

# GIVING <sup>11</sup> Voice

International Festival  
of the Voice 2009

18 - 26 April, Wrocław, Poland



**HARMONIC ACCORD:**  
ENCOUNTERS THROUGH SONG

**SPOTKANIE W PIEŚNI**



Giving Voice 11 stanowi specjalną edycję festiwalu; współorganizują go Center for Performance Research z Walii oraz Instytut im. Jerzego Grotowskiego we Wrocławiu. Tegoroczny festiwal odbywa się w ramach obchodów Roku Grotowskiego 2009.

Przez 7 dni Wrocław będzie gościł niespotykaną różnorodność tradycji głosowych całego świata: Armenii, Austrii, Korsyki, Gruzji, Gwinei, Iranu, Włoch, Kurdystanu, Mongolii, Ameryki Północnej, Palestyny, Polski, Sardynii, Serbii, Hiszpanii, Ukrainy oraz Walii.

Poprzez dzielenie się ideami oraz praktyką w ramach różnych warsztatów, pokazów i dyskusji, festiwal gromadzi praktyków, nauczycieli, teoretyków, uzdrowicieli zainteresowanych pracą z głosem, którzy niekoniecznie mieli okazję do spotkania na drodze swej praktyki.

Temat festiwalu - *Spotkanie w pieśni* - wywodzi się także ze wspólnych dla CPR i Instytutu Grotowskiego, zainteresowań pieśniami i tradycjami pieśniarskimi, a w szczególności zawartym w pieśni oraz w śpiewie jako *spotkaniu* potencjałe wyrażania i zbliżania ludzi. Spotkanie to dokonuje się nie tylko w sferze muzyki i na pograniczu kultur, ale jest także zdarzeniem o charakterze introspekcyjnym i wspólnotowym, w którym uważny akt śpiewania oraz konieczny akt słuchania mogą pomóc nam zrzucić wyjąłowaną z wrażliwości powłokę codzienności i połączyć się na nowo z samymi sobą. *Jest powrotem do źródła, powrotem do dźwięku.*

Pytania, jakie zadajemy sobie w poszukiwaniu teatru z *ducha muzyki*, obejmują – choć także wykraczają poza - estetykę, technikę, określone przez kulturę kwestie repertuarowe, relację tradycji i innowacji, wspólnotowość, polifonię, dziedzictwo i prawowitość.

Rok 2009 jest dedykowany Jerzemu Grotowskiemu. Tegoroczna edycja opiera się na inspiracji płynącej z bogatej i pionierskiej pracy Grotowskiego nad pieśnią i głosem w pracy aktorskiej.

Informacje o festiwalu, a także innych wydarzeniach odbywających się w ramach Roku Grotowskiego 2009 znajdują się na stronie [www.grotowski-institute.art.pl](http://www.grotowski-institute.art.pl)

## WROCLAW

Lower Silesia's historic capital, WROCLAW is one of the oldest and most beautiful cities in Poland. Situated at the foot of the Sudety Mountains, upon the Odra River and cut through by its numerous tributaries and canals, it is an exceptional city of 12 islands and over one hundred bridges. The city has a vibrant cultural scene, its theatre tradition enjoying worldwide renown.

Several low cost airlines fly direct to Wrocław from a host of international airports. Frequent bus services link the airport to the city centre which has an extensive bus and tram network. Wrocław is also very well connected by road and rail.

For further information on the city of Wrocław please visit [www.wroclaw.pl](http://www.wroclaw.pl)

### Instytut im. Jerzego Grotowskiego

Rynek-Ratusz 27, 50-101 Wrocław

Tel./fax (0048) 71 34 34 267

Tel./fax (0048) 71 34 45 320

Email: [givingvoice@grotowski-institute.art.pl](mailto:givingvoice@grotowski-institute.art.pl)

Web: [www.grotowski-institute.art.pl](http://www.grotowski-institute.art.pl).

[www.rokgrotowskiego.pl](http://www.rokgrotowskiego.pl)



A large print or audio version of any publicity material is available on request.

## Contents

Venues & Access - 2

Giving Voice 11:  
Harmonic Accord - 3

Calendar - 4

How to Create  
Your Own Experience - 4

Workshops - 5 - 14

Talks and Presentations - 15 & 16

Evening Performances  
and presentations - 17 - 24

Booking Information - 25

The Centre for Performance  
Research, Grotowski Institute  
and Festival Sponsors - 26 - 27

## Giving Voice International Festival of the Voice Harmonic Accord

### Encounters through Song

A festival of extraordinary voices from around the world including those from: Armenia, Austria, Corsica, Georgia, Guinea, Iran, Italy, Kurdistan, Mongolia, North America, Palestine, Poland, Sardinia, Serbia, Spain, the Ukraine and Wales.

**Giving Voice** springs from a strong belief in the voice's ability to communicate beyond language and cultural difference, and that working with the voice can allow people, from wherever they come, to enjoy and value the riches of difference as well as the recognition and celebration of a common humanity.

Giving Voice is an established biennial international event mounted in Wales by the Centre for Performance Research (CPR). It aims to advance the appreciation and understanding of the expressive voice and celebrate its many and varied manifestations across time and culture. Sharing ideas and practice through workshop, performance, and discussion, the festival brings together those - performers, teachers, scholars, healers - who have an interest in the voice but who may not necessarily meet in the usual course of their practice.

**Harmonic Accord: Encounters through Song** is a special edition of Giving Voice hosted by the Grotowski Institute in Wrocław, Poland. The year 2009 marks several important anniversaries of the Polish theatre director, Jerzy Grotowski, and, in tribute, our aims of resourcing and resounding in this edition take inspiration from Grotowski's profound and pioneering work on song and the voice in action. There are many other

events programmed for the Year of Grotowski 2009 in addition to this special edition of Giving Voice, information of which may be found on [www.grotowski-institute.art.pl](http://www.grotowski-institute.art.pl).

The theme of this edition - **Encounters Through Song** - springs also from mutual and long-held interests of CPR, the Grotowski Institute - and its associate theatre company, Teatr ZAR - on the 'inspiration' of song and traditions of song, and in particular the expressive and connective potential of song and the act of singing as *encounter*. Encounter that is not only musical and intercultural, but introspective and communal, where the attentive act of singing and necessary act of listening can help us shed the de-sensitised skins of everyday life, and vitally re-connect us to ourselves, to others, and to the present through connecting with the past; to *re-source, re-sound, re-sonate*. It may be - as asserted by two other voice pioneers, Alfred Wolfsohn and Roy Hart - that 'the voice is the muscle of the soul'. Despite an increasing focus on the 'visual' in contemporary theatre and performance practice, there is a growing interest in the performance body being 'all ears' (listening, receiving, sourcing), working beyond and with 'the tyranny of the eye' (taking, *mis-taking*, habitualising). In seeking *theatre out of the spirit of music*,

our questions embrace: aesthetics; technique; the culturally specific; matters of repertoire; archaism and the relationship of tradition to innovation and mutation; collectivity, polyphony and chorus; legacy and legitimacy.

But above all **Giving Voice: Harmonic Accord** is simply about *ethos*, and encounter with others through song; the festival brings together many extraordinary voices from around the world. We are delighted to welcome back some voices returning to Giving Voice, and also the many who are new to the festival and who include those encountered by Teatr ZAR on their expeditions in search of living sources of traditional music, some unknown outside their ethnographic context.

In addition to a feast of performances, concerts and presentations, there will be a wide array of workshops and work sessions, offering the opportunity to encounter particular forms of singing practically (the texture, harmonies, melodies and demands), as well as training and practical work on voice support and release.

**Join us for an uplifting and resounding compendium of performances, voice workshops, talks, seminars and lecture-demonstrations. Meet with other voice enthusiasts and artists from around the world.**

### GIVING VOICE - FOR CHILDREN WITH AUTISM

Autism is one of the most significant but least researched developmental disorders, characterised by various symptoms: significantly, impairments in social interaction and communication; about a third to a half of individuals with autism do not develop enough natural speech to meet their daily communication needs. Autism imposes an extremely heavy financial and emotional burden on those affected and those who care for them, and many families become socially isolated.

**Please support the GIVING VOICE CAMPAIGN FOR CHILDREN WITH AUTISM.** There will be an opportunity to make cash donations during the Festival, or you can send donations via Paypal to [cprwww@aber.ac.uk](mailto:cprwww@aber.ac.uk); (or contact CPR by that email or on +44 (0) 1970 622133 for alternative donation methods).

**All donations received will be divided equally to the following charities:**

**Autism Speaks (UK):** a leading autism research foundation investigating the causes and biological mechanisms of autism.

**Autism Cymru (Wales)** promotes the establishment of high quality services for people with autism spectrum disorders in Wales.

**The Foundation for Children 'Help on Time' (Poland):** a nationwide programme of care for disabled children with the aim to rescue their lives, bring them back to health, support their education, improve their difficult economic situation.





THREE DAY WORKSHOP  
MONDAY 20 - WEDNESDAY 22 APRIL

## Tempvs Fvgit... (Corsica)

Polyphonia: Discovery and initiation to sacred and profane Corsican polyphony.



*"The 'quintessence', this so-called angelic voice, only releases its energy if harmony between people exists first..."*

Tempvs Fvgit... gathers male singers of Corsican traditional sacred singing of oral tradition. Formed after the first meeting in the Cunfraternity of Furiani, the polyphony of the group, always in a circle as their symbolic, physical and spiritual repertoire, represents a choir of four voices singing closely as one resonating body.

With the help of the musicologist Corinne Bartolini, they have collected and brought back to life many lost songs from the Nebbiu (in North Corsica), for instance the whole *Vultum Tuum* Mass, a roman piece from the 11th century

with extraordinary byzantine 'colouring'. It is said that this mass had the power to 'configure' with sound the face of the holy virgin, and was the group's first release, entitled "*Nebbiu, Canti sacri di Corsica*".

Breathing, energy, elements of transcendence

The workshop will explore the fundamental aspects of Corsican sacred polyphony practice. Workshop participants are offered a rich sensorial journey through several songs including some from the Nebbiu area, and will experience a flavour of an ancestral practice with the possibility to dive into the heart of tradition: to touch for a moment the essence of Corsican polyphonic singing.

THREE DAY WORKSHOP  
MONDAY 20 - WEDNESDAY 22 APRIL

## Hasmik Harutyunyan (Armenia)

Lullabies and Children's Songs: Traditional Armenian Folk Dances

As one of Armenia's leading folk singers, for Hasmik, music is life itself — its happiness, sadness, and struggle. She feels it is her responsibility to keep traditional Armenian music alive, and to keep it free from alien influence. She believes Armenian music is a living thing, not meant for history books.

Hasmik still draws strength and inspiration from her ancestors in the province of Moush in Historic Armenia — especially her grandmother, who sang to her when she was a child. Another great influence was her teacher, Hayrik Mouradian, the late folklore singer and historian from Shatak, near Lake Van. In Hayrik's honour, and to carry on his important work, Hasmik has established the Hayrik Mouradian Children's Folk Song and Dance Ensemble.

In Armenia, Hasmik Harutyunyan is well-known for her deeply touching renditions of the Armenian lullaby, often broadcast on Armenian National Radio or performed by Hasmik in concerts and at traditional music festivals and ceremonies. Her CD *Armenian Lullabies* (released in 2004 by Traditional Crossroads) - on which she sings a cappella as well as with the Shoghaken Folk Ensemble - was noted in a New York Times review as the best Armenian recording worldwide in 2004.

Hasmik's workshop offers a full body and voice immersion into Armenian song and life, through the singing and understanding of the Armenian lullaby traditions. Come prepared to dance as well!



THREE DAY WORKSHOP  
MONDAY 20 - WEDNESDAY 22 APRIL

## Teatr ZAR (Poland)

INTO THE SOUND



The work of Teatr ZAR is an attempt to persuade that theatre is not only the greek 'thea' - seeing - but that it is something that above all should be heard. From such hearing, deep images are born that would be impossible to create even by means of the most modern theatre technology; where even the body of a singing actor shines and emanates with the energy of sound, of the song that lies within it. In this workshop elements of natural, harmonic rhythmic breath patterns will be explored through the

connection of the breath and the voice, moving towards actions.

During the workshop, participants will be introduced to the following elements: Svanetian harmonies (highest Caucasus); Georgian Liturgical songs (Gelati tradition); cries and calls. The work will also explore rhythm/breath-rhythm (based on Balkan rhythmic patterns and improvisations), co-ordination and exploration of natural rhythmic tendencies, the connection of physical rhythms to the breath, in possible connection with acrobatic elements.

Teatr ZAR is a multinational group formed in Wroclaw, Poland, by apprentices of the Grotowski Institute during its annual research expeditions to Georgia in the years 1999-2003. During these expeditions, the group collected much musical material, the core of which is a group of centuries-old polyphonic songs that have their roots in the beginning of the human era and are probably the oldest forms of polyphony. "ZAR" is the name of the funeral songs performed by the Svaneti tribe who inhabit the high regions of the Caucasus, in North-West Georgia.



photo: Ken Reynolds

THREE DAY WORKSHOP  
MONDAY 20 - WEDNESDAY  
22 APRIL

**Kristin Linklater** (USA)

Freeing the Natural Voice



One of the world's leading voice practitioners, the celebrated author of *Freeing the Natural Voice*, and an associate of Giving Voice since its inception, Kristin returns to Giving Voice to offer actors and singers her unique method of voice training and discovery: a method which aims to develop a voice that is resonant, clear and responsive to impulse and emotion, connecting the performer to their inner self and allowing the outward expression of that self. Kristin's work aims to reconnect speaking with the performer's impulsive centre. Emphasis is placed on freedom and release rather than control, freeing the voice to follow the performer's intuition and imagination. (Note: Kristin's workshops for Giving Voice are hugely popular and always over-subscribed and we therefore advise early booking to ensure a place.)

The workshop will cover the arc of the work described in Kristin's book *Freeing the Natural Voice*: "We will begin with physical awareness and awareness of natural breathing rhythms, and finding the connection between impulse, breath and sound we will expand the experience of vibrations in the body. Then we will find ways to free the channel from habitual tensions (soft palate, jaw, tongue) and to explore the resonating ladder (chest, mouth, teeth, sinus, nose, skull) so that the whole range of voice is available. The aim of the work is to free the voice from habitual tensions that inhibit its natural ability to express through 3 to 4 octaves of speaking notes the full range of emotions and all the subtleties and nuances of thought. While most of the work will focus on pure wordless voice, participants are asked to bring a lullaby and a nursery rhyme to use as "text."

**KRISTIN LINKLATER** is currently head of acting for Columbia University's graduate professional actor-training programme. She has taught voice, text and Shakespeare in the United States since 1963, at New York University, Emerson College, the Stratford Festival, Ontario, the Guthrie Theatre and for Shakespeare & Company in Lenox, MA. She has worked with experimental and classical theatre directors from Joseph Chaikin to Peter Brook and Tyrone Guthrie. She has been the artistic director of her own Company of Women dedicated to changing the harmonics of Shakespeare within the cathedral of the culture. Her book *Freeing the Natural Voice* (pub. 1976) has sold over 100,000 copies and has been translated into German and Russian. The revised and expanded edition was published November 2006 and is being currently translated into French, Korean, Spanish, Italian and Finnish. Her second book *Freeing Shakespeare's Voice: An Actor's Guide to Talking the Text* was published in 1992. She teaches in Germany, Italy, Sweden, Holland, Belgium, Switzerland, Australia and the UK. She is also an actress.

Tel./fax: (0048) 71 34 34 267

Tel./fax: (0048) 71 34 45 320

Email: [givingvoice@grotowski-institute.art.pl](mailto:givingvoice@grotowski-institute.art.pl)

THREE DAY WORKSHOP  
MONDAY 20 - WEDNESDAY 22 APRIL

**N'Faly Kouyate** (Guinea)

African polyphonic singing

N'Faly Kouyate was born into one of the most famous families of griots from the heart of the Mandingue in West Africa, an area which includes Guinea-Conakry, Mali, the Gambia, Senegal, and Burkina Faso. As one of the most charismatic performers of his generation, N'Faly is ideally placed to carry on the legacy of his father and also to help promote knowledge, enjoyment, and respect for his culture.

Through his performances, he uses music and storytelling as a way to open doors between different peoples and cultures, striving always to tell about his culture while embracing others, with a profound sense of inclusion rather than exclusion, of unity between cultures and finally, our shared humanity.

He is a tireless advocate of his culture, yet his love of collaboration and discovering new worlds leaves him open to all experiences. Comfortable in many worlds, he lives by his father's early counsel to respect and embrace new ideas; this viewpoint is deeply embodied

in both his recorded and live work. To this end, he has established a non-profit *Namunkanda* (The Defense of Culture).

He also pursues his career and goals through his work with his own ensemble Dunyakan ("The Voice of the World") in which blues, world music, jazz and the traditional music of Guinea are intermingled.

With the release of his CD, a floodgate of sorts was opened, as the combination of international distribution, great review attention, and airplay of the music increased N'Faly's international visibility greatly, setting him as an important international artist aside from his respected work with the AfroCelts. His passion to continue to build and develop his group and his own music is a continual process, and since 2003, the international touring has become very intense. In addition, one of his dreams, the founding of a music school, Cadence Mandingue, was realized.

In this workshop participants will be proposed a journey through African polyphony. Complementing this input will be a strand of roots vocals from South Africa.

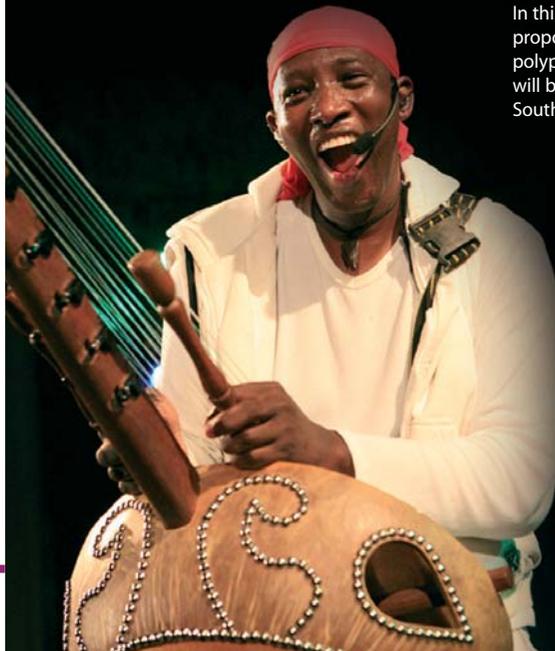


photo: Thomas Dorn

THREE DAY WORKSHOP  
FRIDAY 24 - SUNDAY 26

**Maryana Sadovska** (Ukraine)

Polyphonic singing  
from the Ukraine

AND

ONE DAY WORKSHOP  
THURSDAY 23

Introduction to  
Open Throat Singing

For many years, **Maryana Sadovska** has been leading workshops focused on the so called "white voice" (open throat) drawing from the East-European tradition. Based on her experiences with the Polish Theatre Gardzieniec she developed a system of exercises enabling the discovery of the bonds between movement and singing, gesture and voice, rhythm and breath. She looks for the essence of every song and strives for a true expression, as well as stimulates imagination: She acquaints us with the rituals, social origins and basis of everyday life contained in the individual songs - e.g. calling songs, wedding songs, lullabys, ballads and healing songs.

Born in Lviv, Ukraine, singer, composer, actress, Maryana Sadovska now lives in Cologne, Germany, and works throughout Europe and the USA performing, directing workshops, participating in theatre projects, composing music. Her work in music and theatre has always been inspired by indigenous cultures. Her aspiration is to bridge the gap between ancient, traditional sounds and the contemporary. Creating her own innovative compositions and arrangements in dialogue with ancient traditions, Maryana approaches each piece with a fresh and uniquely personal vision.

She began her work with Les Kurbas Theater (Lviv, Ukraine). There she was selected for the "Slavic Pilgrim Project" by Jerzy Grotowski in Pontedera, Italy. Later that year, she was invited to join the Gardzieniec Theatre Association where she worked for 10 years as an actor and Music Director. During that time, she began her exploration of indigenous music and cultures, with expeditions in the Ukraine, to Ireland, Egypt, Cuba, Brazil, Lapland and Afghanistan. She has since organized many cultural exchanges between contemporary artists from Europe and the US with native singers from Ukraine.

In 2001, she moved to New York with a grant from Earth Foundation. There she worked as a music director with La Mama E.T.C.'s resident theater company, Yara Arts Group. In the Spring of 2006 she was a Guest Musical Director for the Art Atelier Program curated by Toni Morrison at Princeton University. In 2008 Sadovska became a Fullbright scholar.

"Sometimes a musician has such an inborn desire to communicate that her message naturally becomes universal... the responsibilities, protocol and tradition of whatever style she is working in just vanish; she replaces them with pure vitality. Such is the case with the Ukrainian singer Maryana Sadovska."

**Ben Ratliff, The New York Times**



photo: Raymond van Tassel

ONE DAY WORKSHOP  
THURSDAY 23

*Tserendaava* (Mongolia)  
*Michael Ormiston* (UK)



Mongolian *Khoomii* (Overtone) Singing



*Tserendaava* is a living tradition. He was born in, and still lives and breathes the sounds of, the legendary landscape of Khöömii. He is respected within his community as a performer and teacher of his seven styles of Khöömii and has been a key informer for both Mongolian and European ethnomusicologists. Born in 1954 in Chandman (called the "cradle of khoomii"), province of Khovd, in west Mongolia, Tserendavaa has always lived in this region. He is a nomadic shepherd, and trained his practice in a pastoral framework, imitating other singers. Along with several singers from the West of the country, Tserendavaa has been one of the main players in the development of throat singing in Mongolia over the last thirty years. He performs seven types of *Khöömii*, as well as *Khosmoljin Khöömii*, which is the name he has given to his personal style. He also knows the Urtiin Duu long songs, which are usually sung at traditional ceremonies. With a view to develop the art of Khöömii, he is singing these long songs in his *Khosmoljin* style, being one of the only *khoomii* singers to do this.

Composer, performer, teacher and writer about music for many years, **Michael Ormiston** is a multi-instrumentalist specializing in Mongolian *Khöömii* (overtone) singing. He works as a solo performer, in a duo with Candida Valentino and as a member of *Miraca*, *Boundless*, *Hyperyak*, *Mysterious Tremendum*, *Praying for the Rain* music groups. His compositions have been used on TV (BBC and Channel 4), in theatre (Theatre de Complicite), Dance (Ballet Frankfurt, Spiral Dance) and performance (London Jazz Festival). Michael's throat singing has been used in Hollywood Films, and he has performed around the world, including for His Holiness The Dalai Lama. Michael specializes in Mongolian *Khöömii* (overtone) singing, being one of the few non-Mongolians able to sing it. He has been studying *Khöömii* since 1988, partly in Mongolia with Tserendavaa, Gereltsogt, Ganbold, Sengedorj, and Tsogtbaatar. In 1994 Michael was given the blessing by Gereltsogt to teach the basic practices of Khöömii Singing, since when he has given workshops, lectures and individual lessons worldwide.

**WORKSHOP**

Khöömii is an amazing style of overtone/harmonic singing where one person sings two or more distinct pitches at the same time. It originates among the nomads of the central Asian plateau, particularly the Altai and Sayan mountain regions of Mongolia and Tuva. The nomads of these parts have discovered how to sing melodies that arise from the universal overtone or harmonic series. Listen to your own overtones as you discover the unknown depths and heights of your own voice through these enchanting sounds.

ONE DAY WORKSHOP  
THURSDAY 23

*Ermanna Montanari*  
*and Marco Martinelli*  
*Teatro delle Albe* (Italy)

'Modesty of the Voice'

In 1983 **Marco Martinelli**, **Ermanna Montanari**, **Luigi Dadina** and **Marcella Nonni** founded the Teatro delle Albe. The company's development was based on interweaving a search for the "new" with the teachings of theatre tradition: playwright and director Martinelli draws his inspiration from the classics and the present day, his stories tailor-made for the actors who thus become actual co-authors of the plays. In 1988 the company started working with Senegalese griots: Mandiaye N'Diaye (since then the company's African "keystone"), Mor Awa Niang and El Hadji Niang. The formation became Afro-Romagnol, practising an original theatrical hybridism involving dramaturgy and dance, music and dialects, invention and roots. Delle Albe's performances have won the company national and international prizes and recognition, highlighting a rigorous, refined and exciting poetics capable of restoring to the stage its ancient and powerful narrative function.

Fundamental elements of the company, aside from artistic director Martinelli, are the visionary flights and disturbing vocality of Ermanna Montanari, the work of actor-author Luigi Dadina (who is also President of the cooperative) and the contribution of the actors and actresses who grew up in the forge of the non-school: Alessandro Argnani, Cinzia Dezi, Luca Fagioli, Roberto Magnani, Michela Marangoni, Laura Redaelli and Alessandro Renda whose presence onstage has marked the company's progress since '98

**Modesty of the Voice Workshop:** "The voice as modesty and as question; the scorned voice of actors who celebrate having been outlawed by an exhibitionist-egoistic-varnished society. The voice certainly is a "coming out"; a manifestation of being in its monstrosity, yet it is also a waste product, another bodily secretion. Hence the modesty of defining perimeters for the voice that inhabits us, for that which is its concealment in the flesh. In the specific case of *Overture Alcina* I've worked with the Romagnol dialect (my mother tongue, which may be considered a "dead language" since it is spoken by just a few thousand people, mostly old) as if it were a map of psychic sounds: sounds that belong to a parallel or archaic world; and the words pronounced no longer have anything to communicate but can only evoke, elicit by way of an inflamed throat such excessive, bewitching and murderous feelings as Alcina's." (Ermanna Montanari)



Teatro delle Albe, *L'ordine di Alcina* photo by Enrico Fedrigoli

ONE DAY WORKSHOP  
THURSDAY 23

*Meredith Monk* (USA)

Dancing Voice, Singing Body



MEREDITH MONK is a composer, singer, director/choreographer and creator of new opera, music theater works, films and installations, and a pioneer in site-specific performance. She is as well a pioneer in what is now called "extended vocal technique" and "interdisciplinary performance." Monk creates works that thrive at the intersection of music and movement, image and object, light and sound in an effort to discover and weave together new modes of perception.

She has been proclaimed as a "magician of the voice." During a career that spans more than 40 years she has been acclaimed by audiences and critics as a major creative force in the performing arts. In 1968 Ms. Monk founded *The House*, a company dedicated to an interdisciplinary approach to performance. In 1978 she formed Meredith Monk & Vocal Ensemble to expand her musical textures and forms. She has made more than a dozen recordings, most of which are on the ECM New Series label. Her music has been performed by numerous soloists and groups including The Chorus of the San Francisco Symphony, *Musica Sacra*, The Pacific Mozart Ensemble, Double Edge, Björk, and Bang On A Can All-Stars, among others. She is currently publishing a piano album of her scores and working on a new piece for her Vocal Ensemble in collaboration with visual artist Ann Hamilton.

Meredith Monk has spent four decades challenging audiences and winning awards with her unusual fusion of song, theater, dance and film. She's won Obie Awards and a "genius grant" from the MacArthur Foundation. For the most part, Monk composes with herself in mind as the performer. But lately she's begun to consider how her work will last after she's gone, and her latest recording is called *Impermanence*. From its sombre beginning ("Last Song"), anchored by two simple chords, *Impermanence* explores the flux of life. Like Joan Didion's *Year of Magical Thinking*, Monk's composition captures the pangs of loss that come with the passage of time and the passing of beloved companions. *Impermanence* was triggered by the unexpected death of her partner, Mieke van Hoek, in 2002.

Meredith's Dancing Voice, Singing Body workshop offers a place where voice, movement and image intersect, creating a unique opportunity for participants to discover their own personal inner richness. After beginning with breathing techniques and a detailed vocal and movement warm-up, participants work with the voice and body as instruments for exploring range, timbre, gesture, resonance, character, landscape and rhythm to uncover the fundamentals of performance of connecting to the world.

photo: Cameron Wittig, courtesy Walker Art Centre

THREE DAY WORKSHOP  
FRIDAY 24 - SUNDAY 26

### *Pilpani Family* (Georgia)

Vocal polyphonies from Svaneti

Edisher Garaknidze, the renowned late Georgian ethnomusicologist once wrote for a project he was doing with CPR:

*'Everybody without exception has the ability to sing, just as the same as to laugh, cry and run. It is from God. Many people sing only when they are alone, never for or with other people (because of shyness). But it is not even half the joy the music brings. Singing together is completely different. Singing in common gives the occasion to take into consideration another person, to give him or her something, but at the same time also to find pleasure oneself. And my and your pleasure together - is a happiness!'*

'Speaking for myself, sharing in this happiness has become a vital ingredient in my life; I have learned so much from singing Georgian songs and from teaching them to others. I am a singer but not a trained musician; singing these

extraordinary songs has improved my 'ear', my sense of structure and rhythm, understanding of modes and intervals, my vocal tone' (Joan Mills, CPR Voice Director).

And so it is with great pleasure - and happiness - that we welcome to Giving Voice the **Pilpani Family** from Svaneti, Georgia, who come to share their songs with us. The 'Pilpanis' were encountered in the mountains of Svaneti by Teatr ZAR on their expeditions conducting research into the oldest forms of religious music of Eastern Christianity, the essence of which are polyphonic songs of centuries-old traditions that have their roots in the beginning of our era and are probably the oldest forms of polyphony.

Coming from Georgia, the region of Svaneti in the High Caucasus, the Pilpanis are a group of some thirteen singers led by Eptime Pilpani. All of the singers are

residents of villages in the region of Mestia in the heart of Svaneti and most of them come from families with long traditions of folk singing. While Eptime Pilpani studied music in Tbilisi, the capital of Georgia, most of the singers have learned the songs entirely through oral tradition. With questions of living tradition/s and the next generation very much in mind, Eptime also leads a children's chorus in Mestia. But the Pilpanis are not teachers as such [although of course they are] and do not travel as such; their visit to Giving Voice - their workshop and performance - offers a very special and rare opportunity to 'sing together' in the mountains of Svaneti: **their and your pleasure together.**

A part of the income of this workshop will be given to the School for cultural education of Mestia - Georgia.  
<http://lagusheda.narod.ru>



photo credit: T. Wierzbowski (Mestia)

THREE DAY WORKSHOP  
FRIDAY 24 - SUNDAY 26

### *Cuncordu de Orosei* (Italy)

Voices and Songs of Sardinia

Sardinian singing is one of the most popular polyphonic forms in the Mediterranean, heard throughout the year, in daily life, in the liturgy, on peasants' holidays, in between the sacred and profane. **Cuncordu de Orosei** is one of the foremost groups of Sardinian polyphony, serving a religious function as well as the preservation of a living memory of their village. Orosei, on the east coast, is one of the few villages (with Castelsardo, Cuglieri and Santulussurgiu) where the repertoire has been continuously handed down by oral transmission without interruption.

The Sardinian *canto a tenore* is considered so important that it was added to the list of oral traditions as part of the Intangible Heritage of Humanity by UNESCO in 2008

The *a tenore* song is a "polyvocal" form in four parts, typical of the middle-north of Sardinia, where each part is sung by one single male singer (cantore). As each part cannot absolutely be doubled, the group of tenores has to be composed of four people.

One of the peculiarities which makes the *a tenore* song a characteristic and well known genre is the particular timbre of *basu* and *contra*. These two parts use, in fact, a guttural timbre, obtained by employing the resonance of the oral cavity and the nasal one, in a particular way. Using the technique of carefully-

placed tension in the throat (not dissimilar to voice production for Mongolian overtones) the singers produce harmonics, amplified through a particular vibration between the bass harmonies and the higher voice.

The origins of the *a tenore* song is one of the most difficult and uncertain subject among the experts. One thesis, perhaps the most poetic, but not the most scientific one, claims that the *a tenore* song originated a long time ago among the Sardinian shepherds in the lonely countryside; *su bassu* may reproduce, by imitation, the lowing of the ox, *sa contra*, the bleating of the sheep, and *sa mesu oghhe* the sound of the wind.

The uniqueness of the repertoire of Orosei is that it includes also profane singing with the very specific technique of Tenores (throat singing, in a very rhythmical way, for dances, love songs, poetry about pain...). It will be presented by a group of young singers, Tenores Antoni Miliia, continuing the tradition of the Tenores in direct relation to the patrimony of their village.

**Orosei's special workshop for Giving Voice will explore the differences in the various types of oral tradition songs of Sardinia as well as voice technique and will focus on the Orosei traditional songs: "Miserere", "Ave Maria", "Stabat Mater", and "Gotzos de sas Rughes".**



ONE DAY WORKSHOP  
THURSDAY 23

### *Nataliia Polovynka* (Ukraine)

In fact, everything is in another way

AND

THREE DAY WORKSHOP  
FRIDAY 24 - SUNDAY 26

### *Nataliia Polovynka* (Ukraine)

The Voice of the Performer

Nataliia Polovynka is a singer, actress, pedagogue. Laureat of T.G. Shevchenko National Prize, who works through both theatre and music, and who performs ancient spiritual music, folk songs, romance, and music by contemporary and improvisational composers. Her search in and through song is a spiritual one as well as artistic, and she is interested in traditional singing in all its genres including the ancient sacred songs of Ukraine, traditional Ukrainian song, cants, psalms, Ukrainian classical romance. Formerly principal actress and Musical Director with Les Kurbas Theatre, a key turning point in her artistic exploration was her participation in workshops at the Workcenter of Jerzy Grotowski in Pontedera in Italy. Since 2003 she has been the founding and Artistic Director of the Art Centre, Maisternia Pismani. As well as her performance and teaching work and her work with Maisternia Pismani, Nataliia is also soloist and pedagogue with Lviv State Boy's and Men's Choir "Dudaryk", and has collaborated with many musicians including the State Men's Choir M.Revutskyj Choir (Kiev).

#### DESCRIPTION OF THE WORKSHOP

*Singing is a mirror and possibility of choice  
of will to life  
and of will to artistic act  
The possibility of personal expression among other people*

Participants will work with 2-3 traditional Ukrainian songs, and with their own songs (Participants should prepare 3 personal songs, and at least one should be in their native language). The workshop programme will include: training-ritual; the technology of work with song / space, and the creation of personal/collective etudes.

At the end of the workshop, there will be - action.

Tel./fax: (0048) 71 34 34 267

Tel./fax: (0048) 71 34 45 320

Email: [givingvoice@grotowski-institute.art.pl](mailto:givingvoice@grotowski-institute.art.pl)





photo: Catherine Crawford

THREE DAY WORKSHOP  
FRIDAY 24 - SUNDAY 26

**Mahsa and Marjan Vahdat** (Iran)

A Blessing of Song from a Persian Garden

Traditional Persian music draws from many sources, including regional music styles, religious genres of melody and chant and popular songs that have been reworked by master musicians and their students. These melodies existed as the basis of creative performance, or improvisation, similar to the use of melodies in jazz improvisation in the West. The music reflects central concepts in Iranian culture, particularly Islamic mysticism, and also reflects cultural themes found in other art forms, and has been associated with Sufi philosophy, particularly through poetic themes. It is based upon a modal system and places particular priority on improvisation and ornamentation; vocal parts are often decorated with *Tahrir*, a vocal ornamentation similar to yodelling. The flexibility of the musical forms and the extent of the improvisatory freedom is such that a piece played twice by the same performer, at the same sitting, will be different in melodic composition, form, duration and emotional impact.

**This workshop offers a practical introduction to the techniques, modes, and repertoire of Persian song, a rare chance to immerse yourself in this beautiful and unique Middle Eastern music tradition.**

Sisters **Mahsa and Marjan Vahdat** were both trained in classical Persian singing by master musicians in Iran as well as in regional and traditional Iranian music. After the Islamic Revolution in 1979 in Iran, the female voice was banned in public and even some years after the revolution female singers can only perform for women-only audiences or alongside a male voice, and can never perform solo in public; a process of elimination of the female voice in the performing cultural heritage in Iran. But many female singers in Iran have continued singing regardless, as have Mahsa and Marjan, who give private concerts in Iran but mostly perform outside of the country. Their repertoire is inspired by regional and traditional music from Iran with their own musical expression; their lyrics are mostly mystical and love poems from great Persian poets like Hafez, Rumi, Saadi from several centuries ago, as well as contemporary Iranian poetry speaking about Iranian society. An active campaigner for human rights, Mahsa gives numerous benefit concerts and, with Marjan, is also one of the ambassadors of Freemuse, an independent international organisation advocating freedom of expression for musicians and composers worldwide. She has attracted considerable attention recently with her work on the Lullabies from the Axis of Evil CD and series of concerts.

*"Songs From a Persian Garden" [CD release by the Vahdat Sisters] promises to delight its Western audiences with its poetic charm, lavish instrumentation and exquisite traditional vocals. The album could lend itself towards cultural awareness, building bridges, or just act as a musical respite for someone seeking something more exotic. And in the realm of global music, let us welcome two more superb women vocalists to the table. These sisters are always welcome at my table".*

Global Music Consciousness )

THREE DAY WORKSHOP  
FRIDAY 24 - SUNDAY 26

**Jonathan Hart Makwaia** (USA)

Your Voice and Music

**Jonathan Hart Makwaia** has been teaching voice for over 30 years, leading workshops and seminars in more than 20 countries.

Stepson of Roy Hart, Jonathan grew up in 60's London around the work of the Roy Hart Theatre, beginning voice training with the group at age 14. He moved with the company to southern France in 1975 shortly before the death of Roy and Dorothy Hart. Between 1975 and 1988 he served as composer, musical director and performer in most of the Roy Hart Theatre's productions including *De Vive Voix*, chosen by the Ministry of Culture to represent France on a tour of South America 1979, *Kaspar* (1st prize Rencontres Charles Dullin in Paris 1984), OBIE award-winning *Pagliacci* in New York 1985 and *Moby Dick* (Jean Vilar prize in Montpellier 1988). In 1977 he spent a year in Tanzania developing the relationship with his biological father David Kidaha Makwaia, chief of the Sukuma tribe and exploring East African culture.

During the 1980s Jonathan began performing solo concerts for voice and piano. Integrating contemporary and classical influences with experimental and African vocal styles he evolved his own genre. He has performed music from his CD *The Wild is Rising* (2000) and other original works in the US, England, Wales, Holland, Italy, Germany and France. In 1988 Jonathan moved to New York City where he has been active as a composer, director, performer, and teacher, presenting solo concerts, defining his personal vision of the voice as well as collaborating with artists and pioneers from various fields. He continues to teach and present new work at the Roy Hart Centre in France each summer. Since 1988 he has been on the faculty of the Experimental Theater Wing at New York University

**The workshop explores the unique qualities of your voice, (range, character and natural music) and develops the discoveries within musical structure. Exercises include solo and ensemble work, creating in the moment and playing with pre-existing music. Jonathan's work is rooted in Roy Hart Theatre training, focusing particularly on the dynamic between performer and form.**

## Talks & Presentations

In addition to the programme of workshops there are informative and entertaining presentations and performances. The afternoon programme of talks and presentations will enable a number of the performers and teachers at Giving Voice and other special guests to present the philosophy and ideas which inform their practice and research, to be open to questions and to provoke discussion and debate amongst contributors, participants, and public.

Presentations will take the form of performances or talks, sometimes illustrated by live demonstration, video and taped examples and slides.

*"When a society moves from the oral to the literate, it loses the ability to remember without written records; the arts of storytelling and ballad singing wither and die. As the world becomes more and more musically literate, and as the performer moves further away from his audience, are we beginning to lose from our storytelling and music these vital elements - the things which cannot be written down in tablature?"*

All afternoon talks and presentations will take place in Teatr Swiebodski

**Monday 20 April**  
3.00 - 4.00 pm

Maisternia Pismi: Method and Source with 'Drevo'

Nataliia Polovynka will talk about her work with Maisternia Pismi, the research of the group and their sources and present the documentary film, "Drevo" (dir. P.Fareniuk), a film about the women singers from Kriachkivky in the Poltava region of the Ukraine, one of the direct sources of Maisternia Pismi's inspiration and repertoire.

**4.30 - 5.30 pm**  
Tomek Rodowicz and Chorea Theatre Association (Poland)

THE NEW CHOREA - THE BODY, THE VOICE, THE MOVEMENT - SINCE ANTIQUITY UNTIL THE PRESENT: A presentation of the work method.

One of the aims of Chorea Theatre Association is to implement the principles of the ancient Chorea trinity of music, word and physical gesture into a contemporary theatre, and combine the ongoing work on the study of the antique iconography with the search for new forms of expression. Chorea will present the methods of their work by showing selected fragments of a concert of the *Antique Orchestra* and *The Dances of the Labyrinth*, as well as fragments of the performances: *The Songs of Euripides*, and *Playing Mr. Cogito*, based on the works of the Polish poet Zbigniew Herbert.

Photo: Chorea

**Tuesday 21 April**  
3.00 - 4.00 pm

NAMING THE SOUND: a forum on voice training for the contemporary practitioner

Forum Chair: Joan Mills (Wales), singer, theatre director, and Director CPR Giving Voice Festival series, and Fellow in Voice and Performance, Aberystwyth University, Wales.

The Forum will include a 30 minute presentation by **Electa Behrens (USA)**, (University of Kent and CPR Giving Voice associate), of her ongoing research into Vocal Actions, accompanied by archive footage of Giving Voice and live demonstration.

**4.30 - 5.30 pm**  
Ermanna Montanari and Marco Martinelli, Teatro delle Albe (Italy) Luigi Ceccarelli, Edisonstudio (Italy)  
**Ouverture Alcina** (solo performance) with an open discussion

*"... Give me a theatre for all those damned, like me, who don't know what a village is, who don't know what "roots" and "people" are, who only know flats and their crushed horizons..... who share the place they live with a refrigerator, a washing machine and a television." (Marco Martinelli)*  
'No action, no show, just a ghost howling an unhealable pain. It was important for me to keep alive both the figure of this old "lady" of Ariosto's poem - set in the depths of the Romagna countryside in the early 20th century - and her "ultra-local" language which makes a strongpoint of its incommunicability, objective music. Like some mysterious memorial stone." (Ermanna Montanari)  
"My collaboration with Ermanna Montanari began with the shows of Teatro delle Albe who courageously accepted the fusion between my materic music and their research into theatre language. Ermanna's voice at once

seemed the ideal point of contact between these two apparently distant worlds" Luigi Ceccarelli

**Wednesday 22 April**  
3.00 - 4.00 pm

Dashdorjin Tserendavaa/ Michael Ormiston (Mongolia/UK)  
Mongolian Khoomii (overtone) Singing Performance Lecture

Maestro Dashdorjin Tserendavaa will explain the history of Mongolian Khoomii, its relationship to the landscape and to the spirit world, and his pupil, Michael Ormiston, will talk about his personal history with Khoomii and how it changed his aural world. The presentation will be illustrated with traditional songs and contemporary adaptations of songs and styles.

**4.30 - 5.30 pm**  
Nigar Hasib and Shamal Amin  
Lalish Theater Labor (Kurdistan/Austria)  
Demonstration of Methodology - with an Open Discussion

Presentation of fragments of Lalish's research projects 2004-2009: "land of ashes and songs," "the beginning of speech," "no shadow" and "the song is back"; where the sources of songs and voice are: Old Kurdish Zarathustra ritual larynx techniques, old Kurdish Zaza vibration songs, the own singing and voice technique of Nigar Hasib, own experimental composed singing and voice technique of Nigar Hasib and Shamal Amin; and the sources of the texts are: The Gilgamesh epic Sumerian literature, Jesna the first Scriptures of Zarathustra, Kurdish classical Sufi poems of Mahwy, old texts from Baghdad, texts of Amin Shamal, texts by Lalish, as well as Kurdish and Arabic modern poetry in Exile.

## Talks & Presentations

### Thursday 23 April

ISLAND VOICES OF  
THE MEDITERRANEAN  
**3.00 - 4.00 pm**  
Voices of Corsica

Presentation and forum led by  
**Dr Caroline Bithell** (UK), in  
presence of the group **Tempvs  
Fvgit...** from Bastia.

**Caroline Bithell** is Senior Lecturer  
in Ethnomusicology and Arts  
Management at the University of  
Manchester and Chair of the British  
Forum for Ethnomusicology. She has  
written and presented extensively  
about her research of traditional and  
contemporary music in Corsica,  
Sardinia and the Mediterranean,  
including the publication of a book  
*Transported by Song: Corsican Voices  
from Oral Tradition to World Stage*.

Her new book, 'So Many Voices within  
Us' (working title) reflects her long-  
held interest in the natural voice,  
community choirs and world song  
in the UK.

### 4.30 - 5.30 pm

**Martino Corimbi** (Italy) and  
**Bożena Muszkalska** (Poland)  
**Voices and Sounds from Sardinia:  
Tenore, Cuncordu and Launeddas**

Sardinia is one of the most distinctive  
cultural regions of Italy, and has a rich  
living musical heritage, considered so  
important that the Sardinian *canto a  
tenore* was honoured by UNESCO in  
2005 as a 'Masterpiece of the Oral and  
Intangible Heritage of Humanity'. This  
presentation will illuminate the  
complex harmonies, and sound  
multiplicities of the Sardinian voice  
and *launeddas* (bagpipe) traditions,  
where, using extensive variations on a  
few melodic phrases, a single song  
can last over an hour.

### Friday 24 April

**3.00 - 4.00 pm**  
**Mher Navoyan** (Armenia)  
The outlines of Armenian  
monodic music

Mher Navoyan is Doctor of arts,  
professor and researcher in the field  
of musicology in Yerevan and Director  
of the State Centre of Armenian  
Sacred music. His presentation will  
illuminate the characteristics, forms of  
melodic thinking and developments  
of three main branches of Armenian  
Monodic Music: Armenian ethnic  
music; Armenian folk-professional (or  
secular professional) musical art;  
Armenian medieval professional (or  
sacred) musical art.

### 4.30 - 5.30 pm

**Open meeting with Jaroslaw Fret  
Pneumatics of an Actor. Theatre out  
of the Spirit of Music**

As well as Director of the Grotowski  
Institute in Wroclaw, Jaroslaw is the  
founder and leader of Teatr ZAR. From  
1999 he has organized numerous  
expeditions (in particular to the Near  
and Middle East to explore the old  
Christian churches and Mandaean –  
the last living, ancient Gnostic sect  
surviving in Iran) that are integral part  
of his theatrical work. He has also led  
numerous workshops throughout  
the world.

### Saturday 25 April

**3.00 - 4.00 pm**  
**Erik Hillestad** (Norway)  
**Lullabies from the Axis of Evil: Music,  
Dialogue and Human Liberation**

A talk by Erik Hillestad about his work  
with artists and musicians, poets and  
composers collaborating across  
borders between religions and  
cultures. Erik Hillestad is the leader of  
Kirkelig Kulturverksted (KKV Records),  
a music producer of recordings,  
initiator of cultural and musical  
projects and processes, and an author  
of a number of song texts. Erik has  
over recent years concentrated his  
work as a record producer on the  
possibilities of music being a tool in  
working for peace, dialogue and  
human rights, through projects such  
as "Make me a channel of your peace"  
(2001), "Lullabies from the Axis of Evil"  
(2004) and "Songs across Walls of  
Separation" (2008).

### Saturday 25 April

**4.30 - 5.30pm**  
**Bragod** (Wales)  
Voice, Lyre and Crwth: Welsh poetry  
and Music from the 6th-18th Century

Bragod is a musical collaboration  
between a Welsh musician, Robert  
Evans and a Trinidadian singer, Mary-  
Anne Roberts. They interpret Welsh  
music and poetry from the 6th  
century to the 19th century, using  
original instruments and sources.  
They play both the strummed, six-  
stringed lyre of North-Western  
Europe and the crwth, a six-stringed  
bowed lyre, esteemed in Wales for  
800 years. Mary-Anne Roberts has  
evolved a striking voice production  
which combines with the close  
harmonies and the buzzing tone of  
the crwth. For this work  
demonstration, Bragod will perform  
elegies, praise poetry, satirical verse  
and a largely 12th century, Welsh  
version of the Tristan story, contrasted  
with new 16th century ballads  
and dance tunes from England  
and beyond.

### Sunday 26 April

**3.00 - 4.00pm**  
**Harmonic Accord Conclusion:  
A Discussion Plenary**

### 4.30 - 5.30pm

**Harmonic Accord Conclusion:  
'A Blessing and A Rejoicing.'  
Maisternia Pismi  
IRMOS: Rejoice, Songs to Theotocos**

Maisternia Pismi's Concert **Rejoice**  
comprises ancient sacred songs to  
Theotocos from manuscript and  
old printings of Ukraine of 17-19  
centuries in the form of Irmological  
singing – a traditional Christian  
spiritual practice of singing  
in Ukraine.

The IRMOS project is an artistic  
anthropological project, exploring  
*irmos*, orthodox spiritual practice, in  
contemporary social-cultural context  
and embodying contemporary  
artistic forms. The project aims to  
renew the singing the *irmos* and  
rediscover its personal territory  
of service and creativity.

## Performances



Saturday 18 and Sunday 19 April, 8pm

**Teatr ZAR** (Poland)

**CAESAREAN SECTION. ESSAYS ON SUICIDE**

**Teatr ZAR** brings together stirring  
harmonies and dissonance in powerful  
music theatre. Their performance,  
*Caesarean Section*, is built on a base of  
polyphonic Corsican songs, in which  
Bulgarian, Romanian, Icelandic and  
Chechen songs are woven.

The title of the performance is a  
metaphor for the compulsion towards  
and the condition of suicide, and the  
involuntary force that pulls one back  
from the brink. It is about the potential

of the necessary ability to prolong  
one's breathing at the moment when  
one feels in the veins the pieces of  
glass that haven't yet managed to  
reach the heart. It is an exploration  
of the liminal space between  
two impulses.

*Caesarean Section* is the second  
performance from Teatr ZAR, which  
further develops the group's work with  
polyphony, and its aim to create  
'theatre out of the spirit of music'.

Through its contact with and  
integration into this contemporary  
theatre piece the traditional music  
material has been transformed and  
taken on a new form, becoming  
seamlessly interwoven with an  
intensive movement score.

**We cannot say how much  
the performance owes to  
Aglaya Veteranyi.**

Ditte Berkeley and Kamila Klamut, photo: Ken Reynolds

Sunday 19 April, 4.30pm

**Bente Kahan** (Norway)

**SONGS FROM THE GHETTO**

**Bente Kahan** is a Jewish-Norwegian performing artist,  
whose production company Teater Dybbuk - Oslo, aims  
to convey Jewish-European culture and history through  
drama and music. She also appears alone with her guitar  
or collaborates with European klezmer bands such as  
Gjertrud's Gypsy Orchestra (Norway), Di Gojim (The  
Netherlands), Jowel Klezmerim (Germany), "Sabbath Hela  
Veckan" (Sweden) and Chudoba (Poland).

Bente tours internationally and is also repeatedly called  
upon to perform in connection with official  
commemorations paying homage to the victims of the  
Holocaust. Her work unfailingly receives critical praise by  
newspapers and audiences alike.

In May 2005, the Jewish Community in Wroclaw, Poland,  
appointed Bente Kahan as the artistic director of the  
Jewish Cultural and Educational Center of the White  
Stork Synagogue, and she is overseeing the renovation  
of the synagogue.

Bente Kahan's concert *Songs from the Ghetto* in  
66<sup>th</sup> Anniversary of Warsaw Ghetto Uprising.



photo: Janne Møller-Hansen

Monday 20 April, 9.00pm

**Pieśń Kozła**  
*(Song of the Goat)*  
(Poland)  
MACBETH

Pieśń Kozła Theatre Company has been hailed as the most exciting and innovative of the new Avant-garde theatre movement in Poland and continues the long tradition of Polish ensemble theatre work; through its dedication to ongoing research in the actor's craft and its vocal and movement techniques Pieśń Kozła has created a unique performance style.

Their performance of MACBETH, borne out of Pieśń Kozła's collaboration with the Royal Shakespeare Company, explores the musicality, colours and sounds of Shakespeare's poetry at the same time as digging deep into the tragedy of the story.



photo: Bartłomiej Sowa



Sunday 19 April, 6.00pm  
**Hasmik Harutyunyan**  
(Armenia)  
ARMENIAN LULLABIES

In Armenia, traditional singer, Hasmik Harutyunyan is famous for her deeply touching renditions of the Armenian lullaby, often broadcast on Armenian National Radio or performed by Hasmik in concerts and at traditional music festivals and ceremonies. Her CD Armenian Lullabies (released in 2004 by Traditional Crossroads) – on which she sings a cappella as well as with the Shoghaken Folk Ensemble - was noted in a New York Times review as the best Armenian recording worldwide in 2004.



Monday 20 April, 7.00pm  
**Tempvs Fvgit... (Corsica)**  
E CVSIA... (SO BE IT...)

*"to sing, for us, represents a way of leaving time, and also to even enter it fully".*

Giving voice to time: the angelic voice of Tempvs Fvgit... soars through the harmonics of human and musical authenticity, the continuum of modernity and tradition, and resounds eternally in the exquisite quarrel of creation and re-creation.



photo: Thomas Donn

Tuesday 21 April, 6.00pm  
**N'Faly Kouyate** (Guinea)  
IN SOLO

N'Faly Kouyate was born into one of the most famous families of griots from the heart of the Mandingue in West Africa. As one of the most charismatic performers of his generation, N'Faly uses music and storytelling as a way to open doors between different peoples and cultures, striving always to tell about his culture while embracing others, with a profound sense of inclusion rather than exclusion, of unity between cultures and finally, our shared humanity.

With the release of the CD, a floodgate of sorts was opened, as the combination of international distribution, great review attention, and airplay of the music increased N'faly's international visibility greatly, setting him as an important international artist aside from his respected work with the AfroCelts

Tuesday 21 April, 9.00pm  
**Maisternia Pisni** (Ukraine)  
ON SUNDAY MORNING

The artistic activity of Maisternia Pisni – the 'Workshop of the Song' – locates itself on the borderline between theatre and traditional music, and oscillates around processes taking place within human consciousness, as well as around fundamental principles that shape changes within culture. In such a context, the singing becomes a service and an instrument providing access to traditional ways of thinking and paths marked out by generations.

*"Sunday... morning..."* - a moment of being, when consciousness awakes, dawn, the sun has just risen, the time of not-doing, so time is very present...on Sunday...morning.

The Ukrainian songs of the Maiden Ritual of the Year, on which the performance is built, came to us in the memory of our body. They didn't ask us if we wanted to sing it, if we understood ...in any case nowadays such songs with no pragmatic meaning maybe help us to live.

There is no narrative 'plot' in the performance. It is a Story of Time, of Tree, of Songs.

The Maiden plot is always one the same: She is waiting, He is leaving. Going all his life.

On Sunday morning it is snowing.

But actually there IS plot:

*"On Sunday morning... she stood on the footbridge..."*



photo: Oksap Kestiyuk

Wednesday 22 April, 6.00pm

**Kitka** (USA)

THE RUSALKA CYCLE: SONGS BETWEEN THE WORLDS

*"Even God stops to listen when KITKA—unamplified, without sets, props, instruments, or even lyrics most people can understand—opens its collective mouth. The sound is so chillingly beautiful, by anyone's standards, that the entire audience sits enraptured, most of them with eyes shut. My own eyes flooded with tears."* Summer Burkes, THE GUARDIAN

Women's vocal ensemble, Kitka has a unique sound—a sound which explores a vast palette of ancient, yet contemporary-sounding vocal effects that evoke a range of subtle to extreme inner states, instincts, and emotions.

Here they become the *Rusalski*, the restless spirits of women who inhabit the waters, forests, and fields, luring people to them with their mesmerizing songs and wild laughter. The project was borne out of their field researches, including the songs and oral histories from several small groups of grandmothers who were refugee-evacuees of the Chernobyl catastrophe of 1986. These women are among the few surviving practitioners of Rusalka rituals, rites rooted in a once fertile landscape now contaminated. The irony of their personal connection to both the Rusalka as nature spirits and one of the greatest environmental disasters of our time infused the project with an intense poignancy, urgency, and depth.



Kitka's appearance at the Giving Voice Festival is made possible by grants from the Trust for Mutual Understanding and USArtists International.



www.midatlanticarts.org

photo: Raymond van Bessel

Wednesday 22 April, 8.30pm

**Meredith Monk** (USA)

SOLO PERFORMANCE

*"I work in between the cracks, where the voice starts dancing, where the body starts singing, where theatre becomes cinema."*

MEREDITH MONK is a composer, singer, director/choreographer and creator of new opera, music theater works, films and installations, and a pioneer in site-specific performance, who has been proclaimed as a "magician of the voice." She is primarily known for her vocal innovations, including a wide range of extended techniques, which she first developed in her solo performances prior to forming her own ensemble. As well as writing extensively for her vocal ensemble, Meredith has also written for instrumental ensembles and symphony orchestras.

*"She develops simple, archaic structures that remain flexible, playful, open to all changes, as is usual in the folk traditions of the world... patterns change continually and are kept shimmering through ever new variants of timbre... Monk's trademark remains clearly discernible."* (Die Welt)



photo: Jessie Froman

Thursday 23 April, 6.00pm

**Vahdat Ensemble** (Iran)

SCENT OF REUNION



Traditional and regional Persian music is based upon a modal system and places particular priority on improvisation and ornamentation; vocal parts are often decorated with Tahrir, a vocal ornamentation similar to yodelling. A rare chance to immerse yourself in this beautiful and unique Middle Eastern music tradition with sisters **Mahsa** and **Marjan Vahdat** whose repertoire includes old Persian traditional songs as well as regional and folk songs from Iran and their own compositions. *'Songs From a Persian Garden'* [CD release by the Vahdat Sisters] promises to delight its Western audiences with its poetic charm, lavish instrumentation and exquisite traditional vocals. The album could lend itself towards cultural awareness, building bridges, or just act as a musical respite for someone seeking something more exotic. And in the realm of global music, let us welcome two more superb women vocalists to the table. These sisters are always welcome at my table'. Global Music Consciousness

Thursday 23 April, 7.30pm

**Jonathan Hart Makwaia** (USA)

THE WILD IS RISING

*"In Jonathan, East Africa meets the East Village. Tribal raw beauty and ancient rhythms crash right into urban sensibility and sophistication... the blend is astounding"* (Rosanne Cash)

Jonathan Hart Makwaia's concert celebrates multiple dimensions of the voice. His music integrates traditional singing with other forms of vocal expression, interweaving the piano as an inextricable but distinct voice. The recital is informed by his own background that includes Roy Hart voice training, classical piano, two decades in New York City and his biological roots in the Sukuma tribe of Tanzania.



Thursday 23 April, 9.00pm

**Pilpani Family** (Georgia)  
Traditional polyphony from Svaneti



It is with great pleasure that we welcome to Giving Voice and Wrocław the Pilpani Family from Svaneti, Georgia, in the High Caucasus; the Pilpanis are bearers of a long tradition of singing, and who have a specific repertoire of songs that is linked to the name Pilpani. Coming from the region of Mestia in the heart of Svaneti, the Pilpanis are led by Eptime Pilpani who is also the founder and leader of the world-renowned Riho Ensemble. Keeping in mind the question of transmission, Eptime is also the leader of the Mestia Children's Choir. The Pilpani's concert at Giving Voice offers a unique opportunity to experience this repertoire in Poland (a repertoire so old that the language of the songs is not even understood any more by the singers and remains as mysterious craft of vowels with a secret meaning).

One of the main features of Georgian vocal polyphony is the abundance of dissonant chords built on seconds, fourths, fifths and sevenths. In Svan songs, most of the intervals are flexible and do not coincide with the tempered scale intervals. Due to this feature, many chord progressions in Svan songs seem strange to European ears, and as well because they often contain the interval of the augmented eighth (octave).

Friday 24 April, 6.00pm

**Cuncordu and Tenores**  
**'Antoni Milia' de Orosei** (Italy)

Cantandhe Orosei



Sardinian singing is one of the most popular polyphonic forms in the Mediterranean, heard throughout the year, in daily life, in the liturgy, on peasants' holidays, in between the sacred and profane. **Cuncordu de Orosei** is one of the most foremost groups of Sardinian polyphony, serving a religious function as well as the preservation of a living memory of their village. *Orosei*, on the east coast, is one of the few villages (with Castelsardo, Cuglieri and Santulussurgiu) where the repertoire has been continuously handed down by oral transmission without interruption. The Sardinian *canto a tenore* is considered so important that it was added to the list of oral traditions as part of the Intangible Heritage of Humanity by UNESCO in 2008.

The a tenore song is a "polyvocal" form in four voices: *oche* and *mesuvoche* (more usually called the *boche* and *falzitu*) are joined by a *bassu* and a *crona*. For this concert, **Cuncordu de Orosei** arrive with the harmonic 'fifth voice', the immaterial *quintina*.



Friday 24 April, 9.00pm

**La Kaita, Alejandro Vega,**  
**El Peregrino & El Nene** (Spain)

Cantes Extremenos:  
Gypsy Flamenco from Badajoz

Badajoz, a major city for flamenco is where the two principal autoctonous cantes – the Jaleos and Tangos – were created and are still celebrated; these cantes that are now called Extremenos, and imprinted with the "dejiillo" and the print that was left by their primitive interpreters.

At present the key to these cantes are kept by **La Kaita, Alejandro Vega, Antonio Silva, and El Nene**, who with their work are bringing them to national and international audiences.

**La Kaita** was born into the 'Porrina' gipsy family and has become renowned through Tony Gatlif's Films "Vengo" and "Latcho Drom". She is an interpreter extraordinaire of the *extremenian* styles – *jaleos and tangos* – into which she injects a frenetic rhythm and at the same time a supernatural 'queja' (complaint).

**Alejandro Vega** - Son of 'La Hinolota', is an authentic cantoor of pure pinche, always surprising.

**Antonio Silva (El Pelegrino)** - A dancer of enormous popularity in the gipsy environment of Badajoz, whose dance is autodidactic, ingeniously instinctive, anarchic and always intriguing.

As brother of La Kaita, a member of the 'Porrinas', El Nene's guitar-playing is acutely sensitised to the cry of Kaita's song and El Peregrino's dance.

Saturday 25 April, 6.00pm

**Svetlana Spajic** (Serbia)  
Dedication to the Setting Sun



For eighteen years Svetlana Spajic has been researching the ancient, orally transmitted vocal traditions and peculiar expressive idioms of Serbian and Balkan non-tempered, a capella singing, its unique vocal techniques and ornamentation. But Svetlana is not just and foremost a singer of traditional ethnic music, but a phenomenon whose imposing stage and artistic presence reveals deep, obsessive and elemental dedication and effort to restore contact with the greatest themes in the history of Western civilisation: Eros and Thanatos.

*"I will try to meet the audience with the world of Serbian oral tradition which vanishes literally every day in front of my eyes and pay tribute to some of those great spirits who formed me singing; and so, in dedication to my Setting Suns – my old friends and teachers from the remote Serbian villages.*

*Are we capable of passing over their oral tradition today? How? And what if this effort is in vain, simply because we don't live in the same world? We will try to answer, and might raise instead hundreds of new questions... again.*

*But it doesn't matter.*

*What really counts is that, in their quiet, grandmothers will hear from us our love and effort."*

Saturday 25 April, 8.30pm

*Jawaher Shofani* (Palestine)  
with Giving Voice friends,

LULLABIES: BETWEEN LIFE AND DEATH

*"I sing very old songs that describe the way of the Palestinian life through the years 1900 until 1975"* (Jawaher Shofani)

A shared evening of women's voices: re-sounding together the singing of birth and death.



Sunday 26 April, 7.00pm

*Teatr ZAR* (Poland)

GOSPELS OF CHILDHOOD

Fragments on Intimations of Immortality from Recollections of Early Childhood.

'Gospels of Childhood' is an attempt to tell the 'late story of the flesh' - after love; after humiliation; after death: an impossible story of resurrection. Traditional polyphonic songs of Georgia, Bulgaria and Greece re-arranged by Teatr ZAR are woven with texts from little known apocryphal gospels, such as those of Mary Magdalene, Phillip and Thomas, and fragments from Fyodor Dostoyevsky and Simone Weil, in a moving and intimate tableau-vivant of sound and silence, and the flesh immortal.

Jean Francois Favreau and Przemyslaw Blaszczak, photo: Ken Reynolds

CARNETS – daily Festival participation including workshops, presentations and performances

EUROS	Full Price	Concession	Eastern Line
Full Carnet (8 days)	430	260	150
Half Carnet (3 days)	260	150	75
One day Carnet	150	100	60

Application forms can be found at [www.grotowskiyear.pl](http://www.grotowskiyear.pl) and [www.thecpr.org](http://www.thecpr.org).

Completed application forms should be returned to [givingvoice@grotowski-institute.art.pl](mailto:givingvoice@grotowski-institute.art.pl) by 3 April.

Payment of a deposit will be requested by email on receipt of the application form.

#### PERFORMANCE TICKETS – individual events

Single tickets for performances and presentations will be available from 6 April: online at [www.ticketpro.pl](http://www.ticketpro.pl) or at one of the 300 cash sale points in Poland listed on the site; or at the Grotowski Year Offices: (ul. Swidnicka 2/4Galeria Design BWA Wroclaw)

Please refer to the Festival calendar for the full details of events. The programme of workshops, presentations and contributors is accurate at the time of going to press. The Festival organisers reserve the right to change the programme.

Workshops must be booked in advance and each workshop followed for its full term. Places for workshops are limited and are allocated on a first come first served basis, therefore early booking is advised. Please indicate your second choice of workshop on the application form in case your first choice is already fully subscribed. You will receive notification of which workshop you have been allocated and final confirmation of your place is made on payment of the full fee due.

**Cancellation:** in the event of cancellation after the full fee has been paid the organisers reserve the right to retain the full fee unless sufficient notice has been given to re-allocate the workshop place.

#### FULL PRICE

Full-time employed participants from the EU countries, North America, Australia

#### CONCESSION (REDUCED PRICE)

Students, unemployed artists, new EU countries, Africa, Asia

#### EASTERN LINE SCHOLARSHIP

Assessed individually

#### BURSARY BARTERS

For applicants in particular financial hardship we are pleased to offer a small number of discretionary bursary places in return for some practical assistance during the Festival. To apply for a bursary place please fill out an application form (as per instructions in Booking Information) including detailed information about your self and your interests. Please return applications by 20th March 2009.

#### ACCOMMODATION

Accommodation is not included in the Festival Carnet. The Festival has a deal with the Mleczarnia Hostel [www.mleczarniahostel.pl/index\\_en.php](http://www.mleczarniahostel.pl/index_en.php) where dormitory rooms will cost 38zł. Other rooms are available. Please contact the Hostel directly for bookings. Alternatively please contact [givingvoice@grotowski-institute.art.pl](mailto:givingvoice@grotowski-institute.art.pl) for information about other options.

## 26 CPR - for the Curious Agor bydoedd a berfformio

**Giving Voice** is an established biennial international event mounted in Wales by the Centre for Performance Research (CPR). The Centre for Performance Research is a pioneering and multi-faceted theatre organisation located and rooted in Wales, working nationally and internationally. CPR produces innovative performance work: arranges workshops, conferences, lectures and masterclasses (for the professional, the amateur and the curious); curates and produces festivals, expositions and exchanges with theatre companies from around the world; publishes and distributes theatre books, as well as the journal Performance Research.

The **CPR Resource Centre** is a multi-cultural, internationally recognised reference library and archive of books, journals, CDs, DVDs, slides, videos and photographs focusing on theatre and performance from around the world.

### Performance Books:

The **Centre for Performance Research Bookshop** stocks an extensive range of theatre and performance books, DVDs, CDs, CD Roms. Performance Books is available online ([www.thecpr.org.uk](http://www.thecpr.org.uk)) and will be holding a voice bookstall at Giving Voice 11.

For more information please visit our website - [www.thecpr.org.uk](http://www.thecpr.org.uk), or email us at [cprwww@aber.ac.uk](mailto:cprwww@aber.ac.uk), or call us on +44 (0) 1970 622 133.

### For the CPR:

- Judie Christie – Creative Producer & CPR Director for Harmonic Accord,
- Helen Gethin – Administrative and Marketing Director
- Richard Gough - Artistic Director & General Editor Performance Research Journal
- Dominika Komanięcka – Resource Centre Manager & Archivist
- Sandra Laureri – Administrator Performance Research Journal
- Joan Mills – CPR Voice Director & Director Giving Voice
- Catherine Piquemal – Publications Officer
- Siu-Lin Rawlinson – Assistant Producer & Research Assistant
- Amy Staniforth – CPR Collections Director



The Centre for Performance Research Ltd an educational charity (701544) limited by guarantee (2315790)  
The Centre for Performance Research at Aberystwyth is a joint venture of Aberystwyth University and Centre for Performance Research Ltd, working in close association with AU Department of Theatre, Film and Television Studies.

## Organisers



## Sponsors



Ministerstwo  
**Kultury**  
i Dziedzictwa  
Narodowego.

Zrealizowano ze środków Ministerstwa  
Kultury i Dziedzictwa Narodowego.

## Media



## Partners



## Festival Club



The **Grotowski Institute** is a cultural institution which combines artistic and scholarly research projects that correspond to the challenges laid down by Jerzy Grotowski's creative practice.

The Institute emerged out of the Centre for Study of Jerzy Grotowski's Work and for Cultural and Theatrical Research, which was established at the former premises of the Laboratory Theatre, at the Old Market in Wrocław in 1989. The originator of the Centre's programme guidelines was Zbigniew Osiński, who directed the institution successively with Alina Obidniak and Stanisław Krotoski.

Their successors, Jarosław Fret and Grzegorz Ziółkowski, transformed it into the Grotowski Institute, continuing the lines of work run by the Grotowski Centre whilst placing more emphasis on education, promotion, producing and publishing. The Grotowski Institute runs as well an archive dedicated to the works of Jerzy Grotowski.

The year 2009 marks the 10th anniversary of Jerzy Grotowski's death, 50 years since he took over, together with Ludwik Flaszen, the Theatre of the 13 Rows in Opole (later the Laboratory Theatre) and the 25th anniversary of the dissolution of the Laboratory Theatre.

In November 2007, in recognition of these events, the General Conference of UNESCO added the founding of the Laboratory Theatre to the list of anniversaries to be celebrated within its 2008–2009 programme.

The Grotowski Institute is the initiator and the principal co-ordinator of the worldwide Grotowski Year 2009 celebrations, aside of three of the co-founders of the Laboratory Theatre: Ludwik Flaszen, Rena Mirecka and Zygmunt Molik.



[www.grotowski-institute.art.pl](http://www.grotowski-institute.art.pl)  
Rynek-Ratusz 27, 50-101 Wrocław  
tel. +48 (0) 71 34 45 320  
tel./fax +48 (0) 71 34 34 267

Jarosław Fret - Director  
Izabela Młynarz - Programme Section  
Magdalena Madra - Administration

The Grotowski Year 2009  
[www.rokgrotowskiego.pl](http://www.rokgrotowskiego.pl)  
[givingvoice@grotowski-institute.art.pl](mailto:givingvoice@grotowski-institute.art.pl)  
Joanna Klass - Producing Director  
Piotr Jacyk - Technical Co-ordinator

Giving Voice 11. Spotkanie w Piesni.  
Ditte Berkeley - Artistic Programme  
Justyna Warecka - Assistant Producer  
Marie-Geneviève L'Her - Administration  
Jean-François Favreau - Publications  
Nini Julia Bang - Artists Liaison

performances Presentations gweithdai perfformiadau  
 Workshops trafodaethau Trafodaethau Perfformiadau  
 Lالش Theater Labor Cyflwyniadau Tempvs Fvgit...  
 Michael Ormiston Pilpani Family Nataliia Polovynka

Design: www.savageandgray.co.uk

warsztaty Svetlana Spajic Teatr ZAR  
 perfformiadau Kristin Linklater  
 Vahdat Ensemble



glos Cuncordu de Orosei  
 performacje N'Faly Kouyate  
 Meredith Monk prezentacje  
 Maisternia Pisni Jonathan Hart Makwaia  
 La Kaita Teatro delle Albe  
 gweithdai Bragod Tomasz Rodowicz Maryana Sadovska  
 meetings dyskusja perfformiadau  
 Hasmik Harutyunyan Tserendavaa

Photos (from left to right): Tserendavaa, Meredith Monk (photo - Cameron Writico courtesy Walker Art Centre), N'Faly Kouyate (photo - Thomas Dorn), Bragod, Maisternia Pisni (photo: Ostap Kostyuk), Teatr ZAR - (photo - Ken Reynolds)