

Text, Rhythm, Action!

PERFORMANCE PRIORITIES

Amongst all the myriad details of performance that have fascinated actors, musicians and audiences over the ages, in the 17th century, the age of Shakespeare, Dowland & Purcell, of Monteverdi and the first Italian operas, **what were the highest priorities?**

Caccini (1601) defines **Music** as:

Text and Rhythm, with Sound last of all. And not the other way around!

Bulwer (1644), via Quintilian and Cicero, cites Demosthenes' three points of **Eloquence**:

Action! Action! Action!

These historical priorities guided **Andrew Lawrence-King's** 5-year investigation of **Text, Rhythm, Action!** at the Australian Research Council's Centre of Excellence for the History of Emotions and with **Il Corago**, the production company for historical staging.

UNIQUE INTERNATIONAL PROGRAM OF RESEARCH, TRAINING & PERFORMANCE

With a unique combination of academic rigour, unified focus, practitioner expertise and international scope, this program applied historical research to the development of new training methods for modern performers in some 2 dozen award-winning staged productions of Early Modern music-dramas and Historical Action worldwide.

AWARDS & PUBLICATIONS

Lawrence-King's musical direction of the 'first opera', Cavalieri's *Anima & Corpo*, won Russia's highest theatrical award, the **Golden Mask**. During the period of this investigation, he also received the U.S. **Grammy**, Australian **Helpmann** and two Spanish **Premios de la Musica** for collaborations with Jordi Savall.

Two documentary-films, a mini-documentary and many video clips have already been released. Research insights are debated on the TRA blog at www.AndrewLawrenceKing.com. Now Professor Lawrence-King has begun to write up his findings formally in book chapters, articles for academic journals and in several forthcoming books.



Research

Our initial **Question** was almost naïve: **how can baroque gesture be convincing for modern audiences?** This opened up two paths, which both led back to the dramatic **Text** via investigations of **Rhythm** (in poetry, music and movement) and of **Embodiment** (posture, gesture, mind/body interactions). Whereas the romantic tradition glorifies performers' genius, 17th-century philosophy respects the **poetic text** (which, nevertheless, is realised with **improvised creativity**) and privileges the **audience**.

Musical **Rhythm** is understood within period concepts of **Time** itself. As an element of **Rhetoric**, the **Art of Gesture** is embedded in the **Science of Historical Action**. In this ancient, intuitive model of how poetry, music & drama induce psychological and physiological changes amongst performers and audiences, **Enargeia** (the emotional power of detail) creates imaginary **Visions** that use the mind-body force of **Pneuma** to stir up the **Four Humours**.

Our research **Aim** is to develop rehearsal methodologies that empower modern-day performers to **Use** the historical principles of the 17th-century **Art of Rhetoric** within the framework of period **Science**. Andrew Lawrence-King's **Method** is grounded on close reading of such key historical sources as Cavalieri & Peri (1600), Bonifacio (1616) & Bulwer (1644), the anonymous *Il Corago* (c1630). These well-known texts are re-evaluated in the light of **period Philosophy**, in which **Time**, **Pneuma** & **Music** all exhibit a complex, threefold structure that connects *mondana* – the heavenly & mysterious, with *humana* – the human & embodied, and *instrumentalis* – the practical and interactive.

New understandings were debated in **seminars** and **conferences**, applied in **workshops** and **rehearsals**, and tested in the real world of **live performance** with a wide range of modern audiences.

Interim **Findings** – on Pre-Newtonian **Time**, Musical **Tactus**, No Conducting!, **Medieval** music-drama, Commencing **Continuo**, Redefining **Recitative**, Pepys' **Shakespeare** Speech, **Pneuma**, **Enargeia**, **Music** & **Consciousness**, 17th-century Hypnosis, Baroque Gesture: **What's the Point?** – have been reported at conferences & public lectures at Cambridge, Oxford, Yale, Vienna, Sydney, Adelaide, Perth, Singapore, Moscow, St Petersburg, Novosibirsk, Barcelona, Copenhagen, Ghent, Basel, Helsinki, Galway, Kilkenny, Budapest, London etc.

LE NVOVE
MVSICHE
DI GIVLIO CACCINI
DETTO ROMANO.



IN FIRENZE
APPRESSO I MARESCOTTI
MDCI.



Anon Thomas Betterton as Hamlet
(c1661)

Platone, & altri Filosofi,
che affermarono la musica
altri non essere, che
la fauella, e l'ritmo,
& il suono per ultimo,
e non per lo contrario,



Alessandro Turchi *Bacchus & Ariadne* (c1630)
Historical Action is more than just gesture.

Training

17th-century writers present **Art** as a set of principles, a coherent collection of rules which we can study and apply to today's **Historically Informed Performance**. The period concept of **Use** refers to the nitty-gritty of practical experience: a key element of Andrew Lawrence-King's work is to devise **new training methodologies** that facilitate modern-day performers' acquiring the skill-sets needed to apply rules of historical Art. The study of **profoundly spiritual**, cosmic matters beyond the everyday and mundane, the mysterious **power of emotions**, the **magic of the theatre**, is the realm of renaissance Science.

The training focus is **historical expertise** rather than romantic character analysis or the 20th-century search for motivation: first acquire **Thomas Betterton's** (or **La Florinda's**) skill-set, then play **Hamlet** (or **Arianna**)! Accordingly, we do not rehearse a particular interpretation; rather we teach **principles** that empower performers to **improvise** collectively a **stylish realisation** of text, music & action. Participants do not just memorise a production; we help them develop **baroque skills** which they can re-apply throughout their careers.

We practice what we preach. The priorities established by historical research are put into effect in professional training: **Text** – for each hour of rehearsal, 50 minutes are devoted to detailed text-work; **Tactus** – every performer shares responsibility for maintaining the rhythmic pulse; there is, of course, **no conductor**; **Gesture** – supported by period posture and the force of **Pneuma**; the emotional power of **Enargeia** – detailed visual description; **Visions** – mindful attention to the Text creates imagined visions that stir up emotions for performers and spectators; **Deictics** – the fundamental importance of 'pointing words'; **Ut pictura** – how to make historical gesture 'work' for modern audiences.

Professional standards – well-structured rehearsals, directorial competence, **clarity and consistency of coaching**, respect for participants and audiences; state-of-the-art **Early Music**, **Historical Dance** and period **Swordsmanship**; **cutting-edge modern understandings** of the mind/body interactions of **Flow**, the **Zone**, **Feldenkrais Method** and **Neuro-Learning** – brain plasticity, myelination, hypnosis; the **Structure of Magic** – Neuro-linguistic Programming and 17th-century **Rhetoric**, the modern & historical arts of persuasive language.

Illustrations.

Logo for Monteverdi *Combattimento* after Capo Ferro *Gran Simulacrum* (1610)
Workshop on Historical Action with students & professors at ESMUC
Monteverdi *Orfeo* with the Royal Danish Academy of Music
Purcell *Dido & Aeneas* with Concerto Copenhagen
The medieval *Ludus Danielis* with Ars Nova & The Harp Consort.





The Sorceress in Purcell *Dido & Aeneas* (1689) with Concerto Copenhagen at Copenhagen Town Hall.



Hebro, the river god, with the head of Orpheus in Landi *La Morte d'Orfeo* (1619) with International Baroque Opera Studio at St Petersburg Philharmonic.



The production team for Cavalieri *Anima & Corpo* (1600) at Theatre Natalya Satz, Moscow receive the Golden Mask award.



Andrew Lawrence-King directs rehearsals for Monteverdi *Vespers* (1610) with Alta Capella at Moscow Conservatoire.



The Angel in Orgambide *Oratorio del Nacimiento* (1704) with The Harp Consort at Ourense Cathedral.

Performance

HISTORICALLY INFORMED STAGED PRODUCTIONS OF EARLY MODERN MUSIC-DRAMAS

Monteverdi *Orfeo* (1607) ALK (stage & music), SP (movement), JD, KA (assistants); Royal Danish Academy of Music, Copenhagen Christianskerke. **Tactus, Art of Gesture**. New edition. Handbook on Baroque Gesture. Conference Ghent Orpheus Centre, Full-length documentary film.

Cavalieri *Anima & Corpo* (1600) GI (modern staging), ALK (music), KA, IV (assistants); Natalya Satz Theatre, Moscow. Word-painting, Tactus, Continuo. New edition (Russian translation AP, KA, ALK). First staged performance in Russia. Golden Mask Award. 42 performances (continues in repertoire). TV and radio interviews.

Purcell *Dido & Aeneas* (1689) ALK (stage & music), SP (dance), KA (assistant); Concerto Copenhagen, Copenhagen Town Hall. **Dance & Gesture, training methodologies**. New edition (dances & incidental music)

Landi *La Morte d'Orfeo* (1619) ALK (stage & music), XDL (music), KA (stage), DV (designer) EMS (dance) AS (swordsmanship); International Baroque Opera Studio, St Petersburg Philharmonic. First staged performance in modern times. **Tactus, Art of Gesture, Enargeia, Visions, Historical scenery/lighting, Ut Pictura**. New edition. Article Musicological Journal of Moscow Conservatoire. Radio & TV interviews.

Ludus *Danielis* (c1200) ALK (stage & music), KA (assistant, gestures); The Harp Consort & Ars Nova Denmark, Copenhagen Marmorkirke. **Medieval gesture, conductus (rhythm & improvised polyphony), pitch**. New edition. Conference Budapest University, mini-documentary film.

Orgambide *Oratorio del Nacimiento* ALK (music & stage), KA (designer, stage) The Harp Consort, Ourense Cathedral, Festival Portico de Paraiso. First performance in Spain in modern times. **Spanish recitado, Art of Gesture, Tactus, Enargeia**. Public lecture by Maria Teresa Ferrer. TV & radio interviews. New edition.

Monteverdi *Combattimento* (1624) ALK (music & stage), GW (swordsmanship consultant), DR (fight director), SP (dance), KA (stage) Guildhall School of Music & Drama, London Wallace Collection. New edition. Public lectures, post-performance panel discussion with Prof John Sloboda. Conference Cambridge University with Prof John Sloboda. BBC Radio interview.

Ludus *Danielis* (c1200) ALK (stage & music), KA (designer & stage); The Harp Consort & St Michaels Schola Cantorum, Galway Early Music Festival. **Emotions in Action, Medieval Gestures**. Public lecture National University of Ireland, full-length documentary film. Radio interviews.

Orgambide *Oratorio del Nacimiento* ALK (music & stage), KA (designer) Insula Magica, Novosibirsk Philharmonic. First performance in Russia. **Spanish recitado, Art of Gesture, Tactus, Enargeia**. Public lecture. TV & radio interviews.

Carissimi *Jeptha* ALK (music, stage), MB (vocal coach), KA (assistant). Jaani Kirik, St Petersburg. New edition. TV & radio interviews. Art of Gesture, Tactus.

Orgambide *Oratorio del Nacimiento* ALK (music & stage), KA (designer) Guildhall School of Music & Drama, London. **Spanish recitado, Art of Gesture, Tactus, Enargeia**. Presentation by Anthony Trippett.

Cavalieri *Anima & Corpo* (1600) ALK (music & stage); Durham University Opera Society, Durham Great Hall. **Tactus, Continuo, Enargeia, Visions**. New edition.

Purcell *King Arthur* (1691) ALK (music & stage), Poznan Academy of Music. New edition. **Continuo, French violin bowing, Gesture, Speech/Song/Recitative, Ut Pictura**. Radio interviews.

Hidalgo *Celos aun del aire matan* (1660) ALK (music) GI (stage) KA (translation) Moscow, Theatre Natalya Satz **Text, Tactus, Spanish Continuo** New edition (Russian translation).New edition. TV & radio interviews.

Medieval *Kalevala* ALK (music, stage, concept) KK (stage, text) The Harp Consort, Montalbane Festival **Medieval storytelling & gesture**

Peri *Euridice* (1600) ALK (stage & music), SP (movement), KA (assistant); Guildhall School of Music & Drama, London Lumen Centre. **Continuo, Art of Gesture, Posture, Visions**. New edition (version for 5 singers). Conference Cambridge University, mini-documentary film.

WORKSHOP PERFORMANCES, STUDY PROJECTS ETC

Monteverdi *Lamento di Arianna* (1614) (ensemble version) ALK (stage & music). Study project at Helsinki Metropolia. Conference London GSMD.

Monteverdi *Lamento di Arianna* (1608) (solo version) ALK (stage & music). Study project at Sibelius Academy, Finland. Conference Perth WA. Seminar Melbourne.

Purcell *Dido & Aeneas* (1689) ALK & AM (stage & music); Sydney Conservatorium **Redefining Recitative, Art of Gesture**

Malvezzi, Cavalieri, Gabrieli etc *Rappresentationi* (excerpts from 1589 Florentine Intermedi, etc) St Petersburg. ALK (stage & music), MB (vocal coach), KA (assistant).

Monteverdi *Madrigali Guerrieri & Amorosi* (1638) ALK (music), Melbourne Early Music Studio. **Tactus, Swordsmanship, Visions.**

Dowland, Purcell, Morelli *The Dark Side* (17th cent) ALK (music). Melbourne Early Music Studio **Melancholy, Speech/Song/Recitative** Conference Sydney University

Monteverdi *Lettera Amorosa* (1619) ALK (stage & music). Study project at Royal Danish Academy of Music, Copenhagen. Paper for Letters2 conference, Lisbon; presentation at Books & Music Conference, Newcastle. **Enargeia, gendered Gesture**

Baroque Gesture. What's the Point? Workshop for advanced students and professorial staff at ESMUC, Barcelona

Workshop for theatre researchers, Australasian Association for Theatre, Drama & Performance Studies.

Workshop for movement researchers, Dalcroze Conference, Vienna.

Workshop, Edinburgh International Harp Festival

Workshop, Kilkenny

The Theatre of Dreams. La Musica hypnotises the Heroes Workshop for advanced students and professorial staff at ESMUC, Barcelona.

Workshop for research students at Guildhall School of Music & Drama, London.

Seminar on Historical Action ALK with Dionysios Kyropoulos at New College, Oxford

Redefining Recitative Workshop at Guildhall School of Music & Drama, London.

Landi *La Morte d'Orfeo* (1619) Workshop at Theatre Natalya Satz, Moscow.

Workshop at Rimsky-Korsakov College of Music, St Petersburg

Music & Rhetoric Public Lecture & Workshop, Moscow Conservatoire of Music. Radio/TV.

A Baroque History of Time Public Lecture, St Petersburg Derzhavin Museum.

Public Lecture, University of Adelaide

Public Lecture, Kilkenny

Modes of Emotion Public Lecture, Kilkenny

Empfindsamkeit Workshop, Moscow Theatre Natalya Satz

Landi *San' Alessio* (1631) ALK (stage, music), Basel Schola Cantorum, workshop performance. Tactus, Continuo

PERFORMANCES WITH *TEXT, RHYTHM, ACTION*

Monteverdi *Vespers* (1610) ALK (music); Alta Capella, Moscow Lutheran Cathedral. **Tactus, Continuo, Visions.** Radio broadcast, radio & TV interviews. New synoptic edition. Public Lecture. First performance in Russia.

Gibbons, Dowland, Holborne, Morelli ***Shakespeare's Music*** (17th cent) ALK (concept, stage & music), Alta Capella, Moscow Conservatoire of Music. **Text, Tactus, Pepys on Shakespeare.** Public lecture. Radio & TV interviews.

Gibbons, Dowland, Lawes ***The Masque of Time*** (17th cent) ALK (artistic director, script & concept), EB (music), VN (stage) Guildhall School of Music & Drama, Canterbury St Gregory's Centre and London. **Tactus, Gesture, Dance, Philosophy of Music & Time.**

Schutz, Schein *In Friede* (17th cent) ALK (music & gesture), Royal Danish Academy of Music, Copenhagen Chapel Royal **Tactus, Art of Gesture** New editions.

Lully, D'Anglebert ***Choregraphie*** (1700) ALK (music), KM (dance), The Harp Consort, Edinburgh International Harp Festival **Tactus, Dance** New editions

Bach **The Six Brandenburg Concertos** ALK (harpsichord solo, direction), Raymond Cox (violin, violino piccolo, viola), Kymi Sinfonietta, on tour in Finland. The final performance in 2014 was the culmination of a six year project, studying and performing each concerto in the context of related baroque and early classical repertoire. Public lectures, new editions, reconstructions of a Handel harp concerto, Reiche Abblasen, Telemann clarinet concerto etc.

Monteverdi, Peri, Caccini, Cavalieri ***Favola in Musica*** (c1600) ALK (artistic director, concept) MB (voice) XLD (continuo) SP (dance) The Harp Consort, St Petersburg Early Music Festival, Feldkirchen Festival, Hamburg Bucerius Kunst Forum **The First Operas, Tactus, Continuo** Radio interview & broadcast.

Dowland, Purcell *The Dark Side* (17th cent) ALK (music, stage, concept) SP (movement) The Harp Consort, Graz List Halle **Text, Tactus, Art of Gesture**

Vite e Voce (Vasari 500th anniversary)ALK (music, concept) Ensemble L'Homme Armé, Florence, Museo Sarto. **Baroque gesture & Fine Art**

Ars Musicae (Vasari 500th anniversary) ALK (music, concept) Florence, Museo Sarto **Design & perspective in Art ~ form & proportion in Music**

Etc...

MEET THE TEAM

ALK Andrew Lawrence-King, AM Alan Maddox, AS Anton Semenov, DR Dave Rawlings, DV Danil Verdenikov, EB Emily Baines, EMS Ekaterina Mikhailova-Smolnyakova, GI Georgy Isaakian, GW Guy Windsor, JD Jane Davidson, KA Katerina Antonenko, KK Karoliina Kantolinen, KM Karin Modigh, KZ Klim Zhukov, IV Ivan Velikanov, MB Marco Beasley, SP Steven Player, SG Stephen Grant, VN Victoria Newlyn, XDL Xavier Diaz-Latorre

Publications, Links & Contact

Info@TheHarpConsort.com

Book Chapters by Andrew Lawrence-King,

ALK Il palpitare del core. The Heart-Beat of the “First Opera” in Crispin & Gilmore Artistic Experimentation in Music (2015)

ALK ’Tis Master’s Voice. A Seventeenth-Century Shakespeare Recording?” in White Shakespeare and Emotions (2015)

Journal Articles by Andrew Lawrence-King,

ALK (with Antonenko & O’Shea) The Irish Harp. Myths Demystified Celto-Slavica Journal (2015)

ALK The Theatre of Dreams. the Science of Historical Action ADSA Journal (2015)

ALK Wine, women & song Musicological Journal of Moscow Conservatoire (2015)

Prefaces. Cavalieri Anima e Corpo (1600) Peri Euridice (1600) Caccini Le Nuove Musiche (1601) Gagliano Dafne (1608) Frescobaldi Toccate (1615)

Introductions

ALK Video: “What are the Three Secrets of Great Performance?” <https://www.youtube.com/watch?v=j58nwm3nbpE>

Anon. Il Corago (Biblioteca Estense, Modena. MS y.F.11, c1630) edited by Fabbri & Pompilio (1983)

Introduction to ALK’s research. <http://www.theharpconsort.com/#!research/c1dp3>

Index to ALK’s blog: <http://www.theharpconsort.com/#!blog-index/cxm4>

<http://andrewlawrenceking.com/2013/08/26/what-is-music/>

<http://andrewlawrenceking.com/2013/08/04/music-expresses-emotions/>

Time & Tactus

<http://andrewlawrenceking.com/2014/11/23/a-baroque-history-of-time-stars-hearts-and-music/>

<http://andrewlawrenceking.com/2013/09/08/rhythm-what-really-counts/>

<http://andrewlawrenceking.com/2015/02/16/tempus-putationis-getting-back-to-monteverdis-time/>

Grant Beating Time and Measuring Music (2015)

Houle Meter in Music 1600–1800 (1987)

ALK Video: “What is Time” <https://www.youtube.com/watch?v=3x1w1E7ryZQ>

Redefining Recitative

Il Corago on ‘the three ways of acting’, Delle Tre Maniere di Recitare (Fabbri & Pompilio, 40)

<http://andrewlawrenceking.com/2013/09/22/the-good-the-bad-the-early-music-phrase/>

<http://www.theharpconsort.com/#!research-findings-recitative/c1nz2>

Sternfeld ‘A Note on Stile Recitativo’, RMA (1983–1984)

Continuo

Agazzari Del Sonare sopra’l Basso (1607)

<http://andrewlawrenceking.com/2013/10/08/sparrow-flavoured-soup-or-what-is-continuo/>

ALK Video “What is Continuo?”. <https://www.youtube.com/watch?v=SuBMF68Ub3I>

Introduction to Italian Continuo Video Series: <https://www.youtube.com/watch?v=vCp19kfjGQo>

Historical Action www.ilcorago.com

Bonifaccio L’Arte de’ Cenni (1616)

Bulwer Chirologia & Chironomia (1644)

Barnett The Art of Gesture. The Practices and Principles of 18th-century Acting (1987) Roach The Player’s Passion. Studies in the Science of Acting (1985)

Introduction to Historical Action: <http://www.theharpconsort.com/#!historical-action/c12q3>

Flow & The Zone www.TheFlow.Zone

<http://andrewlawrencecking.com/2014/09/16/flow-2014-the-cambridge-talks/>

<http://andrewlawrencecking.com/2014/10/17/flow-accessing-super-creativity-making-connections/>

<http://andrewlawrencecking.com/2015/04/19/flow-the-oxford-papers-part-1-whats-in-a-name/>

ALK Video: <https://www.youtube.com/watch?v=zh5cqRsHYVo>

History of Irish Harp

ALK (with Antonenko & O'Shea) The Irish Harp: Myths Demistified Celto-Slavica Journal (2015)

<http://andrewlawrencecking.com/2013/12/27/the-researchers-otherworld-a-dream-of-the-ancient-irish-harp/>

<http://andrewlawrencecking.com/2014/10/07/regina-cithararum/>

<http://andrewlawrencecking.com/2014/08/30/precision-tuning-early-irish-harps/>

History of Welsh Triple Harp

<http://andrewlawrencecking.com/2014/03/12/the-triple-or-modern-welsh-harp/>

Hypnosis, Rhetoric & Neuro-Linguistic Programming

ALK The Theatre of Dreams: the Science of Historical Action ADSA Journal (2015)

<http://andrewlawrencecking.com/2014/12/11/the-theatre-of-dreams-la-musica-hypnotises-the-heroes/>

Landi La Morte d'Orfeo

ALK Wine, women & song Musicological Journal of Moscow Conservatoire (2015)

<http://www.theharpconsort.com/#!la-morte-dorfeo/c4be>

Monteverdi Vespers

<http://andrewlawrencecking.com/2014/06/07/the-right-time-for-a-new-vision-monteverdis-1610-vespers/>

Laudate Pueri Video: <https://www.youtube.com/watch?v=fCFWWcfKjp0>

Dixit Dominus Video: <https://www.youtube.com/watch?v=QQXAqj5jHHE>

Harp Technique

<http://andrewlawrencecking.com/2014/09/09/historical-technique-for-early-irish-harps/>

<http://andrewlawrencecking.com/2013/09/02/the-shake-irish-harp-ornament-of-the-month-1/>

<http://andrewlawrencecking.com/2013/09/19/single-action-harp-making-sensibility-of-the-methodes/>

Introduction to Italian harp Video Series: <https://www.youtube.com/watch?v=bIRuCNLD5IA>

Introduction to Early Irish harp Video Series: <https://www.youtube.com/watch?v=o7xkNv6Hmlo>

This is the first in a series of articles, each with accompanying video.

Irish Harp Ornaments Video Series: https://www.youtube.com/watch?v=HQnG_h_JURk

Monteverdi Orfeo Documentary Film. https://www.youtube.com/watch?v=REb_Djph7NO

<http://andrewlawrencecking.com/2014/11/09/sherlock-holmes-and-the-wedding-dance-tactus-proportions-in-monteverdis-lasciate-i-monti/>

Ludus Danielis Documentary Film. https://www.youtube.com/watch?v=TccC7KTP_Io

Peri Euridice Mini-documentary. <http://youtu.be/kgJ4SoTreHw/>

Purcell Dido & Aneas

Dido's Lament Video: <http://www.youtube.com/watch?v=AO-lzui3n5I>

The Witches Video: <http://www.youtube.com/watch?v=F8OgJRRDMBE>