shadow theater, and it is quite an unexpected meeting, between Greece's very own Karagiozis and Harlequin from Commedia dell'arte.

The performance is based on Claudio Monteverdi's opera *Il ritorno d'Ulisse in patria* (*The Return of Ulysses to his Homeland*) and seeks to showcase the commonalities between Greek shadow theater and Italian puppet theater. The marionettes and figures are supported by a group of performers who are leading lights in the world of baroque music, who also have a deep knowledge of traditional Greek music.

> Performances of the operatic shadow theater are aimed at schools and will be accompanied by tours of the GNO's premises and the SNFCC Park. Wandering around the SNFCC Park like Karagiozis/Ulysses, the pupils will stop off to observe selected 'destinations' within the Park where they will gather information and data that will help them reach their final destination, the GNO's premises.

## **MUSIC THEATER LAB**

### **Technology and music theater workshops**

1st cycle: **June – October 2017** 2nd cycle: **February – July 2018**

#### **GNO Alternative Stage – Stavros Niarchos Foundation Cultural Center**

**Description:** A research lab exploring the relationship between music theater and sound/image technology. The workshops will explore the acoustic and spatial potential of the GNO's Alternative Stage using digital arts, interactive media and programming.

The program is aimed at people specialized in/interested in sound and image media (music, electroacoustic music, spatial acoustics, electronica), architecture, the visual arts, cinema and music theater. Participants will work intensively at the Alternative Stage's premises focusing on practical research to co-create a site-specific interactive audiovisual installation. The workshop ends with a presentation of the audiovisual installation to the general public in the fall of 2017. The call for expressions of interest for 30 participating artists in the 1<sup>st</sup> cycle of the Music theater Lab will be made on February 28, 2017.

**Facilitated by:** Stavros Gasparatos, Tasos Kanellos, Anna Laskari

## **DRUM WORKS AT THE GNO**

### **Workshops from Drum Works, from London's Barbican Center**

**In partnership with the charities OKANA and Life Paths**

**May 2017**

#### **GNO Rehearsals Building (Kallithea), GNO Alternative Stage, SNFCC Park**

**Description:** Drum Works launch their partnership with the GNO, presenting their work to the Greek public for the very first time. As part of the workshop, participants and facilitators will create a percussion orchestra and compose their own music using percussion instruments, which will then be presented to the public. The workshop's aim is for young participants to take the creative initiative and develop new skills, which will help them develop the personality and skills in the future. Drum Works began back in 2007 with the support of Guildhall Barbican Creative Learning in partnership with schools in East London.

**Facilitated by:** Drum Works and the GNO's Education and Social Activities Team

## **EXPLORING CLASSICAL PIANO THROUGH THE USE OF MUSIC TECHNOLOGY**

Music technology educational workshops

January – March 2017

Piraeus and Ilion Music High Schools

**Description:** GNO launches its partnership with Attica's two music high schools with a series of electronic music workshops. Students will become familiar with the key principles of music technology, exploring how natural and electronic sound can co-exist and interact.

Using music from *Prepared Piano* by US composer John Cage as an historical point of reference, students will discover the sound potential of a classical piano that has been 'tweaked'. Starting with the piece *Expanded Piano*, which uses technology to stretch the potential of the king of instruments, Stavros Gasparatos invites students to explore the acoustic potential of the classical piano using electroacoustic sound. Students will experiment and expand their compositional and performance skills and create their very own version of *Expanded Piano* by the end of the workshop.

The results of the workshop will be presented on February 22, 2017 at the Ilion Music High School and March 3, 2017 at the Piraeus Music High School.

**Facilitated by:** Stavros Gasparatos, with the support of the GNO's Educational and Social Activities Team.

### **THE OPERA-TREE GARDEN**

Art and Sustainable Development Hands-On Workshops

**Spring-Summer 2017**

**Stavros Niarchos Park - Stavros Niarchos Foundation Cultural Center**

**> First workshop – *Tree, play, root, branch***

Workshop about trees and vegetation in the Park

**Saturday May 6, 2017, 11:00 – 13:00 for children aged 4 to 7**

**Sunday May 7, 2017, 11:00 – 13:00 for children aged 8 to 12**

**> Second workshop – *Children twittering in the garden***

Workshop about birds and fauna in the Park

**Saturday May 13 2017, 11:00 – 13:00 for children aged 4 to 7**

**Sunday May 14, 2017, 11:00 – 13:00 for children aged 8 to 12**

**> Third workshop – *Sound-universes***

Workshop about opera and soundscapes in the Stavros Niarchos Park

**Weekend of April 22, 23, 2017, 11:00 – 13:00 for children aged 8 to 12**

**Weekend of April 29, 30, 2017, 11:00 – 13:00 for adults**

**> Fourth workshop – *Your rubbish – My treasure***

Series of workshops about the environment, recycling and the visual arts

**Weekend of May 20, 21, 2017, 11:00 – 13:00**

**Weekend of April 27, 28, 2017, 11:00 – 13:00 for children aged 5 to 12**

**Facilitated by:** Dora Basdeki, Chryssa Logotheti, Christina Spanou, Margarita Kagio, Christina Karababa, Vasia Valkanioti

### **GETTING TO KNOW OPERA, BALLET AND MUSIC THEATER**

**Educational workshops to introduce the public to opera, ballet and music theater**

**Workshop on the Barber of Seville – Foyer of Olympia Theater**

**Saturday February 2 & March 3, 2017, 11:00-14:00: Workshop for primary school children**

**Sunday February 2 & March 5, 2017, 11:00-14:00: Workshop for high school children**

From October 2017 onwards, workshops, talks and lectures for children, young people and adults will be hosted at the GNO's new facilities at the Stavros Niarchos Foundation Cultural Center, in the sidelines of the productions *Prince Ivan and the Firebird, Z* and *The Fairy Queen*, and events such as *Retromania*, tailored to the age needs of each group, to familiarize the public in each age group with the Alternative Stage's productions.

**Description:** The GNO invites children, young people and whole families to a series of interdisciplinary workshops where they can learn about the world of opera, ballet and music theater. Through these workshops children and young people will learn about GNO performances and become inspired by the stories, characters and music. Besides, that one of the GNO's key aims: To bring opera close to as many children, young people and families as possible.

**Facilitated by:** The GNO's Education and Social Activities Team, and selected external associates.

**To Trito Koudouni – Third Bell, opera**

**Educational Programs for Primary Schools**

**October 2016 – May 2017**

**At 50 primary schools in Attica**

**Description:** Educational program to introduce school pupils to opera and the work of the GNO

A facilitator will visit classrooms with just a small suitcase (a "music-case") which contains all the things needed for an interactive workshop. During one single class, which is all it takes, students will be gradually introduced to music theater and opera in an imaginative, totally fun way. They will learn about the GNO's work and its history, through interactive exercises and the use of audiovisual materials, acquire key facts about music, voices, timbre, and the elements that make up the magical world of opera. The 3<sup>rd</sup> Bell Opera program is co-financed by the Education and Life-Long Learning Operational Program of the Ministry of Education & Religious Affairs as part of Greece's 2007-2013 National Strategic Reference Framework.

**Facilitated by:** The GNO's Education and Social Activities Team