



TROUBADOURS ART ENSEMBLE
MASTER CLASS Performing Trobar

Cantar
Trobar e Guiraut Riquier

17 – 18 et 19 Août 2010
Lo CIRDÒC - Mediatèca occitana – Béziers

Sandra Hurtado-Ròs (Andalucia) - Céline Mistral (Provença)
Anne-Adele Levitsky (California) - Tomas, Marika & Robert Zilik (Slovakia)
Olivier Payrat (Lemosin) - Denyse Dowling-Macnamara (Ireland)
Patrice Villaumé (Alvernhe) - Gérard Zuchetto (Lengadoc)

Concerts

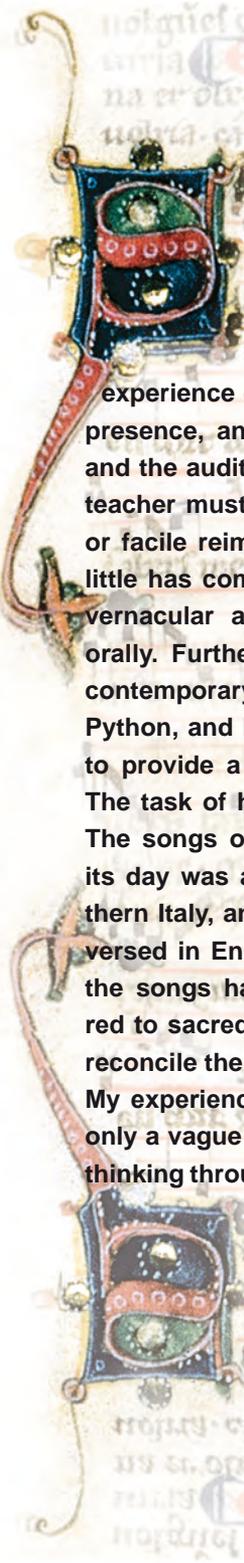
17/08/2010 Caussiniojols (34) a 6 oras al Castèl
18/08/2010 Cabrerolles (34) a 6 oras a la Capèla medievala



MASTER CLASS organisée par Trob'Art Productions,
dans le cadre du programme Performing Trobar
(Stanford University-Troubadours Art Ensemble)
en relation avec Lo CIRDÒC-Mediatèca occitana.

Felip Hammel – Lo CIRDÒC - Mediatèca occitana Tel.++33(0)630 078 014

www.art-troubadours.com
www.locirdoc.fr et www.laportadoc.eu
www.Stanford.edu/group/troubadours/cgi-bin/lyric/frengen204



...It remains a challenge for teachers of medieval lyric to make the musical and performative nature of the troubadours - the originators of the love song - accessible for students in a historically responsible and creative manner.

Opportunities to listen to or watch performances of modern love songs seem ubiquitous today through radio, live concert, iPod or YouTube. Yet despite the ease with which the digital age allows for personal engagement with all sorts of recordings, the sensual experience of a live concert has not yet lost the impact of shared reception, live presence, and the communal, visceral reaction to the gestures of a performer and the auditory movements of a song. As in other forms of premodern art, the teacher must provide a immediate access to texts and be wary of anachronistic or facile reimaginings of medieval culture. This is not an easy task. Relatively little has come down to us out of a primarily memorial culture in which many vernacular and secular texts, including troubadour poetry, were transmitted orally. Further, particular fictions of what constitute “the medieval” permeates contemporary culture—one only has to think of the Harry Potter series, Monty Python, and Renaissance Fairs—making it all the more important for the teacher to provide a kind of accessibility that distances itself from popular familiarity. The task of historical reconstruction aside, there is also the task of translation. The songs of the troubadours are in Old Occitan, a medieval language that in its day was a poetic lingua franca in the areas of southern France, Spain, Northern Italy, and Portugal, but today seems daunting to American students mainly versed in English and perhaps one other modern language. Finally, even when the songs have been transmitted with musical notation (which is rare compared to sacred music or other secular vernacular traditions), it is often difficult to reconcile the musical aspects of this lyric with its already complex poetic content. My experience with students who hear troubadour music for the first time, with only a vague idea of medieval culture, much less Occitania, has proven useful in thinking through how we can engage with the live performance of troubadour song.

In this vein, we are fortunate to have an ensemble like Troubadours Art Ensemble: they have performed before diverse audiences, and have bridged the academic study of the troubadour corpus with outreach to a broader, uninitiated public.”

Marisa Galvez,
Department of French and Italian
Stanford University