

# HIPPOLYTE ET ARICIE

Composer: Jean-Philippe Rameau  
third version (1757)  
Libretto: Abbé Pellegrin

Category: Lyric tragedy in five acts  
Language: French  
Running times: 3h (including intermission)  
Premiered: 1733, Opéra de Paris  
New production: 11 November 2020, Opéra-Comique

Stage director: Jeanne Candell  
Set designer: Lisa Navarro  
Costume designer: Pauline Kieffer  
Lighting designer: César Godefroy  
Dramaturgy and directing: Lionel Gonzalez  
Movement collaborator: Yannick Bosc

## Cast

Number of Principals: 9 + 4 members of the choir  
Chorus / parts (Dessus/Hautes-Contres/Tailles/Basses-tailles):  
25 (8/5/5/7)

## Instrumentation

40 instruments  
12 violins / 4 parts / 4 cellos / 1 viola da gamba / 2 double basses / 4 oboes /  
2 horns / 4 flutes / 4 bassoons / 2 harpsichords / 1 percussion

Volume of the production  
Set and props 2 containers

## Other info

Last performed: 2020, livestream, Opéra-Comique

## CONTACT

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## In a few words

Prince Hippolyta loves Aricia, a beautiful captive devoted to the cult of Diana. In the absence of King Theseus, who has disappeared into the Underworld, he calls on his mother-in-law, Queen Phaedra. He has no idea that Phaedra, who secretly loves him, wants to offer him both her hand and the throne. But above all, who would imagine that Theseus would one day return from the kingdom of Pluto?

## Concept

“Rameau's music, so expressive and spectacular, needs a sensitive and mobile space. This is why lighting and stage design take over the choreographic component of the work.

The Middle East and the Balkans, Pasolini's *Medea* and Mnouchkine's *Shakespeare, Greece under Ottoman domination* have been sources of inspiration to invent expressive costumes.”

Jeanne Candel, director

## Press review

“A unique and fabulously interpreted performance.”

*Sceneweb*, 15 November 2020, Christophe Candoni

“A massive and successful set by Lisa Navarro, somewhere between a disused car park, a bombed-out building and a boat carcass.”

*Opera Online*, 14 November 2020, Thibault Vicq

“To the antiquity of the subject and the eighteenth century of the score, Jeanne Candel and her collaborators have preferred a wardrobe gathered between then and now, between East and West, clearly defining each character in a contemporary setting..”

*Les Echos*, 15 November 2020, Philippe Venturini









