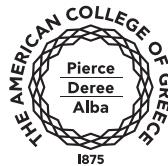




Frances Rich School  
of Fine and  
Performing Arts



The Music Theatre Workshops I & II present

## ***Metamorphoses III: Diana + Actaeon, or the dogs***

A performance based on Ovid's *Metamorphoses*  
and John Dowland's music.



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The Music Theatre Workshop I & II courses at Deree – The American College of Greece, present an original piece of music theatre based on the violent myth of the hunter Actaeon, who gets transformed into a stag and devoured by his own hounds after – accidentally – having gazed upon the naked Diana bathing in the woods. Actaeon's story was one of the most popular narratives in antiquity and was used as a basis for poetic compositions by many, including the lyric poet Stesichorus and the tragedian Aeschylus. But it was Ovid, in his monumental Metamorphoses, that sealed the myth's popularity and influence, especially in the Renaissance and Baroque periods.

From *Lachrymae: A Study of Dowland* by Rosemary J. Manning:

"To the student of John Dowland two outstanding characteristics present themselves after no more than a casual glance through his works. First, in an age of great religious exuberance, the age of Tallis, Tye and Byrd, he wrote no church music whatever, save a few psalm settings. Second, his music is deeply imbued with melancholy, the one consistently sombre tone in a chorus of usually robust and cheerful voices...No claim can be made that its estimate of Dowland's character is the correct one. So little is known of him that we can never do more than draw our own conclusions; but this we surely have a right to do, however controversial they may prove. [...]

It is too easy an explanation of Dowland's melancholy to ascribe the character of his music only to disappointed love. Others have suffered as much and more. Shakespeare, from the little we know of him, was not happy in love; Beethoven's sufferings were as bitter as any man's; yet neither of these relapsed into melancholy. Sorrow is a state which can envelop a man till he is soaked in it, or it can act as a stimulus: the spirit recognizes its adversary, fights it and emerges battered but the stronger for the ordeal. Such men as Beethoven and Shakespeare escaped from the slough of melancholy by hurling themselves into their work with an energy that carried them far beyond their contemporaries. Both were men of their age. The weapons were ready to their hand, for Shakespeare the play, for Beethoven the symphony and quartet. With these weapons they produced greater works than their contemporaries or successors, and defeated their own mental adversaries. But, though they may stand out from their times, they are still the children of their age, and can have felt none of the bitter frustration of the man who knows himself to be born out of his time. Dowland's presumed unhappiness was more than the tragedy of circumstances; it was the tragedy of the out-of-place."

Vocal and musical coaching by Maira Milolidaki  
Musical direction by Effi Minakoulis  
Directed and designed by Themelis Glynatsis

Canis Lupus Familiaris  
monologue:

Actaeon:  
Dog 1:  
Dog 2:

Diana:

Renaissance Lute:

Music by John Dowland:  
*Tell me true love*  
*Come again*  
*Dear if you change*  
*In darkness let me dwell*  
*Flow my tears*  
*Weep you no more sad fountains*

Written by Angelos Evangelides (student)  
for the performance

Vassilios Georgiou  
Georgios Keramidaris  
Stelios Troullakis

Nefeli Asimakis  
Nefeli Karimali  
Natasha Makraki  
Nadja Mattioli  
Ioni Moschovakou  
Claire Saramantis  
Angela Simiriotis  
Melia Tsoutsia  
Eirini Vourou  
Alexandra-Claire Zervas

bass baritone  
baritone  
actor

actress  
soprano  
actress  
actress  
actress  
soprano  
actress  
soprano  
mezzo soprano

Effi Minakoulis

We would like to thank Dean Katerina Thomas for her support,  
and Miss Stella Kaltsou for her assistance in the light design of the performance.