

MEDEA AND JASON

From Corneille, Carolet, Romagnesi and Euripide
 Music from Charpentier, Lully, Rameau, Marais, Destouches, Dauvergne...

Musical direction, Louis-Noël Bestion de Camboulas
 Mise en scène and Scenography, Pierre Lebon
 Light creation, Bertrand Killy
 Costumes, Floriane Breau
 Musical advisor, Benoit Dratwicki
 General direction, Juliette Guignard
 Administration, Delphine Naissant
 Production, Eléonore

Distribution :

MEDEA, Lucile Richardot
 JASON, Flannan Obé
 CRÉUSE, Ingrid Perruche
 CRÉON, Matthieu Lécroart
 CLÉONE, NERINE, Eugénie Lefebvre
 ARCAS, Pierre Lebon
 singers-dancers, Xavier-Gabriel Gocel and Gabriel-Ange Brusson
 stage management, Floriane Jan - general management, Bertrand Killy
Ensemble Les Surprises : Anaëlle Blanc-Verdin and Gabriel Ferry, violins - Matthieu Bertaud, flutes
- Xavier Miquel, oboe - Lucile Tessier, bassoon - Juliette Guignard, viola da gamba - Marie-Amélie
Clément, doublebass - Etienne Galletier, theorbo and guitars - Louis-Noël Bestion de Camboulas,
harpsichord

Mandatory mentions :

Coproduction Opéra de Limoges
 Centre de musique baroque de Versailles - Festival Sinfonia en Périgord
 Office artistique de la Nouvelle-Aquitaine - IDDAC
 Ferme de Villefavard - Centre Culturel de l'Entente cordiale - Château d'Hardelot
 Ensemble Les Surprises

NOTE D'INTENTION

Throughout her tragic destiny filled with betrayals, poisons, magic and murders, Médée can also make us laugh !

That is our bet here, and the bet of many opera parodies. Those were very common in the baroque times ; that is actually thanks to them that success of a piece could be measured. Famous operas were turned into parodies, and performed all across the country, especially at the Theatre des Italiens or at the Foire Saint Laurent in Paris.

Several parodies of Médée and Jason were created this way, mocking the tragedy of Corneille, the opera of Marc Antoine Charpentier or of François Joseph Salomon, less popular.

Here, we mock Jason, the anti-hero ; Créon, the megalomaniac king ; or an actress who sees herself a great singer....

This spectacle is an invitation to the meetings between tragedy and comedy, theatre and dance, light comedy and serious arias, demons arias and sailors songs... In this way, the opera parody of the 17th and 18th centuries foreshadows what will later become the operetta or even the musicals.

Beyond the laughter, Médée will question very current subjects. First of all, that of uprooting ; Médée is an unrooted figure, foreigner in every country. Having helped Jason to seize the Golden Fleece, she must flee her own country, Colchis ; then, in Iolcos, she is banished after having participated in the murder of the felon King Pelias. Finally, in Corinth, she is not welcome either because King Creon wishes to marry his daughter Creusa to Jason !

The other important subject of this myth is the crime, and the judgement or non-judgement of these crimes. The story of Medée and Jason is marred by horrific murders, committed by Médée out of love for Jason : Médée's half-brother cut to pieces and scattered in the sea, King Pelias, King Creon driven mad and burnt in his palace, Princess Creusa, and finally the two children of Medée and Jason.

Her crimes are so serious that they cannot be judged. In some versions of the myth, the Gods themselves do not know how to judge Medée's infanticide and eventually send her a burning chariot and accept her on the Champs-Élysées.

So the scenography, inspired by a theater of trestles, takes up the elements of the Argos (the boat that carried the Argonauts). These elements are from a wrecked boat, stained with a powerful red, the blood of the victims of Medée and Jason. Machinery systems inspired by Baroque machinery summon the winds, hell and other monsters...

The musical work necessary for this creation will be a great challenge since the aim is to recreate a musical painting that can support such a story. The score will cross funny and comical vaudevilles (popular melodies), passages of melodrama, as well as dramatic arias and dances by M-A Charpentier (extracts from the opera Médée), J-B Lully (extracts from the operas Atys, Armide), J-P Rameau (extracts from the operas Hippolyte and Aricie, Les Indes Galantes).

« We bring you this reconstituted Médée from its ancient outrag to these planks of salvation, torn from the Argos which will serve to transform this galley into a suitable machine for telling misfortunes ! »

« Come in here ! Jason, son of Eson, king of Iolcos, who was son of Créthée, himself son of Eole, son of Hellen, son of Deucalion, son of Porméthée...

Here is a hero !

A true accomplished hero !

All kneaded with millennials flesh !

He continues his work as a hero, manipulating love as one wields a precision weapon.

Oh, love...

But the habit of playing with the passions exposes one to be attracted or strocke by them. There is no need to warn the audience that the actions of the tragedy are not to be imitated since we hope that they appear clear enough to not be the envy of anyone ! »

Médée has inspired many artists in all fields : literature, painting, theater, opera and at all times. The oldest version is by Euripides in 641 BC !

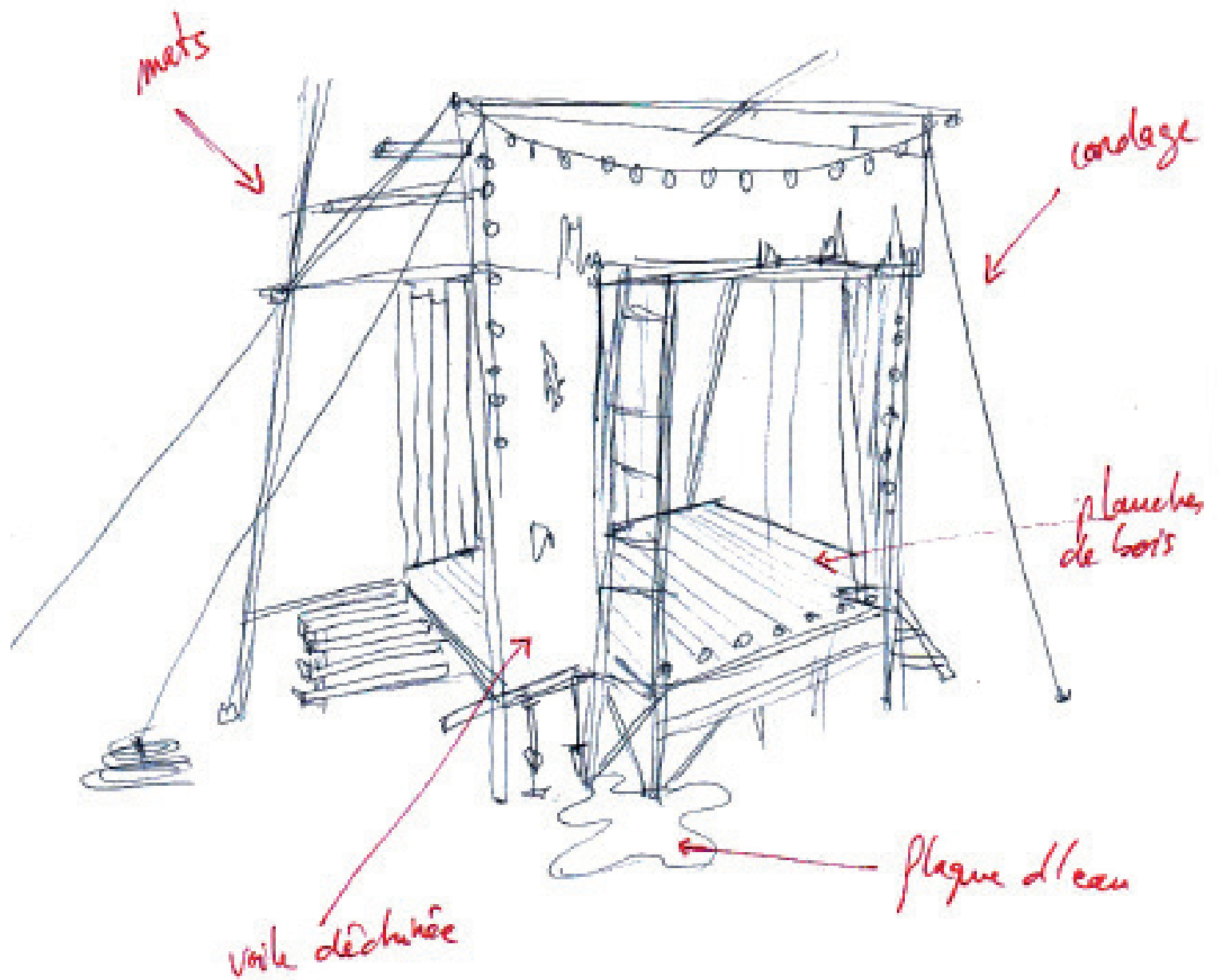
Originally from Colchis (geographically straddling Georgia and the Northeast of Turkey), she meets Jason on his land and helps him recover the Golden Fleece helped by his father. They succeed and flee on the Argos, killing his brother and scattering his body on pieces behind them to delay his father.

They return to Iolcos (present-day Thessaly), but Jason's throne has been stolen. Médée then tries to recover it indirectly: the daughters of Pelias kill their father thinking of rejuvenating him. They are banned again.

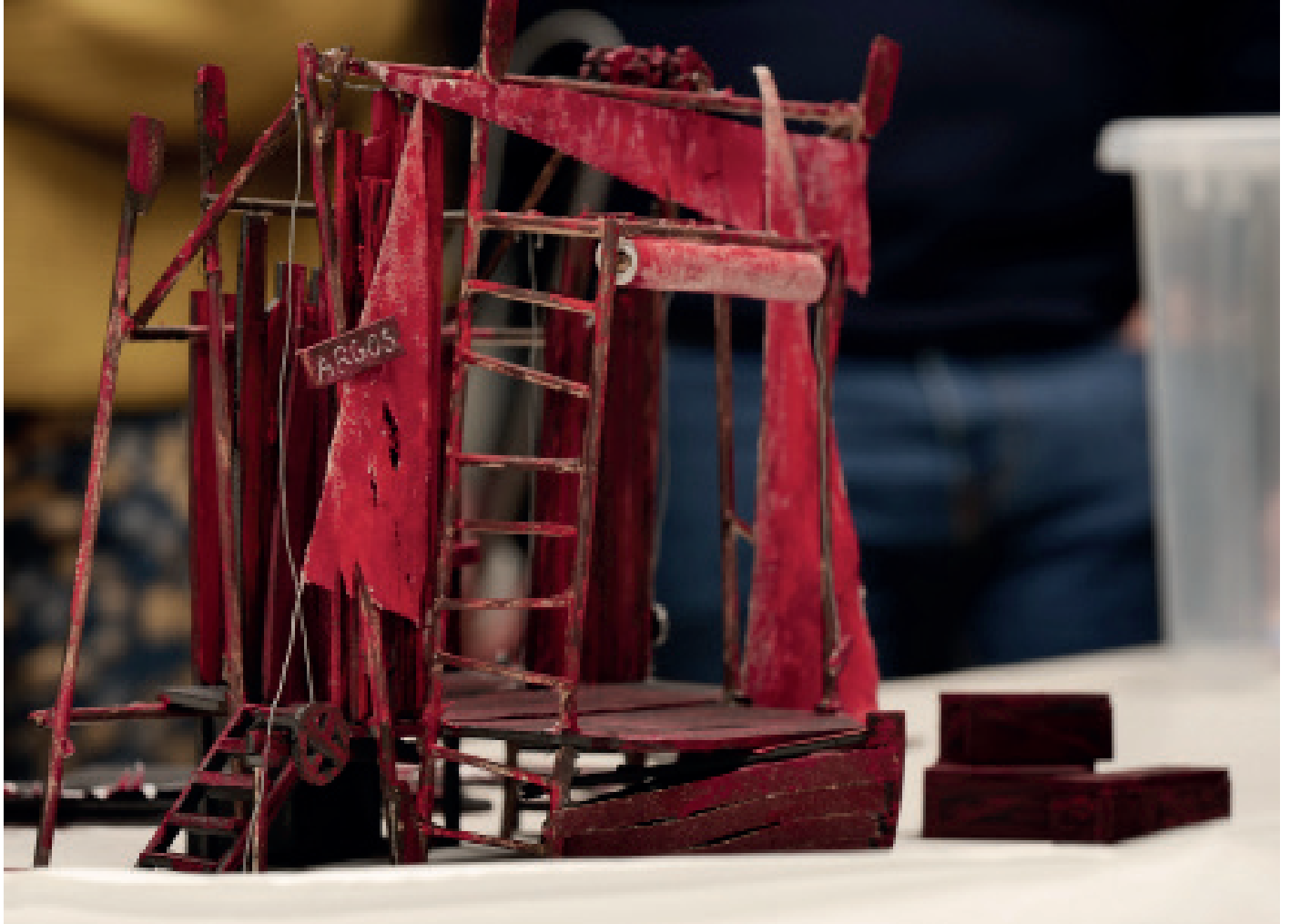
They will then take refuge in Corinth with King Creon. It is in this realm that our plot is set. Under the protection of the King, they have two boys: Mermoros and Phérès. Creon offers Jason to marry Créuse, which will give an heir to the throne of Corinth.

Unleashing the fury of Médée, she decides to kill Créuse by offering her a magic tunic which ignites, burns Creon and sets fire to the royal palace at the same time. She then commits the irreparable : the double infanticide.

petit théâtre de fortune fabriqué
à partir d'un bateau

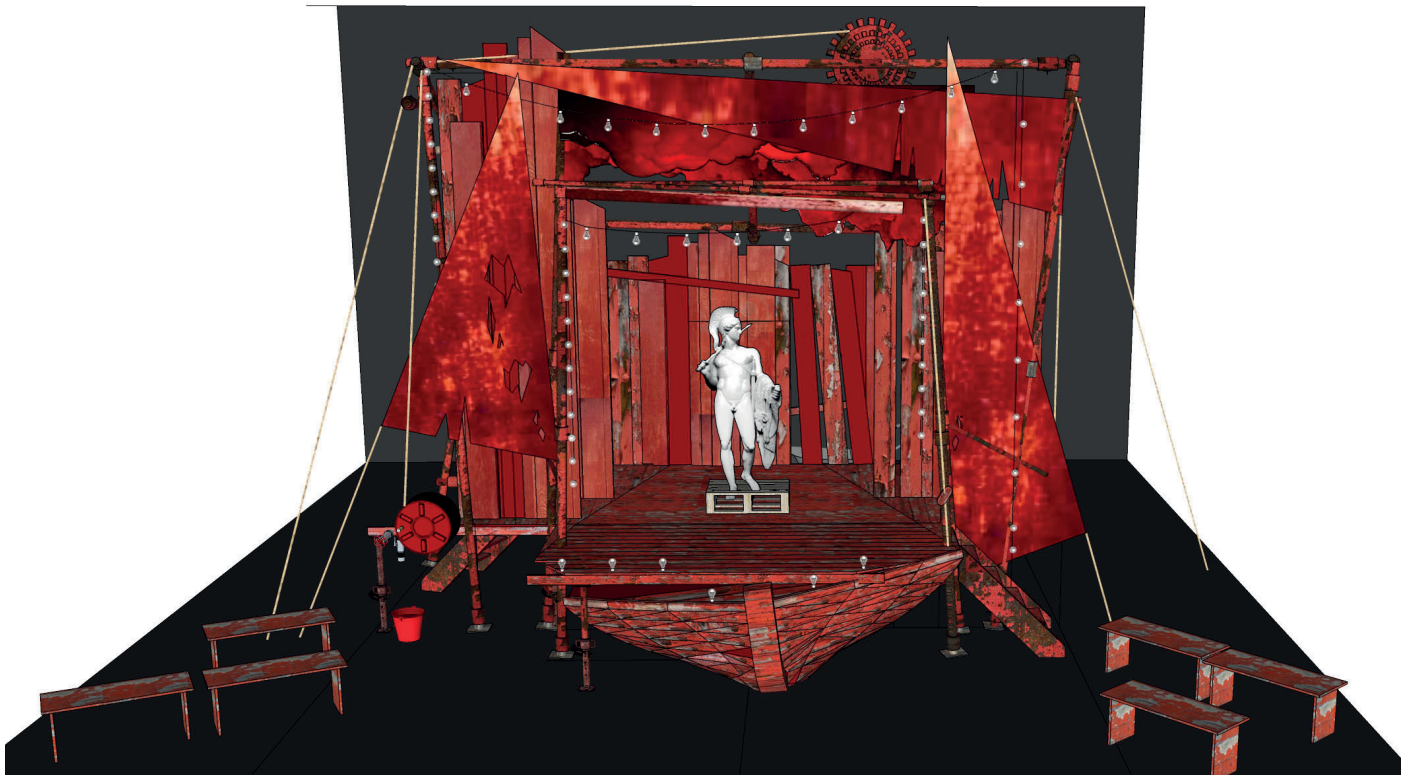


Premier croquis du décor



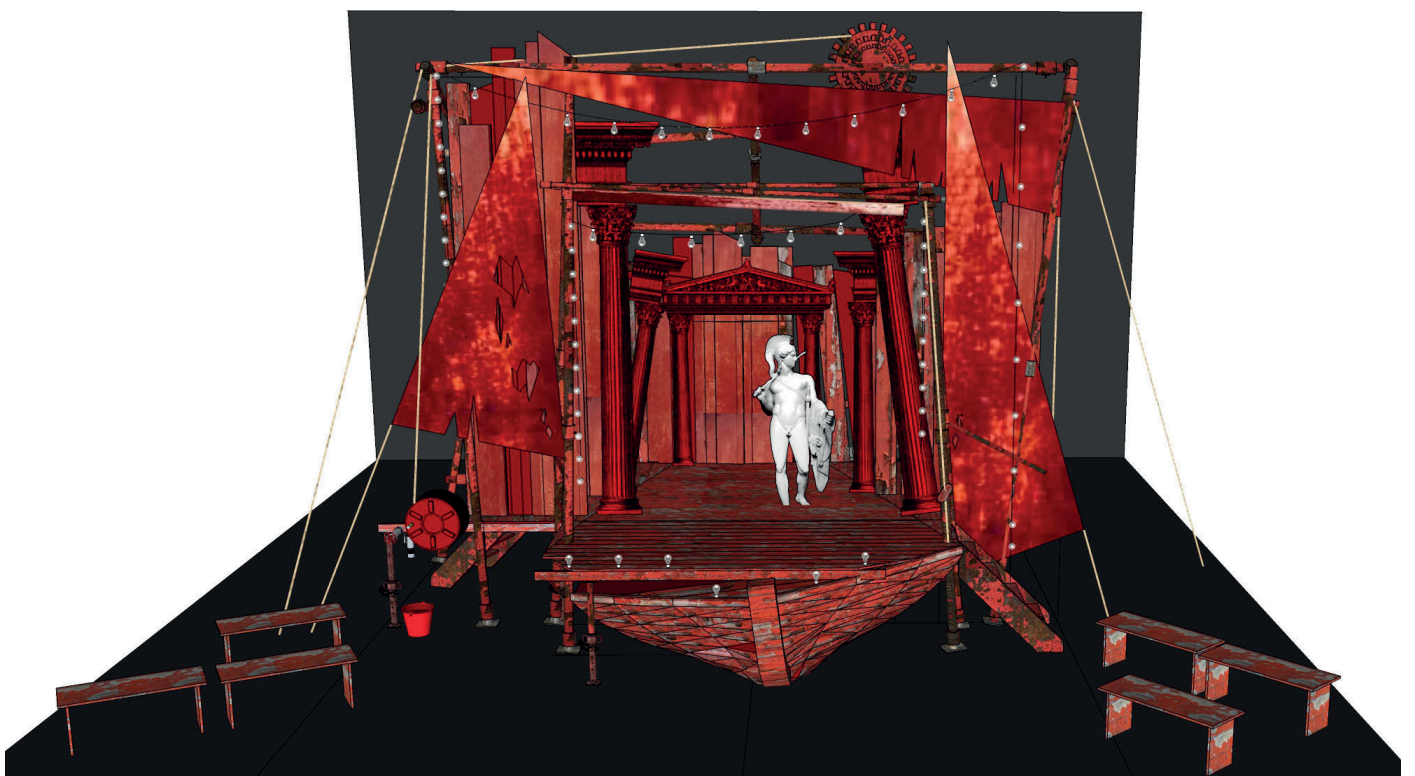
Premières photos de la maquette du décor,
réalisée par Pierre Lebon





PLATEFORME ROULANTE COUR/JARDIN SUR RAIL

4 COLONNES SUR PATIENCE
ARCHE LOINTAIN FIXÉE À VUE SUR LE MUR





CIEL CHARGÉ PAR TRIPLE TAMBOUR
NUAGE AU SOL SUR RAIL

FLAMMES SOIE VENTILATEUR SOUS LA SCÈNE



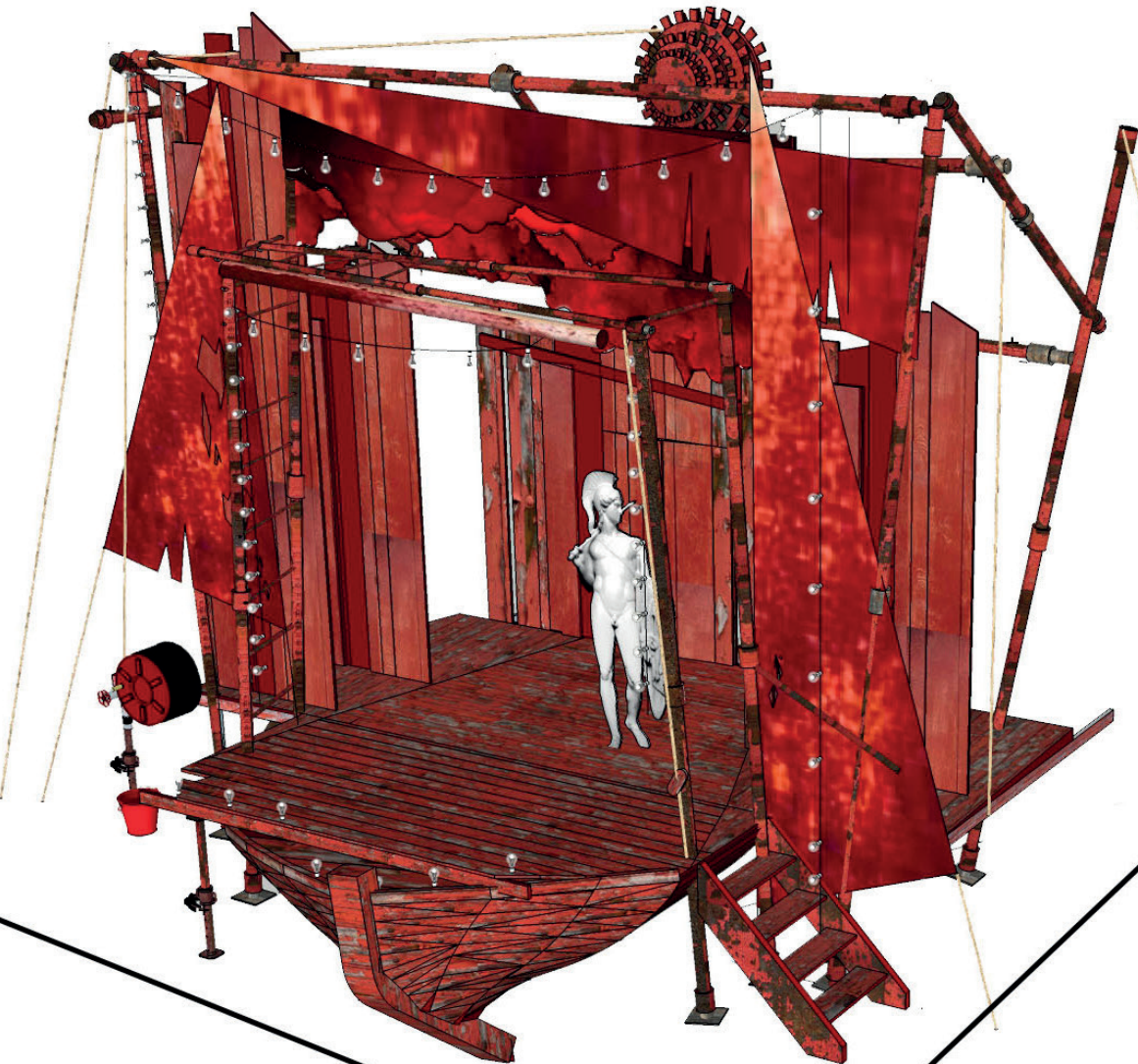


POLICHINELLE

REMARQUES ;
UNE TRAPPE CENTRALE À TIRETTE POUR DISPARITION
UN POINT FIXE PLEIN CENTRE POUR VOL VERTICAL 1 PERSONNE 50-100 cm
DU SOL
TOUS LES CHANGEMENTS DE DÉCOR SONT À VUE ASSUMÉS ET FONT PARTIE
DE LA MISE EN SCÈNE

DIMENSIONS DÉCOR

6M



6M50

4M

JASON

COSTUME WAX

ARMURE GRECQUE

CASQUE GREC+ BALAIS BROSSÉ

ÉPÉE DE BOIS

SANDALES GRECQUES



DANSEUR/MONSTRE TOISON D'OR



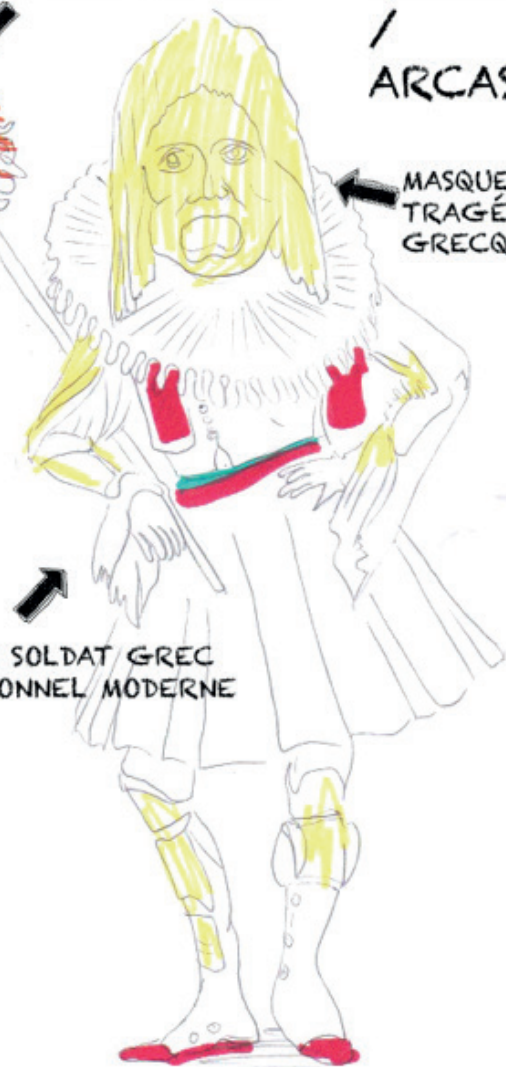
Premières esquisses et inspiration pour les costumes

MASQUE DIONYSOS

NARRATEUR / ARCAS

MASQUE TRAGÉDIE GRECQUE

COSTUME SOLDAT GREC TRADITIONNEL MODERNE



Inspirations pour le costume du roi Créon

Technical conditions

Duration : 1h20 without intermission

Artistic headcount (17 artists)

6 actors-singers

2 dancers

9 instrumentists (2 violins, 1 viola da gamba, 1 doublebass, 1 theorbo-guitar, 1 oboe 1 flute, 1 bassoon, 1 harpsichord)

Technical and production headcount (3 persons)

1 general/light manager - 1 stage manager

1 in charge of production

This headcount doesn't include the provision of a dresser by the theater (it remains possible to call on the team dresser).

Technical specific feature

Instruments :

Instruments are provided by the ensemble (including harpsichord and percussions)

Stage plan :

Scenery on stage, black curtain in the backstage.

Actors are in and around the scenery. Instrumentists are in front of the scenery (front-stage).

Stage area :

Complete width : 10 m opening

Complete depth : 10 m

Scenery size : Width : 6,50 m ; Depth : 4 m ; Height : 6 m

Set-up/Disassembly : Set-up at D-1

Disassembly will take place after the show.



Pierre Lebon, mise-en-scène

Pierre Lebon was eight when he started theater, playing soloist roles at the Opéra de Paris and on international stages. He graduated from the Ecole Nationale Supérieure des Beaux-Arts in Lyon and the Ecole Supérieure des Arts Décoratifs in Strasbourg, where he learned carpentry, tapestry, locksmithing, paint and machinery. He assisted lots of producers and decorators such as Rodolfo Natale, Jean-Guy Lecat, Pierre-André Weitz, Olivier Py in the United States, in Europe and in plenty national stages in France. Alongside, he dance in different troupes.

Since then, people can find him front or back-stage : he played in *Alceste* and draw the scenery in the Opéra de Paris, is currently writting his new play *Les désastres*, sings in opera-comic *Les Chevaliers de la Table Ronde*, *Mam'zelle Nitouche* directing by Pierre-André Weitz and in *l'Amour vainqueur*, wrote and directing by Olivier Py in the 2019th Festival d'Avignon.

In 2020, he directed *Le docteur Miracle*, a co-production between the Opéra de Tours and Saint-Etienne, with the Palazzetto Bru-Zane.

Bertrand Killy, light creation

Three meetings made a mark on Bertrand Killy's career : Pierre Barrat, François Tanguy and Olivier Py. With Pierre Barat, we can name : *Le Grand Mystère de la Passion*, *Die Zauberflöte*, *Le Château de Barbe-Bleue*, *Le Racine / Qu'un corps défiguré*, *La Marche de Radetzky* etc. With François Tanguy : *Ricecar*, *La Bataille de Tagliamento*, *Choral*, *Chant du Bouc* and *Fragments forains*.

He works with Olivier Py since 2000. In theater, we can name : *L'Apocalypse joyeuse*, *Le Soulier de satin*, *Les Vainqueurs*, *Les Illusions Comiques*, *A Cry from Heaven*, *Les Contes de Grimm*, *Epitre pour jeunes acteurs*, *Adagio*, *Orlando ou l'Impatience*, *Le Roi Lear* etc. In Opera, he cooperates with him for *Les Contes d'Hoffmann*, *La Damnation de Faust*, *Tristan und Isolde*, *Tannhäuser*, *Der Freischütz*, *Lulu*, *Manon* in the Grand Théâtre de Genève, *Le Vase de parfum* in Nantes, *Pelléas and Mélisande* in Moscou and Amsterdam, *Romeo ans Juliet* in Amsterdam and Copenhagen, *The Rake's Progress*, *Mathis der Maler*, *Alceste*, *Aida* in Paris (ONP), *Les Huguenots*, *Lohengrin*, *La Gioconda* in Bruxelles, *Hamlet*, *Der fliegende Holländer* in Vienne (Theater an der Wien), *Curlew River* (Festival d'Edimbourg), *Carmen*, *Claude*, *La Juive* in Lyon, *La Forza del Destino* in Cologne, *Il Trovatore* in Munich (Opernfestspiele and Staatsoper), *Dialogues des Carmélites* in the Théâtre des Champs-Élysées, *Ariane and Barbe-Bleue*, *Pénélope* in Strasbourg, *Le Prophète* in Berlin, *Macbeth*, *Lucia di Lammermoor* in Bâle, *La Traviata à Malmö*, *Wocceck* in Athènes, *La Dame de pique* (Nice).

He also created the staging lights for Ivan Alexandre (*Orfeo*) and in joint effort with the Palazzetto Bru Zane, for Pierre-André Weitz (*Les Chevaliers de la Table ronde* in Bordeaux/Nantes/Angers/Rennes/Venise, *Mam'zelle Nitouche* in Toulon and on tour, and finally for Pierre Lebon (*Le Docteur Miracle* in Paris/Saint-Etienne/Tours).



Ensemble Les Surprises – artistic direction, Louis-Noël Bestion de Camboulas

« Les Surprises have ideas, talents, a repertoire to explore. An ensemble that gives, and promises even more. » (Muse Baroque).

The ensemble Les Surprises is a baroque and multifaceted ensemble, founded in 2010 on the initiative of Juliette Guignard, violist, and Louis-Noël Bestion de Camboulas, organist and harpsichordist.

In borrowing its name from the opera ballet *Les Surprises de l'Amour* by Jean-Philippe Rameau, the group has placed its destiny under the lucky star of this composer, with the aim of exploring operatic music in all its shapes and forms !

By taking the ensemble artistic direction, Louis-Noël Bestion de Camboulas wishes to participate to the baroque repertoire rediscovery and its improvement with new interpretations but also to explore the sounds richness offered by a baroque instrumentarium.

The work of the ensemble is anchored in a process of musicological and historical research. Indeed Louis-Noël Bestion de Camboulas endeavour to highlight scores that have never been released since the 18th century, thanks to music libraries such as Bibliothèque Nationale de France (BNF) or Bibliothèque de l'Opéra de Paris. The latest records *Passion* with Véronique Gens and *Rameau chez la Pompadour* are good examples of this will.

In 2014, Les Surprises received the "Révélation musicale" (new discovery) prize awarded by the French critic's circle for the performing arts ("Syndicat professionnel de la critique de théâtre, musique et danse).

Les Surprises recorded six discs for the Ambronay Editions label. All have received warm praises from international and national press. The ensemble also begun a partnership with the Alpha Classics label in 2020 (*Purcell-Tyrannic Love*, *Passion* with Véronique Gens, *Rameau chez la Pompadour*, *Nuit à Venise*), the next record *Te Deum*, dedicated to Charpentier and Desmarests, will be released in 2024. All have received warm praises from international and national press.

Since the beginning of its activities, the ensemble performed on multiple stages and festivals all over Europe and worldwide : Opéra royal de Versailles, Opéra de Massy, Auditorium de Radio France, Opéra de Montpellier, festival d'Ambronay, festival Sinfonia en Périgord, festival de Saintes, Rencontres Musicales de Vézelay, festival Sanssouci (Potsdam – Allemagne), saison des Bozar (Bruxelles – Belgique), Saint John's Smith Square (Londres – UK), Salle Bourgie (Montréal), Beirut Chants Festival (Beirut – Liban), Singapour...

Team : Juliette GUIGNARD – general direction
Delphine NAISSANT – administration
Eléonore MINOT – production

The ensemble Les Surprises is supported by Fondation Société Générale C'est vous l'avenir. The ensemble benefits from the support of the Ministère de la Culture et de la Communication – Direction Régionale des Affaires Culturelles de Nouvelle Aquitaine, the Conseil Régional de Nouvelle Aquitaine, the cities of Bordeaux and Poitiers and the Conseil Départemental de la Gironde. It occasionally receive the support of the Centre National de la Musique, ADAMI, SPEDIDAM, Institut Français, Centre de Musique Baroque de Versailles and Office Artistique de la région Nouvelle Aquitaine. The ensemble is a member of the FEVIS (Fédération des Ensembles Vocaux et Instrumentaux Spécialisés) and PROFEDIM.

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