



CREATION 2023

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MUSICAL THEATER

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# WORK SONGS

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HALORY GOERGER  
HYOID VOICES  
CHRISTOPHER TRAPANI





## INTENTIONS

We sang in the fields.

We sang in the factories.

We sang on the boats.

To get into gear. To warm up the bodies. To forget the pain and taunt the foremen. To tell the locusts to skip a year. We sang and worked. And today we watch little lights dance on screens in warehouses, trying to make sense of it all. The way we work has changed, and the songs have disappeared. Where did all the singing go ?

One comes to work in the fields in August when one is part of a community organized around a territory, when one defends a common interest. This functional music, the coordination of gestures, has little meaning when you work alone, when the tempo is given by a smartphone. So putting the song back into the work environment is perhaps also a way to clean up practices.

Brussels-based ensemble HYOID voices (dir. Fabienne Séveillac / Andreas Halling) is collaborating with French director Halory Goerger and American composer Christopher Trapani to create a piece that explores trade songs and work songs. To bring this material back to life. To dissect it, make it more complex, move it around. To confront it with new work environments, with other aspirations.

Can you sing the truth to a cow that's doomed (when we used to ease their pain with soothing sounds) ?

What song resonates in the "troll farms" of Brazil and Russia when presidents are elected ?

What do we sing when no one understands what we do for a living, or when we don't have a job anymore ?

Do the algorithms sing in unison ?

We want to rewrite, rearrange, reinvent this material doomed to oblivion.



# METHOD

We want to :

1. gather the **material**, study the context, constitute a database through pure historical research, interviews with elders and specialists of that field.
2. create and structure **content** out of those experiences, crafted through residencies and stagework. We want to showcase great physicality in singing. Strong, energetic, and straightforward ensemble work. But also vocal miniatures designed to push the format to its limits, and explore treatments based on extended vocal techniques.
3. **stage singing situations** in a back-and-forth movement through history. We will explore past and present singing situations in contemporary or ancient work life. Middle-ages field workers singing with a modern take on their condition. IT tech workers using whistle communication. A member of the group is learning agriculture, has ties with sailors working on revived giant boats, and we intend to spend time in different work environments to field-test some singing situations.

In terms of composition : we invited american composer **Christopher Trapani**, that has a strong ethnomusicological background, and is willing to focus on oral transmission, field recording, and crafty but unobtrusive arrangement. Text, music and stagework will be adressed simultaneously. Each residency should be the support of that three-fold collaboration : composer, musicians and stage director.

**Halory Goerger** will stage the piece. He has been working with music in almost every piece he wrote. **Hyoid Voices** is artist in residency at Muziekcentrum in Bijloke (Gand), and has collaborated with Bernhard Lang (*The Mirror Stage*), Myriam Van Imschoot (*newpolyphonies*) and Jennifer Walshe (*A history of the voice*), among others. The performers are : **Céline Laly, Fabienne Séveillac, Andreas Halling and Gunther Vandeven.**

**Bravo Zoulou**, Halory Goerger's company, based in Lille (France) will provide the production environment. **HYOID voices** will be associate producer. Together, we will be able to associate different performing arts networks in Europe.





# CONCEPTION / INTERPRETATION HYOID VOICES

## PERFORMERS :

ANDREAS HALLING, CÉLINE LALY, FABIENNE SÉVEILLAC, GUNTHER VANDEVEN.

HYOID is a Brussels-based group of classically trained solo singers specializing in contemporary repertoire and transdisciplinary performance. The group, of variable geometry, strives to challenge and expand traditional concert formats, while cultivating close partnerships with composers, performers and artists of its generation. They sing a cappella as well as with instruments, tape and/or electronics. HYOID (/ˈhaɪɔɪd/) takes its name from the hyoid bone, a U-shaped bone that aids in diction, swallowing and breathing; the only free-floating bone in the human body.

Their recent performances include venues and festivals such as Muziekcentrum de Bijloke (Ghent), November Music (Den Bosch, NL), HCMF (Huddersfield, UK), Transit festival (Leuven) or the GAIDA festival (Lithuania). HYOID received critical acclaim for A History of the Voice by Irish composer Jennifer Walshe, premiered at Transit (Festival 20.21, Leuven, BE) in 2017, revived in 2020 at GAIDA Festival (Vilnius, LT) and Muziekcentrum De Bijloke. In 2018, HYOID performs with the company Ontroerend Goed in Loopstation at Vooruit (Ghent) and at the KVS / Klara Festival (Brussels).

In 2020, HYOID was invited by Opera Vlaanderen for A Symphony of Expectation, a performance directed by Krystian Lada with Sinfonia by Luciano Berio. HYOID also premiered new polyphonies, a collaboration with Myriam Van Imschoot, at de Bijloke (Ghent), and GAME 245: "The Mirror Stage" by Bernhard Lang, in partnership with IRCAM, at Transit (Leuven). In 2021 HYOID will continue its collaborations with Jennifer Walshe, Myriam Van Imschoot and Bernhard Lang and has just premiered Diary of a User of Space with choreographer Benjamin Vandewalle, the Centre Henri Pousseur and composer Maija Hynninen.

Among other projects for 2022 and 2023, HYOID will perform Berio's Sinfonia with the Antwerp Symphony orchestra, stage Berio's A-Ronne with a production by Joris Lacoste, collaborate with Halory Goerger and create two new cycles by Mauro Lanza with the Spectra ensemble. HYOID is supported by the Flemish Community, IMPULS Neue Musik, and the Ernst von Siemens Musikstiftung. In September 2020, the ensemble became artist in residence at the Muziekcentrum in Bijloke (Ghent).

**DIRECTION ARTISTIQUE : FABIENNE SÉVEILLAC & ANDREAS HALLING**





# CONCEPTION, LIBRETTO, STAGE WORK: HALORY GOERGER

Halory Goerger creates shows and installations instead of building houses or repairing animals because it's better like that for everyone. He works on the history of ideas, because everything else was already taken by the time he came along. Born in 1978, lives in Lille (France).

He conceived fake commercials for contemporary dance, Bonjour concert (2007). Wrote **&&&&& &&&** (2008), **Germinal** (2012) with A. Defoort, and **Corps Diplomatique** (2016), pieces that toured extensively in multiple countries. In 2012, with the collective «France Distraction», conceived a series of installations, notably **Les Thermes**. He co-wrote a circus piece, **Il est trop tôt pour un titre** (Sujet à Vif Avignon 2016). **Four For** (2018) was his first proper attempt at musical theater. In 2021 he wrote and directed an opera for extended voice techniques singers, **Au coeur de l'océan** (with composer Frédéric Blondy, Arthur Lavandier and Le Balcon, produced by Opera de Lille).

He co-founded **Amicale de production**, which he co-directed from 2008 to 2016. He is now developing his projects in his company **Bravo Zoulou**, and is multiplying his collaborations as a dramaturgist, librettist or performer in various fields (theater, music, visual arts, cinema).

His work has been shown in: KunstenFestivalDesArts (2012 / 2015), Biennale de la Danse de Lyon (2012 / 2014), Festival Trans Amériques (2012 / 2014), KAAT (Yokohama), Théâtre National de Chaillot, Centquatre, Centre Pompidou-Metz, HAU (Berlin), Mousonturm (Frankfurt), Arsenic (Lausanne), Théâtre Nanterre-Les Amandiers, Wiener Festwochen (2013 / 2016), Dublin International Theatre Festival, TBA – PICA (Portland), On the boards (Seattle), Under The Radar (NYC), Melbourne Festival, SIFA Singapore, etc.





# COMPOSITION - CHRISTOPHER TRAPANI



American-Italian composer Christopher Trapani has an active career in the United States, the United Kingdom, France and Europe. Recent commissions include new works for the BBC, JACK Quartet, and Radio France, and his music has been performed at Carnegie Hall (New York), Southbank Centre (London), IRCAM (Paris), and Wigmore Hall (London).

Born in 1980 in New Orleans (Louisiana), he graduated from Harvard University and the Royal College of Music in London, where he obtained a Master's

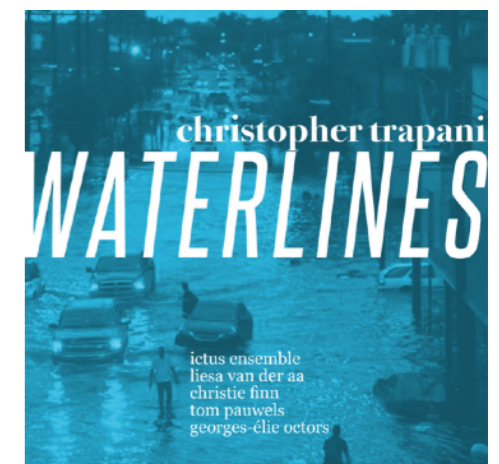
degree under the direction of Julian Anderson. In 2003 he moved to Paris, where he spent four years in Philippe Leroux's class and in residence at the Cité Internationale des Arts. After a one-year stay in Istanbul, where he received a Fulbright scholarship to study microtonality in Ottoman classical music, he returned to Paris in 2008 to join the computer music program at IRCAM, under the direction of Yan Maresz. Since 2010 Christopher has been pursuing a PhD at Columbia University in New York, where he works with Tristan Murail, Georg Friedrich Haas, George Lewis, and Fred Lerdahl.

Christopher has received numerous awards: the Gaudeamus Prize for Sparrow Episodes (2007), ASCAP's Leo Kaplan Award for Üsküdar (2009), as well as Young Composer Awards from ASCAP and BMI. He is the recipient of a music research residency at IRCAM (2012-13), as well as artistic residencies at Les Recollets (Paris, 2013) at Schloss Solitude (Stuttgart, 2014-15), and at the Camargo Foundation (Cassis, 2018). During the year 2016-2017 he stayed at the American Academy in Rome as a fellow of the "Luciano Berio Rome Prize".

His works have been featured in festivals such as the Venice Biennale (2009), Festival Agora (2010), Musica Nova Helsinki (2013), Ultraschall Festival in Berlin (2013, 2014), Tectonics Festival in Glasgow (2015), Ruhtriennale (2017), Huddersfield (2017), and the Ravenna Festival (2018). They are performed by ensembles such as ICTUS, Ensemble L'itinéraire, Nieuw Ensemble, Talea Ensemble, Yarn/Wire, and ensemble mosaik.

In March 2011 his music was the subject of a monographic concert at London's Royal Festival Hall on the Philharmonia Orchestra's Music of Today series, and his quartet Visions and Revisions, commissioned by Wigmore Hall for the JACK Quartet, was recently nominated for the British Composer Awards' International Prize for the best new works of 2013-14 in the UK.

His monographic disc Waterlines was released in 2018 by New Focus Recordings. In 2019 he is receiving a Guggenheim Fellowship. A second recording of Waterlines with ICTUS was released in 2020.





# PLANNING

LE PHENIX POLE EUROPEEN DE CREATION (VALENCIENNES, FR)

NOV 21 - Conception - 2d

DEFENIKS / WALPURGIS (MORTSEL, BE)

OCT 22 - Research 12 d

CNCM VOCE (PIGNA, CORSE, FR)

JAN 23 - Tests 11 d

CRR FERME DE VILLEFAVARD (LIMOUSIN, FR)

MAR 23 - Ecriture de plateau + ateliers 11 d

THEATRE DE L'AQUARIUM / CARTOUCHERIE DE VINCENNES (+/- PARIS, FR)

AOUT 23 - Rehearsals 11 j

**LUXEMBOURG PHILHARMONIE / Rainy Days Festival**

**16 NOV 23** - Rehearsals 2 d + WORLD PREMIERE FR

CRR ABBAYE DE NOIRLAC (FR)

**19 MAI 24**

DE BIJLOKE (GHENT, BE)

**25 MAI 24** - Translation + premiere NL / ENG





CONCEPTION  
HALORY GOERGER+ HYOID VOICES

COMPOSITION  
CHRISTOPHER TRAPANI

PERFORMERS  
ANDREAS HALLING / CELINE LALY  
FABIENNE SEVEILLAC / GUNTHER VANDEVEN

COSTUMES                      SOUND  
JULIE BRONES                ROEL DAS  
SCENOGRAPHY ASSISTANT  
FABIAN FOORT

PRODUCTION  
BRAVO ZOULOU  
BRAVEMENTZOULOU@GMAIL.COM

COPRODUCTION / SUPPORT  
DEFENIKS / WALPURGIS (MORTSEL)  
CRR FERME DE VILLEFAVARD (LIMOUSIN)  
THEATRE DE L'AQUARIUM (PARIS)  
CNM VOCE PIGNA (CORSE)  
LE PHENIX POLE EUROPEEN DE CREATION  
(VALENCIENNES)  
FESTIVAL RAINY DAYS (LUXEMBOURG)  
FONDS DE CREATION LYRIQUE / SACD  
MAISON DE LA MUSIQUE CONTEMPORAINE  
INSTITUT FRANCAIS / METROPOLE EUROPEENNE  
DE LILLE  
REGION HDF  
COHORT + BRAVO ZOULOU  
SUPPORTED BY THE FLEMISH GOVERNMENT.  
CE PROJET BÉNÉFICIE DE L'AIDE À L'ÉCRITURE  
D'UNE ŒUVRE MUSICALE ORIGINALE (DRAC HDF).

DIFFUSION  
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# SUPPORT



Soutenu  
par

