



ORESTEIA

AGAMEMNON - THE LIBATION BEARERS - THE EUMENIDES

LUCAS THANOS AND THE HELLENIC LIBRARY
Present

AESCHYLUS' ORESTEIA

(the trilogy)

Translated and Directed by Lucas Thanos

Friday, Dec 7, 2012 at 8:00pm
Saturday, Dec 8, 2012 at 8:00pm
Sunday, Dec 9, 2012 at 3:00pm

at

"The Hudson Theaters"

6539 Santa Monica Blvd, Los Angeles, CA 90038

(323) 856-4249

www.hudsontheatre.com

General Admission \$30

For tickets and information, please call (562) 869-5582 or (310) 735-7882

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Aeschylus'
ORESTEIA
the trilogy

SYNOPSIS



The Oresteia tells the story of the house of Atreus. The first play, Agamemnon portrays the victorious return of that king from the Trojan War and his murder by his wife, Clytemnestra, and her lover, Aegisthus. At the play's end Clytemnestra and her lover rule Argos.

The second play details the revenge of Agamemnon's daughter Electra and his son, Orestes. The siblings together invoke the aid of the dead Agamemnon in their plans. Orestes then slays Aegisthus and his MOTHER and he flees, guilt-wracked, maddened, and pursued by the female incarnations of his mother's curse, the Furies (Erinyes).

The third play, Eumenides, opens at the shrine of Apollo at Delphi where Orestes has taken sanctuary from the Furies. At the command of the Delphic oracle, Orestes journeys to Athens to stand trial for his matricide. There the goddess Athena organizes a trial with a jury of citizens. The Furies are his accusers, Apollo his advocate. The jury is evenly divided in its vote, and Athena casts the tie-breaking vote for Orestes' acquittal. The Furies then turn their vengeful resentment against the city itself.

The work has extraordinary, sustained dramatic and poetic power. Particularly notable are the fascinating richness of Clytemnestra's deceitful words and the striking choral songs, which raise in metaphorical and often enigmatic terms the major themes of theology, politics, and blood relationships that are elaborated throughout the trilogy.

Lucas Thanos studied Theatre, Music, Dance and Philosophy in Athens, Rome and New York. He researched for many years the dance philosophy of Isadora Duncan, serving as adviser of her family as well as reviver and Artistic director of the "Isadora Duncan Center for the Studies of Dance".

Besides being a composer and explorer of Contemporary Choreography Lucas Thanos is also a persistent scholar of Ancient Greek Tragedy. In the last few years he has devoted himself to the study of Aeschylus, to rhythmic physical movement, to the Ancient tragic word, to the root of the collective experience. At the same time, he seems to be drawn to symbolist hypothesis, to psychoanalytic interpretation, to the anthropological dimension of these Ancient texts.

Having considerable experience in dance and theatre, he relied on his musical and dance praxis in his quest to decipher and analyze in depth the musicality and the internal rhythm of the dramatic poetry of Aeschylus.

By translating all of the Aeschylus' known plays to the contemporary Greek and English language, his focal point is to bring out the rhythm and the musicality of the great dramatist's word.

