



Honorary President..... James Hillman  
Artistic Director ..... Enrique Pardo  
Advisors ..... Nor Hall, Nick Hobbs,  
..... Stephen Karcher, Jay Livernois, Liza Mayer,  
..... Sonu Shamdasani, Linda Wise.

**Updated 04 July 2009**  
check updates on

<http://www.pantheatre.com/pdf/2-MT09-gb.pdf>

## Myth and Theatre Festival

2009  
July 1 – 12

Two weeks of workshops, performances, laboratories, lectures, master classes, debates, at  
Château de Malérargues, **Roy Hart International Artistic Centre** (Southern France)  
photos: [www.pantheatre.com/photos-malerargues.html](http://www.pantheatre.com/photos-malerargues.html)

The 2009 Festival inaugurates a new formula and a new series.

- **A new series : Philosophy** – “time to commit and transmit” – bridging the laboratory and the oratory.

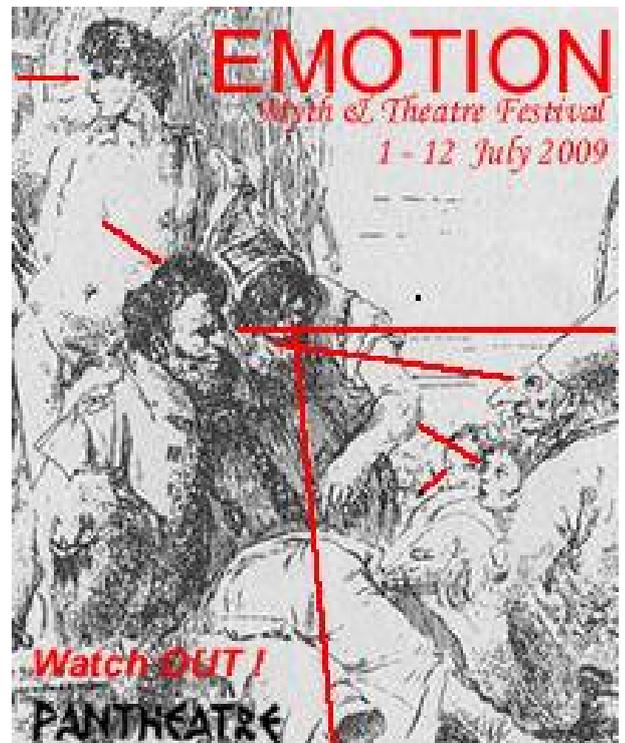
- **A new formula with full participation in two workshops**, directed by Enrique Pardo and Linda Wise, including working in small groups with other teachers part of the time.

*Philosophy 1*

### EMOTION

non-narrative theatre ?  
objective motion ?  
panic & crisis ?

**SARDINIA** July 10 and 11 there will be guest performances by **Bocheteatro**, directed by **Giovanni Carroni**, including the famous *Tenores* polyphonic singers and *cantautrice* **Clara Mutas**, with masterclasses on Sunday July 12<sup>th</sup>.



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**W**orkshops  
registration entails participation in BOTH workshops

Linda Wise 9:30am to 1pm  
Enrique Pardo 2:30 to 5:30 pm

## The Voice of Emotion

Voice Performance and Musical Theatre

### Linda Wise

in collaboration with

**Liza Mayer**, voice coaching  
**Izidor Leitinger**, musician composer  
**Pierre-François Blanchard**, pianist  
**Saso Vollmaier**, pianist

Where there is emotion, there is movement – imaginative, psychological, physiological...and **vocal**. The voice “a river of emotion flowing on breath carrying the audible connection of our most intimate being”.

The workshop will focus on this connection – the sound that gives meaning in speech, song or pure sound. We will work with improvisation, as instant composition and on composed pieces as in the moment interpretation, in group, in solo and with or without musicians.

Participants are asked to come with one **song** learned by heart and should come with three copies of the sheet music, on the first day of the workshop.

## The Genius of Emotion

Voice Performance and Choreographic Theatre

### Enrique Pardo

in collaboration with

**Liza Mayer**, voice coaching  
**Faroque Kahn**, movement  
**Nick Hobbs**, musical collaboration  
**Brenda Armendia**, musician composer

*Artistic genius* implies *technical proficiency* (ingenious engineers), *mercurial exceptionality* (catching the times and solving its problems) but for us, in this context, it will mostly mean **personality** - or call it character or uniqueness – especially in terms of **readiness to take emotional risks**.

*The genius of emotion* on the other hand, can turn up as our famous **imp** (“improvisation = imps at work” © !) Think of the long list of imps, as in impossible, improbable, impertinent, etc, etc.

We will do a lot of disciplined ensemble work, vocal and choreographic, with an attentive eye for emotional genius, be it in uncanny apparitions or in the simplest of heartfelt encounters.

Please bring a **text** learned by heart (minimum 200 words) by a contemporary writer, though not necessarily from a play. Consult: <http://www.pantheatre.com/pdf/2-programme-texts.pdf>

## Voice Performance

Both workshops address the notion of Voice Performance - expression, movement, singing, music, and extended voice techniques. Both workshops combine moments of **ensemble** work (musical and choreographic) with **individual** work (voice, text, acting, dance.)

Pantheatre's take on "voice performance" training : *"it seeks the affirmation of **personal genius** - character and musicality - and a commitment to the relevance of what one has to voice, be it in speech, song, scream, silence, image or movement..."*

Titles and presentations still in the making -- updated 04 July 2009

## Lectures

### Nick Hobbs : Modern & Contemporary Voice in Western Art-Music:

an audio lecture in three parts including sections of the works of Alfred Schnittke, Ana-Maria Avram, Arvo Pärt, Charles Ives, Chaya Czernowin, Denis Smalley, Dieter Schnebel, Friedrich Schenker, George Crumb, Georg Katzer, Giacinto Scelsi, György Kurtág, György Ligeti, Hans-Joachim Hespos, Hans Werner Henze, Harrison Birtwistle, Harry Partch, Henry Cowell, Iannis Xenakis, Igor Stravinsky, Joan La Barbara, John Cage, Julie Wilson-Bokowiec & Mark Bokowiec, Julio Estrada, Karlheinz Stockhausen, Karol Szymanowski, Krzysztof Penderecki, Luciano Berio, Luigi Nono, Mauricio Kagel, Max E. Keller, Mikhail Alperin, Pawel Mykietyn, Peter Maxwell Davies, Stefan Dragostinov, Steve Reich, Tim Hodgkinson, Trevor Wishart, Vaclav Kucera, Vinko Globokar, Vladimir Martynov and Wolfgang Rihm.

#### **Modern Voice in Western Art-Music: part 1: the modernisation of Bel Canto; evolution and conservatism**

From the late 19th Century onwards, Western art-music has evolved to allow a much wider harmonic, melodic, rhythmic and timbral - just about - palette. Yet, while Western art-music has undergone radical evolution, classical vocal technique, 'Bel Canto', the technique studied in the academy, has tenaciously lived on and remains the dominant technique of Western art-music vocal-performance.

In the first part of this lecture we'll listen to voices in modern and contemporary Western art-music which seem to belong to the tradition of Bel Canto - no matter how atonal the melodies may be - or not.

#### **Modern Voice in Western Art-Music: part 2: *Hell Canto* within the framework of Western Classicism**

Despite the persisting dominance of *Bel Canto*, other vocal techniques have struggled into its realm, techniques from Folk and Popular musics, and extended vocal techniques as pioneered by the likes of Roy Hart.

In the second part of this lecture we'll listen to some of these voices, with their references not only to other vocal traditions but also to the tragedies, psychologies and imagination of modern times, and lament how rare it still is for such techniques to be embraced by contemporary composers.

**Modern Voice in Western Art-Music: part 3: where voice meets collage, montage, and electro-acoustic manipulation**

The area where Western Art-Music is most contaminated by other contemporary art - and anti-art - forms, to the point where the sense of a tradition of Western Art-Music can break down completely, is in music which cannot be performed live acoustically at all (without electronics, recordings etc.), music which relies on collage, montage and/or various forms of manipulation of its source material.

In the third part of this lecture we'll listen to (and watch) music where the vocal-technical attainment of the performer may have little or no importance in the quality of the work, where the work may exist only as a recording or a hybrid of recording and live performance, where sampled voices may be used as part of the materials for creating compositions which, in a way, can make redundant the specialist vocal-performer.

**Pierre-François Blanchard : COUNTERPOINT**

Contrapuntal elements in the improvisations and compositions of Keith Jarrett, Brad Mehldau and Esbjörn Svensson.

With an introduction by Enrique Pardo on "Counterpoint in Choreographic Theatre: making a point, making a counterpoint".

**Jay Livernois : Archetypal Psychology and Emotion** (provisional title)

**Enrique Pardo** : a series of talks linked to the festival themes as they emerge in the workshop, including :

*"Watch OUT!"* on the choice of the Tiepolo etching as the EMOTION logo and poster.

*Tiepolo's Scherzi series* – "The pinnacle of Western representational art". And some of Picasso's late engravings.

*Haiti and Vodou* – Emotion, theatre, spiritism and superstition.

**P**erformances

**José Ramón Muñoz Leza** with **Brenda Armendia**. Actor, director, clown and teacher, Joserra will be presenting a piece being devised with Enrique Pardo.

**Aurélia Hannagan, Agnès Tuvache, Aurélie Balay** will present current work in progress on a piece titled "Nine Worthy Women"

**Bocheteatro, Sardinia** will present two evenings of performances and concerts, including the Sardinian *Tenores* notorious for their broken sounds polyphonic singing. The presentations will include Bocheteatro director, and longtime Pantheatre collaborator, **Giovanni Carroni**, and singer **Clara Murtas**.

## Biographies

for more complete biographies see <http://www.pantheatre.com/1-collaborateurs-professeurs-fr.html>

- Pantheatre** Founded in 1981 by Enrique Pardo, co-directed with Linda Wise, Pantheatre was the first independent company to emerge from the Roy Hart Theatre. It integrated movement (corporal mime and actor's physical training in the Grotowski / Odin lineage, and dance.) It was deeply inspired by the cultural ideas of archetypal psychology, especially those of its founder, James Hillman, who became Pantheatre's honorary president, together with Liza Mayer.  
See: <http://www.pantheatre.com/1-collaborateurs-professeurs-fr.html>
- Château de Malérargues** Château de Malérargues, in the Cevennes foothills, was bought by members of the Roy Hart Theatre in 1975, and was later named Roy Hart International Arts Centre; it hosts workshops and residential creation projects in its theatre space and six working studios.  
See photos : <http://www.pantheatre.com/photos-malerargues.html>
- Enrique Pardo** Actor, theatre director, writer. His work (and the Myth and Theatre Festival) places itself at the crossroads of choreographic theatre, voice performance (including Roy Hart's legacy), and cultural studies, especially in relation to mythology and archetypal psychology.  
See <http://www.pantheatre.com/1-enrique-pardo.html>
- Linda Wise** Actress, theatre director, voice teacher. "I cannot conceive of theatre without music. The collaboration with musicians and composers - the voice crossing the boundaries between instrument and person - is my main area of work." Co-director of PANTHEATRE.  
See <http://www.pantheatre.com/1-linda-wise-fr.html>
- Liza Mayer** President of Pantheatre: she worked with Alfred Wolfsohn and Roy Hart and was a founder member of the Roy Hart Theatre. She has studied and collaborated with speech therapists, classical singing teachers and contemporary choreographers. She teaches with Pantheatre in Paris and Malérargues. Her approach emphasizes pleasure and ease as well as artistic and physiological know-how.  
See <http://www.pantheatre.com/1-liza-mayer-fr.html>
- Nick Hobbs** Singer, actor, writer and music organizer. As well as seven-or-so composed albums, he has recorded three improvised voice records. He has been musical advisor and performer in various Pantheatre productions. His writings include the lyrics of his records, theatre pieces and lectures on voice, including the "Bel Canto and Hell Canto" series. Istanbul-based, he writes on Anatolian folk music for fRoots. He is in the middle of directing his first film. <http://www.voiceofshade.net>  
See: <http://www.pantheatre.com/cv-nick-hobbs.html>
- Izidor Leitinger** Musician, composer, trumpeter and conductor of his own Foolcool Jazz Orchestra and visiting conductor and composer for the National Jazz Orchestra of Slovenia – teaches with Pantheatre and collaborates in vocal improvisation research with Linda Wise, Haim Isaacs and other performing artists in Paris.  
See: <http://www.pantheatre.com/gb/1-izidor-litinger-gb.html>
- Pierre-François Blanchard** Pianist, composer, finishing a Masters in Piano-Jazz at the The Hague Royal Conservatory, has worked as piano accompanist with Pantheatre in the last two years. His lecture on COUNTERPOINT is based on his Master's thesis.

### PANTHEATRE

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124 Boulevard Voltaire – 75011 PARIS  
Tel 33 (0)1 48 06 32 35  
Mob 06 26 74 72 71

## Languages

The Myth and Theatre Festival takes place mainly in **English** – with the inclusion of French, Spanish and Italian.

## Lunches

10 lunches are included in the Festival registration. A self-service drinks system will be available throughout the day.

## Lodging

essential to **book soonest** for last places.

There is a choice of lodging possibilities and prices :

- Norbert's : Pantheatre has booked a guest house 20 minutes walk from Malérargues – beautiful location, comfortable and with relative privacy. Cost is between 220€ and 260€ for 13 nights. Contact Liza Mayer for booking and prices [eliza@pantheatre.com](mailto:eliza@pantheatre.com)
- There are 12 lodging places at Malérargues / Roy Hart Centre. Less privacy, in simple shared rooms, showers and two fully equipped kitchens.

**New better deal / price per night : 15€ Registration for 13 nights = 195€**

To book these, please contact Béatrice at the Roy Hart Centre : [roy.hart@wanadoo.fr](mailto:roy.hart@wanadoo.fr)

There is also a wide choice of rooms and guest houses in the vicinity, converted old farms, as well as comfortable campings (hire of bungalows, caravans, tent spaces.)

Check: <http://perso.wanadoo.fr/royhart/infosgb.html>

Local Tourist Office : <http://www.ot-anduze.fr>

Local Guest house farms : <http://www.gites-de-france-gard.fr/> check THOIRAS, Saint Bonnet de Salindrenque, Anduze, Saint Jean du Gard (all within 20 minutes **driving** distance.)

## Travel

Château de Malérargues is right out in the countryside, a superb isolated setting. Obviously the best is to come with a car, but a network of lifts and sharing shopping soon gets established. Book your travels well in advance. Some advice on

<http://perso.wanadoo.fr/royhart/infosgb.html>

## PRICES

include participation in both workshops and all other activities, **plus lunches**

**1 – 12 July.....950€ includes 10 lunches**

Reduced fee..... **750€<sup>1</sup>** includes 10 lunches

..... **650€<sup>2</sup>** includes 10 lunches

1 – four places under 26

2 - six places, Pantheatre members having participated in main training projects.

Price does not include **lodging** (see *Lodging*, above)

**Arrivals on Tuesday June 30.** Welcome drink at 19:00.

**Closure** on Sunday 12th at 18:00 (Malérargues lodging includes Sunday night – departures Monday 13<sup>th</sup> am. Take note: Tuesday is July 14<sup>th</sup> – national holiday (no buses for instance) and the start of massive holidays travels in France.

## REGISTRATION

To apply please send a **brief CV and a letter of motivation** (by email.)

**Confirmation:** if your application is accepted your place will be reserved. It will then be confirmed on reception of a **deposit of 300€** made out to "Pantheatre". See **Payment Advice** on :

<http://www.pantheatre.com/pdf/payments.pdf>

Applications for reduced fee will be responded to before April 25 2009 – and must be confirmed with 300€ deposit before May 10<sup>th</sup> 2009.

Cancellations : deposits can be returned up until May 31st, **minus 100€** for administration costs. No returns after May 31<sup>st</sup>.

Philosophy 1  
Emotion

EDITORIAL

By Enrique Pardo

Pantheatre's *Myth and Theatre Festival* opens a new series under the banner of "Philosophy". We dedicated the last four festivals to **Myths of the Voice** - from the founding myths of the *Roy Hart Theatre* to the voices of **Sirens**, **Sibyls** and, last year, of **Scheherazade**. Whether sweet and pure or broken and diabolical, these voices 'speak' the myths. Italian philosopher Giorgio Agamben put it this way: "listening to the voice in speech is what thinking is all about." We pursue our journey with these echoes in mind, not unlike Ulysses, but with a new agenda: after more than twenty years of wanderings it is "time to commit and transmit" the work and philosophy of Pantheatre.

We start with **EMOTION**, and two radically contrasting points of view. In 2001 the prestigious Collège de France invited Oxford Computational Neuroscience Professor Edmund T. Rolls to present the latest in scientific research on brain and emotion. Answering questions after the talk, he defied anyone to give an "operational" definition of emotions other than as a reactive mechanism to punishment and reward. When the complexities and meanings of emotions are possibly one's central artistic and philosophical concern, it is quite astounding to hear such a reductive, binary and provocative definition. Professor Rolls has since published "Explaining Emotion" (2005) – *il faut le faire !*

Here is a counterpoint to his neo-Darwinism (and 2009 marks the bicentenary of Darwin's birth): what we call emotions today, mythology describes in terms of angels. An angel - from the Greek *angelos* - is a messenger, an emotional epiphany. When an angel passes, strikes or smiles, questions raise, not only of impact and neurobiological affect, but of content and of origin: who sends the message? If you chose polytheistic mythologies and angelologies as references, an emotional event is a plural cluster involving a constellation of Goddesses and Gods; it is therefore polyphonic and polysemic – including contradictory messages and musical counterpoints. Max Beauvoir, Haitian *houngan*, speaks of 403 *loas* (vodou divinities) ! Artistically,

for me, there is no question: the more complex the aperception, the richer the intelligence of emotion.

Early in his life, psychologist C.J. Jung proposed a theory of complexes as a classification of human behaviour in terms of intensity zones. A complex is something like an emotionally charged knot: touch a complex and you get an emotional shock. This was the basis for his later theory of archetypes, which James Hillman took up as his main reference in "archetypal psychology" - James Hillman being the main inspiring figure of our Festival. Scientists and aspiring scientists (with all respect to Doctor Jung) protect their methodologies with concepts such as emotion, libido, energy, complex, archetype. As artists, I see our job as one of "figuring out" these abstractions, of drawing them into fictions, personalizing and contextualizing them – giving them, or even calling them names. Mythology is THE cultural game: let's play it! In this perspective, religions should be fun: they are a great, if not the greatest of imaginative inventions - amazing figurations and explanations, rituals and behaviour diktats, unacceptable only if taken literally.

In the field of emotion and consciousness studies, Antonio Damasio stands out as probably the most mercurial and influential scientist today – especially for artistic circles. Here is a 'simple' quote worth pondering: "the body is the theatre of emotions". What if we changed the order to: "theatre is the body of emotions". This inherently baroque formulation thwarts subjective ideologies, those self-centred world-views that speak of "my" emotions within the boundaries of "my" body, as if we possessed emotions rather than emotions possessing us. For the performing arts the implications are critical. The definitions of emotion we work by determine our aesthetics; in my view they even determine the "feeling" of emotions - the values and intensities of the emotions that we feel.

And then there is... music – an elusive mistress to philosophical exactions. One classic definition says: "music is the language of emotions", and neuroscientists are now, especially in the last fifteen years, seriously studying, and 'upgrading' the importance of music. Professor Steven Mithen in his

recent book "The Singing Neanderthals" speculates on the coexistence (and war) between speech and song. His hypothesis is that the Neanderthals were expressive singing creatures and did not survive the arrival of the better-organized 'imperialist' speaking cousins: us, *homo sapiens*. Contemporary opera and musical theatre invite us to different forms of marriage between music and language (and movement). My own way of grappling with "the angel of emotion" in the confrontation between language and music calls mainly on the poetics of counterpoint, disassociation, conversions and correspondences, without eschewing the occasional nasty divorce between words and sounds, or the pleasures of a sweet honeymoon.

Furthermore, I often write on the laboratory blackboard: "music is the enemy". This is a warning.

In image-based performances, music wields the strongest influence, the strongest magic, precisely because of its alliance with the powers of emotion. Music catches us off-guard given the priority we give to the spoken discourse, or to the need for self-expression, i.e. to feeling "my emotions". Music can 'zombie' us in no time, which is why it has 'divine' status in our laboratories. We should not to be lulled, dulled or deluded into thinking that the Gods and Goddesses turn up to be our emotional supporting orchestra. It just might happen now and then, but watch **out**, and keep trying to figure out who and what that angel represents.

We have lots to ponder, review, discuss and experiment. I hope you join us.

EP