



Myths of the Voice

2005 Summer University
Malérargues, Roy Hart International Centre
July 4 to 17

Part of the 12th Myth and Theatre Festival

Updated 13 June 2005

Check updates on:

<http://www.pantheatre.com/6-archives-MV05-homepage.html>

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

Planning Guidelines

The 2005 Summer University is divided into 2 weeks:

First Week, July 4 to 10

Mornings : participants enrol in one Workshop (3 hours, 6 mornings)

Afternoons:

Enrique Pardo will direct a series of laboratory sessions.
Workshop teachers will direct Master Classes.

Late afternoons and evenings are dedicated to Introductory Lectures and Performances.

Second Week, July 11 to 17

Monday 11 July is "Camisards Day", with the presence of Patrick Cabanel and a large round-table on the voice, the Camisards and the Roy Hart Theatre.

July 12 to 17:

Mornings:

Participants can participate in the day's Warm Up Class (different teacher every day).
And chose a Master Class (either with a Workshop teacher or special guest teachers).

Afternoons are open to Master Classes, laboratory sessions, demonstrations.

Late afternoons are dedicated to Lectures and Debates.

Performances will be in the evenings.

The Summer University opens on Monday 4th with a Reception **at 18h**. It closes on Sunday July 17th **at lunchtime**.

Main Workshops

Participants chose ONE Workshop.

5 workshops

The directors all worked with Roy Hart, and were members of Roy Hart Theatre

- Richard Armstrong** lives in New York, teaches at NYU, Fordham College and the Banff Centre, Canada. Recently performed "8 Songs for a Mad King", originally written by Peter Maxwell-Davies for Roy Hart.
- Workshop:** Voice as Theatre: the human voice as Geiger counter to our states of being; as a mirror to each individual.
- Kevin Crawford** Divides his time between Dublin (he taught at Trinity College), Paris and Arezzo (Tuscany) where he is director of theatre training at the Accademia dell'Arte.
- Workshop:** Ringing the Bell Backwards: how body, voice, emotion and the text mesh together to form that mysterious quality we call character.
- Liza Mayer** Teaches with Pantheatre in Paris and Malérargues; her approach adds a very important principle to artistic and physiological know-how: the pleasure of singing.
- Workshop:** Movement in Voice – from "How the voice works" to enjoying the sung and spoken word, sound, song.
- Noah Pikes** Author of "Dark Voices: the Genesis of Roy Hart Theatre". A radical explorer of voice practices and ideas, including shamanism.
- Workshop:** Sounding your Depths – Scaling your heights. Working with Abraxas. An Introduction to the Whole Voice.
- Linda Wise** Actress, theatre director, voice teacher, co directs PANTHEATRE *ACTS Voice Performance School*, in Paris. She is currently researching Héléne Smith, the famous 19th c medium.
- Workshop:** Mnemosyne - mediums and memory: the voices and songs that speak and sing 'through us'.

Lectures

There will be two main formats for the lectures

Lectures: usually linked to a Master Class or Performance Demonstration.

Kaya Anderson, Richard Armstrong, Shiela Braggins, Kevin Crawford, Jonathan Hart Magwaia, Stephen Karcher, Jay Livernois, Ian Magilton, Liza Mayer, Noah Pikes, Rosemary Quinn, Amy Rome, Linda Wise.

Kaya Anderson – One of Alfred Wolfsohn's pupils in London, she worked with Roy Hart and is today a cosmopolitan artist with a large following, especially in Italy.

Sheila Braggins – Also a pupil of Alfred Wolfsohn, from 1947 to 1962, who did not follow Roy Hart but left to have a family. She will present some background to Wolfsohn's ideas and teaching.

Patrick Cabanel – Leading French historian on Protestantism, will lecture during Camisards' Day, on Monday July 11.

Jonathan Hart Makwaia – Singer and pianist who combines Tanzania (his father's land), with New York (where he lives) and his childhood within the Roy Hart Theatre (his mother was Dorothy Hart).

Nick Hobbs - Mad about popular music, he will present condensed versions of his lectures on Captain Beefheart and Women Singers of the *Via Negativa*: the Sirens, Witches and Bitches of *Hell Canto*.

Jay Livernois – A *connoisseur* of constructs (such as "soul") — ex-editor of Spring, ex-director of Eranos, now at the University of Connecticut.

Stephen Karcher – Writer, essayist, specialist in mantic voices (translator of various Chinese oracles) and in pastoral mythologies, ex dancer and, very recently, novelist.

Rosemary Quinn – Actor, director of the NYU New York University Experimental Theatre Wing.

Ian Magilton – Director, teacher, actor, sculptor, lights designer, and Quichote-like idealist who shares his life between Malérargues and Norway.

Amy Rome – Having sung in Atlantic City casinos and Lisbon's fado cafés, she is about to finish a PhD on voice at Central Lancaster University, UK.

Camisard's Day

Monday July 11 will be *Camisards' Day*, with special guest **Patrick Cabanel**, historian of the Camisards. The morning will be centered on the Camisards, the use of the voice in their cults and the surprising links with the Roy Hart Theatre. There will be a garden party buffet for lunch. The afternoon will take the form of multiple presentations, including choral singing, and stories by a large circle of regional specialists and neighbours.

Master Classes

Master Classes can take any form, from the "classical" model of teacher with one pupil, to group work, and will be linked to a *MinorKey* Lecture and/or Demonstration. (From 1 to 2 hours.)

Performances

The 2005 Summer University will present a series of small performances, mostly of an experimental nature, by artists linked with Pantheatre and its ACTS Voice Performance School. It will also provide a platform for short performances and works in progress by friends.

Languages

The Summer University is bilingual English/French. Events will be mainly in English. Workshops will be conducted in French and English (all workshop teachers are bilingual.)

Monday July 11: "Camisard Day", will be in French.

A simultaneous translation system (with earphones) will be set up for some events, including the more formal presentations during "Camisards Day". The system works mainly on informal conviviality – it is run by friends – so, please, do not expect UNESCO standards or high tech !

Lunches

Lunches will be provided at Malérargues. Main dish, salads (a choice from 4 to 10 euros)

Lodging

Full summer season begins on the 14th July – Bastille Day – but early booking is essential!

15 places are available at Malérargues / Roy Hart Centre for Full Registration participants only (2 weeks). Simple shared rooms (2,3,4 beds) with showers and 2 equipped kitchens for self catering.

Price per night : 18 euros (14 nights = 252€).

To book at Malérargues, please contact Liza Mayer: <mailto:eliza@pantheatre.com>

There are lovely guest rooms in converted farmhouses in the area as well as comfortable campings.

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

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

Travel

Château de Malérargues is in the country – quite remote and wild. Obviously it is best to come by car, but there are local taxis, as well as a network of lifts which will be organised.

Prices

Full Registration 700€
One Week only Registration 400€
Per day visitor's fee 80€

A limited number of reduced fee places is offered to students.

Full Registration 450€
One Week only Registration 300€
Per day visitor's fee 50€

Registration

Registration Choice:

- Full Registration (July 4 to 17): requests must state choice of First Week Workshop and include brief CV and Motivation. You are requested to state a second choice Workshop in case first choice is full.
- First Week Registration only: includes participation in ONE of the 6 days morning workshops.
- Second Week Registrations only: ensure a place in all Second Week events.

Full Registration applications will be responded to as promptly as possible.

Full Registration price is 700€ (euros). First Week only Registration is 400€. If accepted, places will then be confirmed on reception of a 200€ deposit made out to "Pantheatre". Refunds are possible until June 10th 2005 minus 40€ administration costs. No refunds after June 10th.

No confirmation deposit is needed for Second Week only registration.

Reduced Fee Registrations Requests

Two possibilities:

- Full Registration (July 4 to 17 including Workshop) : 450€ (euros)
- One Week only Registration : 300€ (euros)

Reserved for students.

A limited number of reduced fee places are allotted per Workshop.

Reduced Fee Registration will be confirmed on reception of a 200€ deposit made out to "Pantheatre". Refunds are possible until June 10th 2005 minus 40€ administration costs. No refunds after June 10th. The rest of the fee can be settled on arrival.

International Payments

Quoted prices do not include bank charges. French banks can charge up to 30€ for reception of Bankers Orders originating outside France. To avoid or diminish these charges:

<p>1 order your bank to send a SWIFT payment (specify "all costs on sender") made out to "PANTHEATRE ", to:</p>	<p>CIC Lyonnaise de Banque SWIFT Address: Bank Identification Code (BIC) CMCIFR2L IBAN : International Bank Account Number: FR76 1009 6180 5600 0176 1610 258</p> <p>Account Owner: PANTHEATRE</p>
<p>2 send one of the following:</p>	

a banker's order or cheque in Euros, payable in France.	to CIC Lyonnaise de Banque 27 Plan de Brie, 30140 ANDUZE - FRANCE Bank Identification Code (BIC) CMCIFR2L IBAN : International Bank Account Number: FR76 1009 6180 5600 0176 1610 258 Titulaire du Compte PANTHEATRE Domiciliation AGENCE ANDUZE Banque 10096 Guichet 18056 Numéro de compte : 00017616102 Clé RIB : 58
a Eurocheque (with the guaranty number on the back)	
a postal order mailed <u>to the bank</u> (not to Pantheatre's address)	
Travellers Cheques signed twice	
Do not forget to write your name (and the workshop you are registering for) on all documents.	

Detailed Planning :

Articles

<http://www.pantheatre.com/6-reading-list-gb.html>

Theoria (links and related articles)

<http://www.pantheatre.com/6-reading-list-gb.html>

Discussion Forums

<http://www.pantheatre.com/6-archives-gb.html>

PANTHEATRE

124 Boulevard Voltaire 75011 PARIS
Tél 33 (0)1 48 06 32 35 & (0)6 26 74 72 71
Contact September to April

Château de Malérargues 30140 THOIRAS
Tél 33 (0)4 66 85 44 19
Contact May to September

www.pantheatre.com

pan@pantheatre.com



2005 Summer University
Malérargues, Roy Hart International Centre, July 4 to 17

VOICES

Myths of the Voice

Editorial

by Enrique Pardo

Pantheatre's first *Myth and Theatre Festival* took place in 1985 at Château de Malérargues, the Roy Hart International Centre, in Southern France. It has since taken on themes ranging from *Aphrodite*, *The Greed of Dionysus*, to *Alchemy*, *Jealousy*, *Gossip* or *Fury*. After ten years at La Chartreuse de Villeneuve-lez-Avignon (France's National Centre for Performance Writings), it travelled to New Orleans, Ireland, Umbria (Italy) and Granada (Spain.) It returns to Château de Malérargues with *VOICES - Myths of the Voice*, a theme that would seem to have been an obvious choice from the very beginning, since Pantheatre, created in 1981, was the first independent company to emerge from the Roy Hart Theatre, world famous for its vocal work and philosophy of singing.

Yet it has taken over 20 years to arrive at *VOICES - Myths of the Voice*. I would open the debates by suggesting that this delay has to do with the fact that the voice in general, and singing in particular, is very often lived and spoken of as a spiritual, even religious phenomena. "Inspired" practitioners tend to see ontological truths inside their voice and body experiences. This can generate resistance to the cultural relativization that myth brings to such theories, a relativization that is the fundamental (and fundamentalist) problem of religions: a refusal to see themselves as mythologies.

The *VOICES - Myths of the Voice* Summer University will offer a forum of reflection and practice on the cultural / mythological perspectives of how the voice is conceived of, listened to and used - especially in the arts and in therapeutic practices. Classical mythology will be discussed, certainly, but also contemporary theatre and music performances whose images and aspirations seek mythological dimensions.

3 source references. The timing of the Summer University has three main references

- The Roy Hart International Centre, in Southern France, celebrates the 30th anniversary of the Roy Hart Theatre's arrival in Malérargues in 1974, followed almost immediately by the accidental death of its director-founder, Roy Hart, in 1975.
- The Camisards uprising in 1704. These were the Protestants who resisted Louis the 14th in the Cevennes mountains, where Château de Malérargues is situated. The Camisard Calvinist cults, especially their 'inspired' voice and body 'performances' had a significant impact on the perception, use and status of the voice and singing in Protestant Europe, in the United States, and, later in large parts of the world thanks to the Protestant missionary zeal.
- A book published in 2000 by Professor Steven Connor, which opens exceptional historical and mythological perspectives on the voice, and which bears the unlikely title of: "Dumbstruck: A Cultural History of Ventriloquism." Connor reviews and analyses the conceptions of the voice's ownership and inspiration in Western history through the notion of ventriloquism, asking the fundamental questions of "who is speaking?" and "where does the voice come from?"...

In Connor's analysis the crucial mutation in the mythologies of the voice is caused by the impact and impositions of the voice of Judeo-Christianity on Paganism. "Shut down the oracular voices" was possibly the first priority the Fathers of the Church gave themselves, and the emblematic enemy in this crusade was the Sybil of Cumae with the legendary echoes of her vocal 'performances'.

3 stages in 3 locations.

- **Château de Malérargues**, the Roy Hart International Centre, in the Cevennes foothills of Southern France - a secluded, austere, sturdy, protestant manor house in a pastoral setting of massive trees and green underbrush. The outbuildings have been converted into voice and theatre studios.

Something of a mythical place for voice research and teaching. The 2005 Summer University will take place July 4 to 17, 2005.

- **Aberystwyth**, Wales in conjunction with CPR (Centre for Performance Research) and University of Aberystwyth, and as part of CPR's longstanding series of "Giving Voice" meetings - possibly the world's most comprehensive gatherings in contemporary voice research and practice. The Aberystwyth Festival will take place in April 2006.
- **Naples**. Why Naples? Because it is the capital of bel canto, the capital of Mediterranean catholic paganism, and, most important, the home of the Sybil of Cumae. Pantheatre has a large following in Italy where it has collaborated with different artists, created performances and organized the Umbria "On Scandal" symposiums. The Naples Festival should take place in fall of 2006.

3 main activities. The Summer University brings together theory and practice through 3 main activities:

- workshops - artists are invited to share their work and their views on the festival theme through practical workshops which usually take place in the mornings and early afternoons.
- lectures and discussions - keynote lectures, pannel talks, open forums of discussion.
- performances - from the exceptional invited performance (for instance Romeo Castellucci was invited for the first time to France to the "Dyonisos" Festival in 1991, with his incredible "Gilgamesh") to Pantheatre's Impensemble experimental pieces, to work-in-progress presentations.

An extended version of this Editorial / Presentation is available as an article by Enrique Pardo, titled : "The French Prophets - a Prelude Pamphlet to a Myths of the Voice Festival". Available on <http://www.pantheatre.com/pdf/6-archives-MV05-french-prophets-gb.pdf>

2 extracts

"... the crucial mutation in the mythologies of the voice was caused by the impact and impositions of the voice of Judeo-Christianity on Paganism. "Shut down the oracular voices" was possibly the first priority the Fathers of the Church gave themselves, and the emblematic enemy in this crusade was the Sybil of Cumae with the legendary echoes of her vocal 'performances'. After all, here was the voice of a woman claiming major divinely-inspired prophecy!

... The attraction to the Sybil's model and its mostly suppressed legends, triggers fantasies of very complex forms of vocal counterpoint composition and of an inspirational polysemic use of language. A basic utterance (the question to the oracle) is demultiplied into multiphonic disjointed utterances by a seemingly very mobile Sybil and then by an acoustic environment which, in 'post-fantasy' at least, must have created the most astonishing all-round sound system of echoes and distortions along the Sybil's cave (Latin languages describe it as an *antro*, which translates best as "haunt".)

"One last point to underline the historical ironies in the synchronicities between the two anniversaries, the 300 years of the "French Prophets" [note: the inspired Camisards], and the 30 years of the "English Prophets" [note: the Roy Hart Theatre]. Voice work can be a form of exorcism, and exorcism is an extremely theatrical form of therapy; both form part of Connor's extended understanding of ventriloquism (exorcism is the dislodging of a voice.) Put in more reasonable terms, there is ventriloquism and therefore fiction and mythology (I would of course call it "theatre"), in the idea of "finding one's voice", in the considering the act of singing as a means of personal transformation. Did the Camisards give us (or renew) the model of "born-again" therapies like primal screaming or rebirthing, or even Wolfsohn's or Roy Hart's singing prophecies - all of which considered themselves as forms of "sacred theatre"?"

PANTHEATRE

<p>124 Boulevard Voltaire 75011 PARIS Tél 33 (0)1 48 06 32 35 & (0)6 26 74 72 71 Contact September to April</p>	<p>Château de Malérargues 30140 THOIRAS Tél 33 (0)4 66 85 44 19 Contact May to September</p>
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