

## 2011 Workshop Symposium

# Performance & Shadow

## *Performing after Roy Hart*

Malérargues, Roy Hart Centre

July 12 to 24 2011

with performance residencies in May, June and up to July 10<sup>th</sup>

bringing together

Voice Performance  
 Choreographic Theatre  
 Roy Hart Voice Teachers Training  
 Myth and Theatre Festival



A multiple event including

- voice classes : from individual lessons in small groups to large choral work
- performance & directing laboratories by ‘Roy Hart’ directors
- the role of performance in voice teachers training, including: “teaching as performance”
- lectures, panel talks and performances

Enrique Pardo .....Artistic Director  
 Carol Mendelsohn ..... Pedagogical Director  
 Linda Wise..... Voice Performance Director

In collaboration with other ‘Roy Hart’ and Pantheatre teachers and directors (to be confirmed):  
 Ian Magilton, Kaya Anderson, Marianne Le Tron, Rosemary Quinn, Saule Ryan

Enrique Pardo and Linda Wise are the codirectors of Pantheatre, based in Paris and in Malérargues. Pantheatre was founded in 1981 and was the first independent company that emerged from the Roy Hart Theatre.

Carol Mendelsohn is the current chair of the Roy Hart Theatre Teacher Training Committee. She teaches in Malerargues, and is a guest teacher in several Universities in the United States. She also works in Denmark and Norway on a regular basis.

A coproduction between  
 PANTHEATRE and the ROY HART INTERNATIONAL ARTISTIC CENTRE

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 presented by Enrique Pardo through the presentation of 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***

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)
- 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***

***NOTE (May 15, 2011) This workshop symposium is now FULL. You can contact Béatrice David, secretary of the Roy Hart Centre to be put on a waiting list. Check also the August Pantheatre Workshop Festival on <http://www.pantheatre.com/gb/2-LE11-gb.html>***

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

Lodging 280€ : 14 nights at Malérargues, the RoyHart Centre. 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.