

MACBETH

BY GIUSEPPE VERDI

LIBRETTO BY FRANCESCO MARIA PIAVE



A
PARADOXICAL
NIGHT

A STAGING PROJECT
BY OLIVIER FREDJ

MACBETH - A PARADOXICAL NIGHT

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MACBETH by Giuseppe Verdi

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libretto by Francesco Maria Piave
adapted by Andrea Maffei

from The Tragedy of Macbeth by
William Shakespeare (1606)

A Paradoxical Night

A staging project
by Olivier Fredj

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MACBETH - A PARADOXICAL NIGHT

PROJECT NOTE



« We are such stuff as dreams are made of »

W. Shakespeare, The Tempest

There is a mystery surrounding Macbeth, a feeling of doubt, tinged with fear and almost superstitious uncertainty.

The word 'Macbeth' in a theatre is said to bring bad luck, so people prefer to refer to 'The Scottish play'

Staging Macbeth is precisely trying to make this mystery real, to provoke superstition and using words, music and the visual, to bring the audience to feel its 'uncanny strangeness' and feel the fear to pronounce the cursed name. And that fear and that strangeness is inside us.

This is how we want to stage Macbeth. By clashing reality and fantasy in such a way that we ourselves will doubt.

Verdi was to insist that his librettist and the performers « serve the poet better than the Maestro ». To understand the essence of the play, one must approach Verdi's opera as the composer did himself, by giving primacy to Shakespeare's words.

He made it an 'anti-opera', breaking with the cantabile and love dramaturgy and even excluding the primacy of the tenor.

He became involved as he had never been before and focused on each detail, seeking a new musicality and expressiveness for each state described by Shakespeare.

It is in the word and its psychological and poetic interpretation that we base our reading of Macbeth.

Shakespeare barely touched on political issues, but, for the first time in his work, chose to approach psychological complexity, inner conflicts of the two main characters, revealing their true selves through the outrageous theatricality of witchcraft and fantasy.

It is above all through the performances of Hecate and the witches that we are to find the way to best reveal the depth and complexity of Macbeth to an audience of today.

Hecate is the mistress of witchcraft and goddess of the black moon, absolute evil and death.

She is also the goddess of darkness, creating nightmares and nocturnal terrors, symbols of secret desires, as well as specters and ghosts. The witches answer to her and the characters will be presented through her. Like Hecate, the witches seem to invite the audience to consider Macbeth as one long

night, a nightmare they are the instigators of.

'Sleep shall neither night or day hand upon his pent-house lid' as they say at the beginning of the play.

The play is but one long nightmarish night, including impulse, sensuality, fun and anguish.... Paradoxical sleep where the Macbeths' psychological complexity is expressed through fantasy.

The neurological approach to sleep is the second element that has made me choose an unusual and unprecedented mode of theatrical representation.

Whereas most of us believe that sleep is but the 'off' position of being awake, neurology reveals that sleep and awakening are not just one switch that we turn on or off when we are asleep or awake, but two switches: the 'awakening' switch on the one hand and the 'sleep' switch on the other.

Sleeping problems are far from being psychological but are mainly linked to a dysfunction of those two 'cursors'. During natural sleep, one goes off to let the other one go on, sleeping pathologies present the two cursors which are usually contrary as being 'on' or 'off' simultaneously.

MACBETH - A PARADOXICAL NIGHT

PROJECT NOTE



Associating this analysis of sleep and the conception of a play as a nightmarish night implies using double language, a coexistence of forms and transformation of reality.

We will create two visual 'cursors', two worlds – a real world and a world of fantasy- which will alternate or coexist on stage, by affixing them side-by-side.

The mythology of the goddess leads us to consider Macbeth as a play, which has to be a play of confusion and multiplicity, representing violence, not through the mere reading of one of its aspects, but by juxtaposing them all.

This means juxtaposing a world of violence and murder, with a world of sleep, dreams and impulse. Inventing a second world alongside the real world; a world of paradoxical sleep that will enable us to show the tragedy of Macbeth as a pathology, thus playing on both worlds, alternating or coexisting.

To apply the principle of collage to the stage by affixing fantasy to the reality of the situations.

It is often said that Macbeth is a play about absolute night, about evil. It is however a play on **doubt, this monstrous darkness in the heart of man**. The aim here is to remain far away from any relationship between cause and consequence and

create 'a new logic'. This is how we will make it a play on doubt, astonishment and questioning, for the characters as well as the audience.

This merging is the best way for the audience to find itself full of doubt and believe with Macbeth that « nothing is but what is not»

During the XIth Century as well as in Shakespeare's days men believed in witchcraft and ghosts and during Verdi's time, the 'genre' was quite the fashion and liked by opera followers. Yet the audience today has but a superstitious, folkloric or anecdotal idea of this culture. Transposing it into the world of the subconscious, of sleep and its representations offers images that will be just as strange, violent and disturbing and in which we truly believe.

We will therefore give the audience of today an idea of the same psychological, political and fantasy force, as Shakespeare and Verdi did in their day.

The choice of **Jean Lecoindre**, visual artist, is related precisely to the idea of presenting this violence with the coexistence and conjunction of elements that seem disparate and with the deformation of reality. The work on collage adapted to the stage chooses to represent both the real and the psychoanalytic aspect of the play and create a violent confusion. Using video, costumes and transformable

accessorizing, we will affix the deformed, violent or fantasy elements to the reality of the stage, stemming from our free interpretation of Macbeth and Lady Macbeth's subconscious projections, all generated by the witches.

The whole play must be considered to be a single electrifying act, preceded by a prologue and followed by an epilogue – an act made of pure imagination, which will imply our moving away from elements of the characters or the narrative to create thoughts where the different worlds will merge - A world of the night, of sleep. Paradoxical.

Olivier Fredj.

MACBETH - A PARADOXICAL NIGHT SCENOGRAPHY AND COSTUMES



Jean Lecointre

«It is extraordinary to see that images which seem scattered can form a coherent whole, as if, in spite of everything, obsessions always come up to the surface, images that also stem from dreams and nightmares. However, if the images are nightmarish, I have also tried to make them grotesque and amusing!» Jean Lecointre

Jean Lecointre was born in 1964 and graduated at the Ecole Supérieure d'Arts Graphiques. He is also an author, illustrator and director.

He is an untypical artist on the contemporary graphic scene and a real surgeon in collage. He draws his inspiration from dissecting all kinds of old papers – fashion magazines, newspapers and picture stories – to produce strange atmospheres, conjuring up both the world of David Lynch and the destabilizing associations of Luis Bunuel.

In 1995, Jean Lecointre published his first illustrations for Libération, the daily newspaper he still works for today. Then followed many graphic experimentations, namely 'L'Hygiène' and 'L'Epopée Plastique'. He directed forty episodes of the series Turkish Delight for the TV channel Canal +, staging cakes as characters. He is currently working on the TV adaptation of his book,

'Les animaux domestiques' for Canal+.

In 2013, Jean Lecointre received the Pépite du Meilleur Album at the Salon du Livre (Book Fair) and the prize for the young in Montreuil for 'L'Odyssée d'Outis', a priceless reprisal of Greek Mythology.

Jean Lecointre will work with a young scenographer and costume designer who will carry out the technical aspect of his plastic world.



« Nothing is, but what is not »
Macbeth, Shakespeare

The supernatural is at the heart of Macbeth. The reason Verdi insisted on the necessity of the fantasy effects of the play being so well staged is certainly because of the words and theatrical code Shakespeare must have used to bring out

the apparitions and witchcraft. Both men used new theatrical techniques.

We would also like to create a new stage technique of permuting reality and unreality, whether interpreted as the intimate vision of the characters and their feelings, the interpretation of their impulses or the representation of their violence.

This visual permutation of the costumes and scenery will be developed during the play so the audience progressively no longer knows which prism he or she is looking through.

We will develop a world of sleep with its own logic, far from the traditional obscurantism of 11th Century Scotland or a nocturnal atmosphere which will find its violence in the strangeness of its deformation and the coexistence of strange elements with the logic of reality, yet meaningful.

We will borrow those elements of representation from mythology, psychoanalysis and the interpretation of dreams, as well as from the violent animal language used by the witches, the supernatural and of course, from reality.

MACBETH - A PARADOXICAL NIGHT

A PLACE OF SLEEP - LIGHTING



A place of sleep

The realistic basis of the scenography could be a place of the night and sleep: a grand hotel, a luxury hotel.

A hotel is an anonymous place where people pass through, both public and private, a place of transition. As in the castle, it is inhabited by the people who live there as well as those that did. It is built around the bedroom, a highly sexual place, but also a place of hiding, behind closed doors.

With reference to *Grand Budapest Hotel* or *Shining*, we will use what a hotel offers as private as well as public places. We will also use the hotel in the psychoanalytic symbolism of the building itself: the kitchen (pleasures), the cellar (impulse) or the roofs (aspirations).

Scenographically, using both pivoting flats on tracks and projection or LED will allow us to modify the perception of reality through different coexisting levels. We will play on color and on scales as well as intervening fantasy elements.

For example Macbeth and his wife's bedroom could be transformed by casting light on a carpet or a bay window or moving the bed itself or the accessories. Thus, the three levels (projections at the back, elements in volume and the characters themselves) would allow several degrees of modification.

A throne which would become larger during a scene or a two-sided banquet,

a royal dinner which would appear to be grand or a bloody murder are all permutations of simple reality by using apposition, collage, from one reality to another; the latter coming from the character's imagination.

A symbolic approach, the language of dreams

We will find the symbolism that will nourish the deformations of reality in the interpretation of dreams and in mythology, a symbolism that is already very present in the play itself.

Thus, the forest, though it is walking against Macbeth, is the very place where he fights his greatest battle. The forest is the place of the subconscious and dissimulation. A forest of Banco's masks, hiding the insignia of power, will be 'trees' in Macbeth's imagination.

To give but one more example, beyond the violence and murder itself, the dagger seems an obvious link to sexual betrayal, penetration and phallic desire for power. It could get bigger in Macbeth's costume.

Lighting

The lighting will also enable us to become completely detached from reality, follow stage deformations and intensify Macbeth and his wife's private questioning.

Macbeth is a triptych the central element of which is a long nightmarish night, framed by night falling and the dawning of a new

day.

From the overture to Duncan's death, we will work in what the French call 'entre chien et loup' (between dawn and dusk), when night falls and there is confusion between the elements of reality and their perception. The witches, for instance, will be sublime and sensual figures, both atrocious and terrifying in the light.

The Death of the king announces disorder and the lighting, as will the scenography that will take on a specific language, a new form of coherence, a night that still has to be invented, based on Jean Lecointre's universe. The lighting, along with strange filtering colors, will be a part of the deformations of reality.

Lastly, both Verdi and Shakespeare offer a similar finale of the coronation of Macbeth, an illusion of dawn and return to an awakening, which is in fact only the announcing of another night to come. If Banco's descendance is to reign, Malcolm is therefore not to be king for long. Another nightmare will soon begin and the witches are already rejoicing in a realistic white light.

We will also use animal noises and cries and sound effects in some of the scenes.

MACBETH - A PARADOXICAL NIGHT A PSYCHOLOGICAL TRINITY



A Psychological Trinity

Verdi believed there were three characters in Macbeth: the witches, Lady Macbeth and Macbeth himself.

There are three witches, the royal announcements are made three times and following Shakespeare, Verdi made the number three one of the obsessions of his opera that one also finds in his music.

Our interpretation of the characters as well as the guiding lines of the directing and staging originates in this 'Trinitarian' obsession, along with a psychoanalytic reading of the play. It is an almost Freudian trinity based on the idea of the Id, Ego and Superego.

The witches

Our interpretation of the witches is based on the mythology of Hecate and will be shown on stage in the multiplicity of details. Hecate is part of the Lunar Triad, along with Selene and Artemis. Hecate represents the new moon or the black moon, the symbol of death.

The witches are violent, trivial and gloomy. In our colorful fantasy world, the witches will be in black and white.

There are two opposite sides to Hecate: the protecting goddess linked to the cult of fertility, giving out material and spiritual wealth, leading souls that have been carried away by the tempest, but she is also the goddess of darkness and death. One of the figures of our witches will be a pregnant woman.

It is tempting to interpret the witches as the portrayal of the multiplicity of Hecate.

The witches will be represented in different ways during the performance. Their double language, which Macbeth does not understand, will be body language as well. They will show both the wealth and power they promise him and the dissimulation of the death they imply. The collective character of the witches calls for a completely new style in the stereotyped and conventional language used in opera. Verdi wanted the witches to be trivial and

grotesques, as well as sublime. The witches' scenes will be polymorphic and include everything to be found in Macbeth and his wife's visions.

Hecate's powers are formidable, especially at night, in the light of the moon.

This goddess of death is honored as the goddess of crossroads as she was the link between hell, the earth and the heavens. She is also the goddess of darkness, generating nightmares and terror, as well as specters and ghosts. She is a magician par excellence and the mistress of witchcraft all magicians turn to. This magician of nocturnal appearances is believed to symbolize the subconscious and is accompanied by the Ernyes who personify remorse.

There will be miniature figures of Macbeth with the witches, which they will play dangerous games with.

She is often represented with three heads: a lion, a dog and a horse or a mare on the body of a woman. We will portray the three witches as the three forms of the same goddess, adding animal cries to their appearances.

The witches are above all theatre itself. They claim to be prophetic and in that sense, whether their power be magic or not, they will make apparently sparse elements converge in Macbeth's mind – purely with words.

MACBETH - A PARADOXICAL NIGHT

THE WITCHES



The theme of polysemy, the power of words that is to be found throughout Shakespeare's plays is probably one of the main reflexions of the playwright.

The witches are theatre itself, the word, the very game of appearance and allegory of the performance.

Using the scenography to direct the witches behind a frame, their interventions will be treated as theatre in the theatre.

The victims of the witches see the line between the world of reality and the world of dreams suddenly become blurred and their lives become permanent hallucinations. They are the personification of the theatre, of the fine line drawn between reality and its interpretation on stage.

All the elements in the witches' scenes will evoke what appears in the Macbeths' vision.

In this sense, the witches rule the play and it would be tempting to turn them into the stage directors who are amused by the key moments of the play. We are however more interested in their triple aspect (Id, violent animal like superego, solemn and prophetic ego) and we will try to develop the sources of the deformation of reality in these characters throughout the performance.

In our staging, we will try and make the witches answer to the Freudian definition of 'Id'.

According to Freud, 'It is the most obscure and impenetrable part of our character; a place of Chaos, a pot full of simmering emotions. It is filled with energy stemming from impulse, but showing no sense of organisation or general will.'

The witches are unpredictable, dynamical and physical, particularly in the scene of the pot, and will always be a merging of different violent scenes, if there is a collective directing.

Freud goes on to say: 'it merely tries to satisfy impulse needs, by conforming to the principle of pleasure.'

The 'Id' and therefore our witches know no rules, neither of time or space, and nothing is forbidden. They are ruled only by their libido, that is to say linked to sexuality or aggressiveness, with the final aim of attaining immediate pleasure.

According to this definition, the witches are sensual and sexual but terrifying. They are funny, excessive and unpredictable. They have fun and play with and on everything, lightly and violently.

The main idea of the physical direction of the witches will be making 'rules of the game' which we will establish so that the witches of course 'cheat' and enjoy breaking the rules.

Lastly, we would like to establish a visual link between the characters at the court and the scenes with the witches, by using the fact that the chorus interprets both. The mute participation of the men's chorus during the witches' scenes could stress the fact that the witches themselves may be part of the nightmare. We want the audience to recognise them, yet doubt their identity.

Each in turn part of the court, the guests or the hotel staff, the witches, men and women will fill the scenes so that, in the end, the audience no longer knows whether there is a witch in each character or whether these spirits are disguised to tell the story of Macbeth.

MACBETH - A PARADOXICAL NIGHT

LADY MACBETH



Lady Macbeth

In Verdi's opera, Lady Macbeth is the only woman character. He did everything he could to highlight her part and even left out Lady Macduff, the only other woman in the original play.

The 1865 version went even further, bringing her on stage at the end of Act III whereas initially, she only appeared in the sleepwalking scene. Lady Macbeth is femininity itself and, whereas Macbeth is unpredictable and contradictory, she seems to master her emotions and self-control, associating extreme violence with the image of a femme fatale.

As a woman, she is associated with the witches and her femininity is only expressed as a tool, a means the aim of which would only be phallic male power, inaccessible without her husband. We will imagine Lady Macbeth to be a barren woman, in contrast to the filiation and royal descendants obsession of Macbeth and the flight of the son of the king and Banco's son.

"Lady Macbeth masters and controls everything," wrote Verdi, who called her the 'demonio dominatore'. Her 'hand of iron in a satin dress' will be shown in several different costumes, each one chosen in the slightest detail and meticulous perfection.

Yet the only effect of this self-control is to lead Lady Macbeth to the sleepwalking scene, like the sudden explosion of absolute denial and concern for appearances. Where Macbeth is haunted by visions, Lady Macbeth masters reality even in sleep.

This is the duality of her character; whether regarding her barrenness or her guilt, she sees a way out to her obsession in the bed, 'to bed, to bed', in sleep and fertility.

We will make Lady Macbeth a woman of power of course, sensual in appearance, "harsh, dark and horrible" in her behaviour.

Right up to Act IV, Lady Macbeth will represent the Freudian 'Ego', realistic, down to earth, the conscious awareness of the impulses generated in Macbeth by the witches.

The Ego is the part of someone's character that deals with the conscious functions.

"The Ego's role is to represent this world in the eyes of the Id, for its greatest good. Without the Id, the Ego, blindly aspiring to instinctive satisfactions, would carelessly come and break against the other force, which is more powerful than the Ego. The Ego enthrones the principle of pleasure which dominates the Id completely. It has replaced it with the principle of reality which is more apt to ensure safety and success." S. Freud.

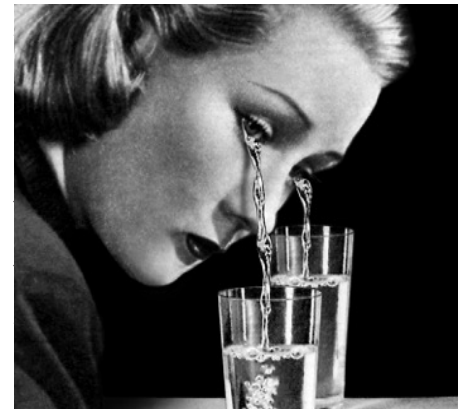
The Ego corresponds to the defensive side of our personality; it is considered the most conscious.

Lady Macbeth will be ugly and terrifying, with no make-up and wearing house clothes. She will wear different wigs according to her attire and will evoke strong women in politics (Margaret Thatcher or Jackie Kennedy).

Lady Macbeth maintains this state of consciousness until the sleepwalking scene where her own conflict will be expressed in sleep. She will probably not wear a wig in that scene and will have an almost bare skull, thus stressing her air of madness.

The sleepwalking scene

Medically, sleepwalking is a state of unconsciousness, a state of terror; where the sleepwalker often invents a world that is in a direct link with his or her life. A person can be extremely active in this state. The most impressive case apparently ended in the suicide of a person in a deep sleep. The person can talk in a way that he or she understands but is incomprehensible to others. This is the kind of sleepwalking that reveals the most what is called dissociative dialogue, for the deep meaning of each sentence is explained in the feelings and stimuli of the person, but are interpreted very vividly.



Whether extremely violent sleepwalking or a problem of paradoxical sleep, Lady Macbeth lives in her sleep in a mixture of reality and fantasy. In the staging, we will alternate moments of presence and absence of the doctor and the lady companion during which we will see Lady Macbeth in the world of reality with moments of absolute solitude where the scenography and projection will plunge us into her world of fantasy until her death on stage, leaving the audience to freely interpret the cause as suicide or an accident.

It is interesting to note that Hecate appears in Hesiod's Theogony where she witnesses the kidnapping of Persephone by Hades and helps Demeter look for her daughter, with a torch in her hand. Lady Macbeth has a torch in her hand in this scene and she herself seems to be searching for her femininity, her fertility and thus her descendants.

MACBETH - A PARADOXICAL NIGHT

MACBETH



Macbeth

Macbeth or Bethad mac Findlaech in Gaelic is the son of Findlaech mac Ruaidri, King of Moray, who died in 1020. According to the Chronicles of Holinshed, Duncan chose his young son Malcolm to succeed him; this seemed to go against the laws of the kingdom and Macbeth, his cousin, felt legitimate frustration concerning a succession he had a right to expect. Though a hard and cruel man, the Macbeth in the Chronicles was a good king for about ten years, but as he feared for his life, he became a tyrant (He had Banco murdered) and reigned a further seven years.

In Shakespeare's play as well as in Verdi's opera, Macbeth is a brave warrior who wins a bloody battle against Norway at the beginning of the story. He seems rash and powerful. His enemy however is inside him: doubt.

The witches' prophecy fills him with the possibility of projection and fantasy and then his imagination interferes to cast doubt and arouse inner conflict in him. Macbeth is full of anguish and gradually becomes paranoid, or rather, he gradually becomes unable to tell the difference between fantasy and reality. Fantasy will win and Macbeth will then lose all idea of fear and conflict, but also all idea of reality.

Despite his crimes, the audience will never really lose empathy for Macbeth. He sees

to be in the hands of fate, the witches and his wife... Who has never been in conflict with his or her dreams and reality, in other words torn between the almighty power of imagination and the compromise of action?

One of the most interesting features of Macbeth is his imagination, which is the instrument of his moral conscience. His imagination is so powerful that it enables him to tear himself away from the reality of the moment and gives him a real shock. We will show these troubles through the sleeping problems mentioned above, namely the symptoms of insomnia, lack of sleep and problems of paradoxical sleep.

Insomnia, and particularly Macbeth's, is linked to psychological conflicts and fear. An insomniac is extremely narcissist - develops self-importance to such an extent that he believes he can do anything and is a prey to all sorts of dangers. Thus he or she develops obsessions that are sometimes paranoid.

Lack of sleep, whether the causes be psychological, neurological or simply contextual, results in depriving the brain of neuronal rest, particularly neuronal electric shocks during paradoxical sleep. This is especially visible with navigators. Most of the time, it causes visions, projections of paradoxical sleep in reality.

We will use the two 'cursors' (reality and fantasy) to develop the visions and ghosts that Macbeth sees.

One of the major troubles in paradoxical sleep is due to the simultaneity of awakening and sleep. It results in a kind of sleeping paralysis, a state where the body is asleep and the mind fully awake; this causes paralysis of the body and visions. Our directing will show Macbeth's visions mostly in this state of paralysis.

These sleeping problems reveal the remorse of his conscience in his visions and lead him to the brink of misguidance. Macbeth has killed sleep (and therefore the source of his dreams) and has sentenced himself to fighting the projections of his conscience and the impulses of his desires when awake. This agitation is also translated into music, as Verdi zigzags through Macbeth's score, giving him a disconnected journey.

Freud's Superego - anxiety provoking and guilt arousing - is fully expressed in the character of Macbeth.

The Superego

The Superego represents the interiorisation of all that is forbidden, a forbidding power that the Ego has to take into account. The Superego is the voice within us that tells us 'we shouldn't', a kind of moral rule that affects us without our really understanding where it comes from.

MACBETH - A PARADOXICAL NIGHT

THE MUSIC - THE POLITICAL CONTEXT



The music

Verdi's music also seems to follow the principle of collage that we have used as the central part of our directing. His music also seems to follow a principle of 'trinity', associating different styles for the witches and their appearances, the public scenes with the chorus and the Macbeths.

As if wishing to follow Shakespeare, Verdi's music associates comedy and tragedy, gives the witches a double music theme and develops Macbeth and his wife's interiority in two monologues that do not meet.

Thus Verdi develops this coexistence and sometimes, this merging of styles, for the first time to the extent of pushing the singers to 'not sing', so, he said, 'to serve the poet better than the maestro.'

Thus, passing from reality to fantasy, from public to private, seems to be indicated with strength and precision in the music itself. The banquet is one of the most striking examples.

Our work consists in following these musical evolutions to motivate our deformation of reality. Each vision or visual evolution on stage will find its origin in an accent in the music or a major change in the score.

A political context

It seems obvious that the political issues, the choice of Macbeth as a character; the murder of the king and the witchcraft are all themes Shakespeare chose to treat issues that most concerned the monarch his company depended on.

When Shakespeare wrote Macbeth, James VI, King of Scotland, reigned over England under the name of James I, following Elizabeth I and Shakespeare's company become 'The King's Men'

Banco was an ancestor of James I (in the play in fact, the witches present Macbeth with the vision of eight kings, from Banco's son to James I's grandfather). He hated political crimes. In 1605, a year before Macbeth was written, the king survived Guy Fawkes' attempt to murder him. Many of James I's political writings mention his fear of being murdered by the Catholics.

The theme of Macbeth could but interest the new protector of the company. Furthermore, James I was also interested in witchcraft.

Verdi, namely in the chorus 'Patria oppressa', added a national dimension to the political one and the questioning on power that Shakespeare evokes shows how involved the composer was in the problems of his time.

We must certainly not forget the political aspect in our staging and it must be treated with a sharp sense of the audience we are presenting the opera to and modern time political issues.

We will illustrate the political dimension implicitly, by associating ideas, a few references, accessories and costumes. We will portray situations, historic recurrences that are obvious to people today, mixing periods in time and nations, so the audience recognises the parallel between Macbeth and contemporary issues of power and from time to time wonder about what political ambition of the nation means or where the people stand in a nation.

Lastly, the chorus Patria Oppressa will be the only moment of reality in our production. The chorus could in fact be in exile in the audience for this flight.



Hecate's ballet

Verdi wrote and added the ballet for reasons of 'national preference', when the opera was played in Paris for the first time, and he later decided to keep it in the Italian revivals of Macbeth.

Hecate and the witches are the 'generators', the 'directors' in a way of this universe of sleep that we wish to have coexist with reality and the intrigue, so as to reveal its interiority and intensify the emotional perception of the audience.

The ballet, if it is to be kept, could become an essential part of our project, a kind of allegoric representation of the 'psychoanalytic trinity' mentioned above. We will try and make this passage an amusing portrayal of the Freudian theory, placing Macbeth at the centre of the games and battles the witches will invent – a kind of game with three teams whose aim would be to make Macbeth fall, in a light hearted choreography of psychological conflicts.

MACBETH - A PARADOXICAL NIGHT BIOGRAPHY



Olivier Fredj - Director

Both British and French, Olivier Fredj studied British Literature, drama at the conservatoire in Paris and trained in music at the Hogeschool voor de Kunsten in the Netherlands. Leaving his artistic life for a short while, he then was a social worker in London and Johannesburg. Back in France, he met Hervé Van der Meulen as a cultural journalist and shortly after joined his company as his assistant director for Jacques ou la Soumission by Ionesco, and assisted Jean-Louis Martin-Barbaz on Dom Juan, Occupe-toi d'Amélie in which he also acted, Mozart und Salieri by Rimski-Korsakov and sang in his musical piece Du Rire aux Armes.

Trained as a Stage Manager at the Opéra National de Paris, Pierre-François Heuclin asked him to be second assistant of Claude Buchvald for Bastien und Bastienne at the Opera de Rouen and Assistant Stage Manager on Time of the Gypsies by E. Kusturica.

Elsa Rooke gave him the opportunity to lead a double career, by introducing him to the Opéra Comique as a Stage Manager for Carmen with Adrian Noble and John Eliott Gardiner, then for Fairy Queen (Jonathan Kent/William Christie) in Caen and New York, Vénus et Adonis by J. Blow created at the Théâtre de

Caen. Still in Caen and with William Christie, he is the stage Manager for La Didone by Cavalli (directed by Clément Hervieu-Léger) revived at the Théâtre des Champs Elysées.

A career as a director, since 2007 when he collaborates with Stéphane Douret for Le Mandat by Nikolai Erdman at the Théâtre 13 or in 2010 assisting Eric Vigner for Sextett by Rémi Devos at the Théâtre du Rond-Point in Paris. He also wrote and directed Hum Hum..., a gipsy musical and Absent je te retrouve, dance piece by Nathalie Adam with Paris Opera star dancer Jean Guizerix.

In 2010, begins his collaboration with Robert Carsen and the Théâtre du Châtelet, with My Fair Lady which he revives at the Mariinski Theatre in St Petersburg (2012) and at the Théâtre du Châtelet (2013). In 2011, at the Châtelet, he assists Lee Blakeley for Sweeney Todd by Stephen Sondheim and revives The Sound of Music (directed by Emilio Sagi in 2009). In 2013, he collaborates to Pourquoi j'ai mangé mon père and directs and design the lights for a Concert de l'Improbable - La Nuit des Morts Vivants by Jean-François Zygel. 2010 is also when he meets Pierre Roullier from Ensemble 2e2m.

He collaborates for Chat Perché, opéra rural à at the Amphithéâtre de l'Opéra Bastille where he finds Dominique Boivin, and directs Love Box by Benjamin Hertz.

In 2013, Robert Carsen offers him to work on Rigoletto at the Festival d'Aix en Provence that he revives in 2014 at the Grand Théâtre de Genève and at the Bolchoï Theatre in Moscow. 2014 is also the year he first collaborates with Simon McBurney on his Magic Flute at the Festival d'Aix en Provence.

In 2015, he directs Il Re Pastore by Mozart at the Théâtre du Châtelet, where he also assists Robert Carsen for Singing in The Rain, that he will revive this season.

MACBETH - A PARADOXICAL NIGHT

INFORMATIONS



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