

Scintillating baroque..



.. Serious **fun**



Director from the Continuo
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Early Harps & Research

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Early Opera &
Historical Productions



Action! Action! Action!

Enargeia: Visions in Performance

The emotional power of detailed visual description in historical music-drama.

- Music & Altered States of Consciousness
- Hypnosis & the Theatre of Dreams.

The period concepts of Visions and *Enargeia* (the emotional power of vivid visual description) are the fundamental basis for Rhetorical imagery and emotionally communicative Performance. The historical understanding of Visions and modern scientific models of Dreams suggest a powerful Organising Idea, that (what we now call) Hypnosis might explain the emotional processes at work between 17th-century performers and their audiences, as well as optimising performance today (whether for actors, musicians, sportsmen, martial artists or indeed politicians and other public speakers).

The Phenomenology of hypnotic hallucination provides a scientific model for the historical theory of emotional communication by Visions. It becomes increasingly clear that Rhetoric was the Neuro-Linguistic Programming of the Renaissance: the cunningly contrived use of language to teach, entertain and persuade (*docere, dilectare, movere*) logically, charismatically, and emotionally (*logos, ethos, pathos*).

With professional training as a Hypnotist, I am investigating the links between Hypnotism and Flow (altered state of consciousness for optimal learning); Hypnotism and being 'in the Zone' (altered state of consciousness for elite performance); Hypnotism and high-level music-teaching or sports coaching; Hypnotism and historical performance practices for Monteverdi and Shakespeare. Through workshops and seminars, research findings are now being developed into rehearsal methodologies for international professional performances.

Of course, every charismatic teacher can be a powerful influence on their students; every fine artist enchants their audience; every elite performer accesses a special state of mind. But this project investigates precisely how the magic worked – in the 17th century – and how it can be accessed, today.

Partners:

Il Corago, Royal Danish Academy of Music, Pariser Hoftheater Wiesbaden, Kilkenny Music School, Thureau Harps, Orpheus Research Centre in Music Ghent, Guildhall School of Music & Drama