

## 2011 Stage Symposium

Document en traduction

### Performance & Ombre

Malérargues, Centre Roy Hart

12 - 24 juillet 2011

Avec des résidences de création / performance  
en mai, juin et jusqu'au 10 juillet

réunissant les thèmes de travail suivants :

- Performance Vocale
- Théâtre Chorégraphique
- Formation d'enseignants de voix Roy Hart
- Festival Mythe et Théâtre

Le Stage Symposium 2011 fait suite au thème 2010 :  
Chanter (*d'après* Roy Hart) et se concentrera sur le  
rôle de la performance et de la notion d'ombre (en  
français on parle plutôt de « part d'ombre ») dans le  
travail artistique et d'enseignement de la voix  
(*d'après* Roy Hart).

Un événement multiple, comprenant

- o travail vocal en individuel, en petits groupes, et en ensemble choral.
- o performance et les laboratoires de mise en scène par des metteurs en scène 'Roy Hart'
- o le rôle de la performance dans l'enseignement de la voix, dans la formation d'enseignants, y compris  
« l'enseignement comme performance ».
- o conférences, débats et performances.

Enrique Pardo ..... direction artistique  
Carol Mendelsohn..... direction pédagogique  
Linda Wise.....direction performance vocale

En collaboration avec d'autres enseignants et metteurs en scène "Roy Hart et Panthéâtre:  
David Goldsworthy, Ian Magilton, Kaya Anderson, Rosemary Quinn, Saule Ryan.

Enrique Pardo et Linda Wise sont les codirecteurs de Panthéâtre, basés à Paris et à Malérargues. Panthéâtre a été fondé en 1981 et fut la première compagnie indépendante qui à émerger du Roy Hart Theatre.

Carol Mendelsohn préside le Comité de Formation d'Enseignants Roy Hart. Elle enseigne à Malérargues, et est professeur invité dans plusieurs universités aux États-Unis. Elle travaille également de façon régulière au Danemark et en Norvège.

Une coproduction entre PANTHEATRE et le CENTRE ARTISTIQUE INTERNATIONAL ROY HART

NOTE IMPORTANTE : ce projet se déroulera en anglais.

Le reste de cette présentation est en anglais.



Two main themes : *Performance & Shadow*

## *Performance*

the importance of performance ‘after’ Roy Hart and in current Roy Hart Voice Teachers Training.  
Two aspects : **training workshops** and presentation of **performances**.

1. **Training workshop** will address the notion of *voice performance* in three main areas :

VOICE & TEACHING – voice performance in what Roy Hart called “the singing lesson”.  
Coordination: Carol Mendelsohn

**Voice risk** : Roy Hart is supposed to have said : “I break my ‘everyday’ voice every day”. What did he mean by such a radical statement, and what are the implications? Can voice performance and voice teaching be “performative” without such “breaking” risks? How does this link with the notion of shadow?

We want to question the very notion of “performer”: for instance, what makes a ‘good’ performer is, for some, linked to form and control. For others to truth and self expression.

And what about the teacher’s own voice performance?

*The debates are open.*

MUSIC - *voice performance* in the (dis)concerting tradition – from vocal improvisation to singing songs. Coordination: Linda Wise with an accompanying pianist.

**Voice Performance** : “voice performance training involves a dynamic blend of technical finesse and expressive risk. It also seeks the affirmation of personal genius - character and musicality - and a commitment to the relevance of what one has to voice.”

What are the ‘forms’, musical and/or dramatic, in which vocal “expressive risk” can be performed? We hope to see and here performance propositions!

THEATRE - voice performance within a physical and visual theatre setting – especially *choreographic theatre*. Coordination: Enrique Pardo.

**Choreographic Theatre** “takes the voice and its extended ranges into the poetics of contemporary dance-theatre. It is sometimes described as “playing the piano with three hands”, since it involves parallel work on movement, language and voice, their interconnections and, especially, their disassociations. Voice and language become poetic partners to visual images. The body is caught in complex dream-images, while the voice harvests and expresses the emotion.”

2. **Performances.** The project aims at presenting, like in July 2010, some 12 *voice performances*. Enrique Pardo and Linda Wise will coordinate the choice of performances and concerts.

All proposals in the spirit of “voice performance” *after* Roy Hart will be considered. Note: “*after*” does not necessarily mean “*in the manner of*” or “*following*”. “Freeing the voice” was part of the spirit of the times, and permeates today’s artistic expressivity, from rock to opera. We have no excluding orthodoxy in mind.

As coordinators, they will

- select proposals of performances / concerts
- and/or help devise and assemble performances
- and/or direct performance/concerts (with material put forth by the performing artist)
- all these possibilities can be done in collaboration with other directors, artists and musicians.

Performance residences will take place in Malérargues during May and June and up to July 10<sup>th</sup> 2011, coordinated by Enrique Pardo and Linda Wise in liaison with other directors.

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## *Shadow*

The Symposium aspect of the event will take on the concept and role of *shadow* in voice training, in voice performance, and more generally in cultural and critical studies. The notion of shadow is proposed as a backdrop theme for performances, and as a critical component both in performance analysis and in voice teacher-training.

***Shadow*** : “...how one deals with ‘shadows’, with the darker side of things, reveals quality and temper. Without shadows, images remain flat and naive. And, of course, it is in one’s unacknowledged shadows that the enemy is usually lurking.”

Enrique Pardo, from a project titled “Shadow Boxing” (Cambridge, UK, 1998)  
Full archive presentation on <http://www.pantheatre.com/pdf/6-archives-shadow-boxing-1998>

## *Radical Evil*

The theme of “shadow” will be commented in a series of *Myth and Theatre* lectures on the notion of *Radical Evil* – based on the book by Anna Griève : *Les trois corbeaux / ou la science du mal dans les contes merveilleux*. Editions Imago, 2010. (The three crows / or the science of evil in fairy tales.)

## ***Planning and Participation***

**Note (15 mai 2011) Ce projet est complet. Pour s'inscrire sur la liste d'attente contacter Béatrice David au Centre Roy Hart. Voir aussi le Stage Festival Panthéâtre du 9 au 19 août – invitée d'honneur : Anna Griève. Information sur <http://www.pantheatre.com/2-LE11-fr.html>**

Two types of events :

**Common events** (all together or in small groups) : movement classes, group voice lessons, performance laboratories – as well as lectures, performances and panel talks.

**Specialized events** : participants will be able to choose between performance laboratories, directorial sessions and master classes, group and choral voice work.

Dates

- July 12 to 24 (arrivals Monday July 11, departures Monday July 25) = two weeks, 11 working days + 2 days rest (or equivalent half days)
- Including a three day *Myth and Theatre Festival* on July 15 16 17 (Friday, Saturday, Sunday) with special lectures and performances on the theme of “Shadow and Radical Evil” with special guest Anna Griève. Some of these events to take place in Lasalle at the Filature du Pont de Fer. *To be confirmed.*
- Performance residencies in Malérargues in May and June 2011 and up to July 10<sup>th</sup>. Adapted and agreed with each artist / teacher / director.

## ***Registration and Fees***

Fee 800€ To apply contact the directors (see Applications below)

Lodging 280€ tbc : 14 nights at Malérargues, the Roy Hart Centre, or in a very beautiful neighbouring guest house, in shared rooms with common kitchen and bathrooms for 5 or 6 persons. If you desire a single room and bath, arrangements can be made for an additional fee. Includes taxes. You can also book your own accomodation (from hotels to good camping sites. Book soonest : it is 'highest' season.) Check [PRACTICAL INFORMATION](#) on the Roy Hart Centre's website.

Travel Fee does not include transport. Malérargues is one hour bus drive from NIMES (fare 1,50€.) Paris-Nimes best by TGV fast train (3 hours from Paris or CDG Paris airport) You can also fly in to Nîmes (RyanAir and bus)), Montpellier (and taxi to Malérargues - 100€.) or check Marseille : there is a direct train from Marseille Airport to Nîmes where you can catch the bus.

Check [TRAVEL ADVICE & BUSES](#) from NIMES and [PRACTICAL INFORMATION](#) on the Roy Hart Centre's website.

Arrivals Monday July 11 / Departures Monday July 25

- Applications** Please apply by writing directly to the directors and include a CV and a brief letter of motivation: email to [Enrique Pardo](#) and/or to [Carol Mendelsohn](#). A response will be sent to you as soon as possible.
- Enrolment** If you are offered a place by the directors, it will be reserved for you for three weeks, pending your confirmation deposit. To confirm your enrolment and send deposit please fill in the Roy Hart Centre [ENROLMENT FORM](#). The Roy Hart Centre will confirm your enrolment.