

Stamatia Gerothanasi

Stamatia Gerothanasi is a musicologist and an opera singer.

BA 2005 (integrated Master, Diploma thesis: *Bel canto in the Opera of Bellini and Donizetti*). Department of Music Studies, Aristotle University of Thessaloniki.

PhD 2014 (*The musical dramaturgy of the Greek musical theater. Analytical and interpretative approaches of dramaturgy and of the composition techniques in selected operas of Nikolaos Halikiopoulos Mantzaros, Pavlos Carrer, Spyridon Filiskos Samaras and Marios Varvoglis*). Department of Music Studies, Aristotle University of Thessaloniki.

Diploma in Music/Voice Performance 2011. Folkwang Universität der Künste, Germany.

Master in Music/Voice Performance 2013. Folkwang Universität der Künste, Germany.

Post doctoral researcher (2017-2021). Department of Music Studies, Aristotle University of Thessaloniki.

Adjunct lecturer in the Department of Music Studies, A.U.Th., for the academic years 2016-2017, 2017-2018 and the summer semesters of 2021 and 2022. Assistant Professor in the same department since August 2023. She has been invited to lectures and workshops in Greece and abroad.

Her research activity both at the doctoral and the post doctoral levels focuses on the field of opera and more specifically the field of musical dramaturgy of the opera of 18th, 19th, 20th and 21st century, Greek opera included. Her recent publications also focus on the area of music cognition and, in particular, the application of the cognitive analysis of the libretto together with the cognitive analysis of the musical parameters for the study of the complex, combinatory and interdisciplinary field of musical dramaturgy. Her publications include a monograph entitled *A Multimodal Approach to the Study of Opera in Aribert Reimann's Medea*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2022 (<https://www.cambridgescholars.com/product/978-1-5275-8110-4>), chapters in collective volumes, papers in journals, and in national and international conference proceedings.

Experience in the international academic cooperation "IKYDA" (bilateral programme 2016, cooperation between Universität der Künste Berlin and School of Music Studies, A.U.Th. Title of the project: Dimitri Mitropoulos and his opera *Soeur Béatrice*. An unknown masterpiece) and in the research project *Thymele: A Dynamic Open-Access Multimedia Dictionary for the Performing Arts* (funded by the Hellenic Foundation for Research and Innovation).

Participation in national (interdepartmental musicological conferences) and international conferences (Conference of the IMS Regional Association for the Study of Music of the Balkans, IMS - 21st Quinquennial IMS Congress, FTL 2020, KOSMOS Dialogue, RaAM 11).

Holder of scholarships and prizes for both academic and performance activities (State Scholarships Foundation (I.K.Y.), Folkwang Universität der Künste, Richard-Wagner-Verband Cologne, Research Committee of A.U.Th. for the completion of the PhD studies, DAAD prize for studies in Music/Voice Performance, Conrad-Ekhof prize due to outstanding performance in the State Opera House, Schwerin). Member of the International Musicological Society (IMS), of the Study Group "Opera" of the Hellenic Musicological Society, of RaAM (The Association for Researching and Applying Metaphor) and of Richard Wagner-Association of Cologne.

Her stage experience (from 2011 till today) includes opera, operetta and musical. She has performed in the Deutsche Oper am Rhein, Staatstheater Schwerin, Staatstheater Darmstadt, Theater Magdeburg, Theater Pforzheim, Hagen, Nordhausen, Kaiserslautern, among others, in the roles: Susanna (*Le nozze di Figaro*, W. A. Mozart), Tatjana (*Eugen Onegin*, Pjotr Tschaikowski), Hodel (*Anatevka*-musical, Jerry Bock), Mimì (*La Bohème*, Giacomo Puccini), Sister Rose (*Dead Man Walking*, Jake Heggie), Anne (*The Rake's Progress*, Igor Stravinsky), Violetta Valéry (*La Traviata*, Giuseppe Verdi), Pamina and Erste Dame (*Die Zauberflöte*, W. A. Mozart), Laura (*Der Bettelstudent*, Carl Millöcker), Blanche (*A Streetcar named desire*, André Previn), Fennimore (*Der Silbersee*, Kurt Weill), Saffi (*Der Zigeunerbaron*, Johann Strauß), Leila (*Les pêcheurs de perles*, Georges Bizet), Fata Morgana (*Die Liebe zu drei Orangen*, Sergej S. Prokofjew), Tonia (*Doktor Schiwago*-musical, Lucy Simon and Michael Weller), Freia and Wellgunde (*Das Rheingold*, Richard Wagner), Marie (*Die verkaufte Braut*, Bedřich Smetana), Gräfin Zedlau (*Wiener Blut*, Johann Strauß), Ariadne (*Ariadne auf Naxos*, Richard Strauss), Leonore (*Fidelio*, Ludwig van Beethoven), Donna Anna (*Don Giovanni*, W. A. Mozart), Alice Ford (*Falstaff*, Giuseppe Verdi), Infantin Isabella (*Märchen im Grand-Hotel*, Paul Abraham), Helena (*A Midsummer Night's Dream*, Benjamin Britten), Cio-Cio San

(*Madama Butterfly*, Giacomo Puccini), Gertrud (*Hänsel und Gretel*, Engelbert Humperdinck), Hanna (*Die lustige Witwe*, Franz Lehár), Elettra (*Idomeneo*, W. A. Mozart), Antonia and Giulietta (*Hoffmanns Erzählungen*, Jacques Offenbach), Aida (*Aida*, Giuseppe Verdi), Fiordiligi (*Così fan tutte*, W. A. Mozart), Santuzza (*Cavalleria rusticana*, Pietro Mascagni), Micaëla (*Carmen*, Georges Bizet).

As a soloist she appeared with the Düsseldorf Philharmonic Orchestra, Duisburg Philharmonic Orchestra, Thüringen Philharmonie Gotha-Eisenach, Badische Philharmonie, Thessaloniki City Symphony Orchestra. She gave recitals in Greece (Thessaloniki Concert Hall, University of Macedonia, Teloglion Fine Arts Foundation, Music Library of Greece «Lilian Voudouri», Main Ceremony Hall of Aristotle University of Thessaloniki) and in Germany (Mecklenburgisches Staatstheater Schwerin, MeckProms, Musikfestival *Crescendo*, Universität der Künste Berlin).