

GIVING 10  
**Voice**

Breath Inspiration Voice

Breath Inspiration Voice

**International Festival of the Voice** 08  
**Gŵyl Ryngwladol y Llais**

**27 March | Mawrth – 1 April | Ebrill, Aberystwyth**

**Workshops | Presentations | Performances | Discussion**  
**Gweithdai | Cyflwyniadau | Perfformiadau | Trafodaethau**

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photo: Philip Mackenzie, Faustus, Cardiff Laboratory Theatre,  
from the CPR Archive

## ABERYSTWYTH

Aberystwyth is West Wales' premiere seaside resort. Aberystwyth is a characterful town located on the beautiful shores of Cardigan Bay, set in unspoiled surroundings away from the industrial and urban conurbations but with good road and rail links. The coastline to the north and south abounds in fine beaches, while in land there are expanses of rolling moorland, dissected by wooded valleys, with the mountains of Cader Idris and Snowdonia within easy reach. Approximate Journey times by car are: from Cardiff, 2 1/2 hours; from Manchester, 3-4 hours; from London, 5-6 hours.



## ACCESS DETAILS

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



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- Disabled parking is available directly behind the building. Mae parcio anabl ar gael yn union y tu ôl i'r adeilad.
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## Giving Voice 10: Breath Inspiration Voice

Mae Giving Voice yn denu rhai o berfformwyr ac athrawon lleisiol gorau'r byd mewn dathliad arloesol o'r llais mewn perfformiad.

Join us for an uplifting compendium of voice workshops, performances, talks, seminars and lecture-demonstrations reflecting voices from Asia, the Americas, the Middle East, Wales and Europe and meet with fellow voice enthusiasts and artists from around the world.

*"For me, 'Giving Voice' sounds always a note of renewal of hope and expansion and springing ideas. I burn my candle both ends and in the middle and am re-ignited...That extraordinary dissolving of barriers and triggering of joy that distinguishes Giving Voice from any other workshop gathering that I know. The personal input that you all make, the personal investment, pays off one hundred percent in the humanity of the experience...You have a genius by now for finding the right people and bringing them together in the same place so that spontaneous combustion of ideas and creativity explode."*

**Kristin Linklater, Author of Freeing the Natural Voice**

### Giving Voice 10: Breath Inspiration Voice

Breath is fundamental to life but also to giving voice. For the actor and for the singer the breath is a life long focus of attention. There is always something new to learn. The process of life: environment, anxiety, change, aging, illness – all these can affect breathing as well as professional demands of character, vocal range, size of auditorium, and so on. In some cultures the breath is talked of in terms of 'management' and 'control' but in others breath is 'spirit', 'energy', or even God.

What can we learn from ancient practices and new understandings that emanate from neuroscience and biology? What can performers gain from considering philosophies that address the deeper relationship of breath to life? Might a cognisance of the latest scientific revelations gained through technological advance empower skill, technique and creativity?

### Giving Voice Bursaries

We offer two Giving Voice Bursaries in memory of Siwsann George and Venice Manley, both much-missed supporters and artist associates of Giving Voice. In addition, as an extension to the Helen Berhane Bursary offered at Giving Voice in 2006 to highlight her plight of incarceration [we are glad to report she has now been freed] – we offer a new bursary, a Giving Voice Freemuse Bursary, to highlight Freemuse and its Music Freedom Day on 3rd March.

For these Bursaries, as with the Giving Voice Bursary Barter Scheme (please see page 18), please apply in writing stating interest and reason for applying to Giving Voice by 1st March 2008. [Note, applicants for the Siwsann George Bursary should be resident in Wales].

### Comments on Giving Voice 2006



*"Her yw ceisio rhai rhyfeddod garfoleddus wythnos "Giving Voice" Cymru mewn geiriau"*

*"Giving Voice was enlightening, educational, inspirational, and very powerful. The work, the conversations, the camaraderie – all of it was of a calibre rarely to be found anywhere else. I feel honoured to have been a small part of this extraordinary event."*

*"Each time I attend I am impressed with the quality of the presentations, workshops, and performances This festival is by far one of the best offered internationally. The work that you do is cutting edge and draws some of the best practitioners and scholars from all over the world. I do not find at other conferences and festivals the same level of discourse and experimentation, the wide range of work and body of knowledge. Thank you!"*



## 4 Calendar

Giving Voice Aberystwyth	THURSDAY 27 March	FRIDAY 28 March	SATURDAY 29 March	SUNDAY 30 March	MONDAY 31 March	TUESDAY 1 April
<b>WORKSHOPS</b>						
9.30–3.30		Christian Wolz	Christian Wolz	Christian Wolz	Ashish Sankrityayan	Ashish Sankrityayan
9.30–3.30		Kristin Linklater	Kristin Linklater	Kristin Linklater	Kristin Linklater	Kristin Linklater
9.30–3.30		Roger Smart	Roger Smart	Roger Smart	Roger Smart	Roger Smart
9.30–3.30		Theatre Zar	Theatre Zar	Theatre Zar	Anna Deavere Smith	Anna Deavere Smith
9.30–3.30		Lin Snelling	Lin Snelling	Lin Snelling	Frankie Armstrong & Janet B. Rogers	
9.30–3.30		Michele George	Michele George	Theatre Zar	Marjan & Mahsa Vahdat	
9.30–3.30		Theatre Zar	Theatre Zar	Evie Mark & Akinisie Sivuvarapik		
<b>TALKS &amp; PRESENTATIONS</b>						
16.00–17.30	A complete timetable of these presentations will be available beforehand on request or upon booking.					
<b>PRESENTATIONS/PERFORMANCES</b>						
19.00–20.00	Theatre Zar	Theatre Zar	Anna Deavere Smith		Christian Wolz	
<b>PERFORMANCES</b>						
20.30	Fatima Miranda	Evie Mark & Akinisie Sivuvarapik	Vahdat Ensemble	Ashish Sankrityayan	Simon Thorne	

### How to Create Your Own Experience

At just £300 (£200 unwaged) a Full Festival Ticket offers exceptionally good value for money giving you access to all events 27 March – 1 April: each day you can see a life-changing performance, immerse yourself in a workshop with a leading teacher and hear ground-breaking presentations. If you are unable to attend the full festival, Festival Day Tickets (1-day, 2-day, and 3-day) are available that include access to your chosen workshop that day plus the performance the evening before as well as the talks either the day before, or following on, from the workshop – you choose.

Each 'Festival Day' begins at 9.30am. You can choose from a range of different workshops, but note that the workshops are for one, two, three or five days and you need to book for the total duration of the workshop course you have chosen. The workshops will run from 9.30am, with a break for lunch, until 3.30pm. The day continues with presentations between 4pm and 5.30pm, more presentations at 7.00pm and evening performances from 8.30pm.

THREE DAY WORKSHOP  
FRIDAY 28 – SUNDAY 30 MARCH

Christian Wolz (Germany)

BREATH – SOUND – NOISE  
WORKSHOP FOR VOCAL-IMPROVISATION

Focusing on composition and improvisation, basic vocal techniques, specific listening exercises and trying out your own voice will be the foundation for this workshop. Working with breathing techniques, as well as body and perception work, in particular we will develop breathing sounds and breathing noises to create complex sound figures. A chance to try out new things, open your voice, and learn new techniques – participants will improvise short sequences with their voices and bodies, working together to develop a compositional structure with improvised components that will be shown at the end of the workshop. The workshop is suitable for all experience levels (wear comfortable clothes).

For many years, **Christian Wolz** – photographer, instrumentalist, singer, actor and director all in one – has been working on concepts that first of all address our hearing and been fine-tuning his own form of vocal expression: bizarre, avant-garde, experimental, emotional and intimate. He has performed his work all over Europe as well as creating compositions for dance and theatre productions. Christian combines new styles of singing and language with the musical structures of medieval and non-European cultures along with electro-acoustic means. 'According to the principle that we store up everything we hear, Wolz seems to be able to express every idea and every emotion, mainly by using his trained and skilled voice. Like a dancer who is at unity with his body, Wolz is at unity with his voice. In his music we find simultaneousness – or is it timelessness? The artist shows us stories of our being, but the past and the future seem to be vibrating in the room as well.'

*'Mae Christian Wolz yn troi pob twll a chornel o'i gorff yn flwch cerddoriaeth. Wedi iddo ddod o hyd i'w rythm, gallai sibrwd ysgafnaf yr anadl droi yn sgrech ingol olaf ... mae wedi creu sbectrwm anferth o ffrwfiau cerddorol ar fyneigiant. Mae ei arbrofion lleisiol wedi'u cymharu yn aml ag arddull lodddestol Diamanda Galas. Ond mae'r gymhariaeth honno yn mygu'r ymdrechion y mae Wolz yn eu gwneud i chwilio am ddilysrwydd. Mae Wolz yn troedio llwybrau newydd ac agor sbectrwm canfyddiad synhwyrol i gymryd rhagor o fywyd i mewn.'*

*(Die Tageszeitung)*

web: [www.citoma.de](http://www.citoma.de)

*'It's unbelievable what this man's got in his throat – weeping children, buzzing saws, medieval monks, tortured victims, Arabian lamentation. Of course with a little help of modern technology. But whoever has the opportunity to listen to a Christian Wolz vocal performance would probably think that this man's got at least four vocal cords.'*  
**(Der Tagesspiegel-Berlin)**

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FIVE DAY WORKSHOP  
FRIDAY 28 MARCH – TUESDAY 1 APRIL

Kristin Linklater (USA)

THE PURPOSE OF BREATHING

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 actor to their inner self and allowing the outward expression of that self.

[Note: Kristin's workshops for Giving Voice are hugely popular and always over-subscribed and we therefore advise early booking to ensure a place.] In this workshop, building awareness and exploration of the diaphragm/solar plexus breath, the pelvic floor/sacral plexus breath and ribcage breath capacity, will form the foundation for work on poetry.

We will play with breathing and poetic form using Shakespeare sonnets, and the words of Gerard Manley Hopkins and Emily Dickinson.

**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.

Nod gwaith Kristin yw ailgysylltu siarad â chraidd cynneddf yr actor. Pwysleisir rhyddid a rhyddhad yn hytrach na rheoli, gan ryddhau'r llais i ddilyn cynneddf a dychymyg yr actor.



FIVE DAY WORKSHOP  
FRIDAY 28 MARCH – TUESDAY 1 APRIL

Roger Smart (USA/UK)

FITZMAURICE VOICEWORK®: AN INTRODUCTION AND EXPLORATION

Primarily intended for those with acting experience, but equally applicable to singers, storytellers, or anyone interested in exploring the full possibilities of their voice, the workshop will introduce and develop facility in the basic *Destructuring* and *Restructuring* techniques of Fitzmaurice Voicework®. Fitzmaurice Voicework explores the dynamics between body, breath, voice, the imagination, language, and presence, aiming to encourage vibrant voices that communicate intention and feeling without excess effort.

*"Destructuring affects not only the vocal performance as well as the daily breathing (and vocal) habits of the actor, but can also radically alter muscle tone and body organisation, allowing sound vibrations to extend beyond the conventional resonators of chest and head throughout the body, adding harmonic range and natural volume to the voice. It encourages the breathing (as power source and therefore timing) and the body (as resonator and therefore tone) to respond organically to shifts in mood and idea, thus achieving variety and complexity of meaning and*

*eliminating unintentionally dry, flat delivery."* [Catherine Fitzmaurice **Breathing is Meaning**]

Aiming to release pre-lingual sound, for the actor, destructuring facilitates unfettered access to the fullest range and resonance of their own individual and idiosyncratic voice. Restructuring works with the released breath and encourages economy of effort to give the actor control over the timing and the variety of delivery choices of pitch, rate, volume, and tone, and allows approximate repeatability without loss of either spontaneity or connection to impulse.

The final part of the workshop will be to apply the embodied principles of Fitzmaurice Voicework® to spoken texts, focusing on the safe emotional expression of heightened language and voice with movement. Everyone will work at their own pace, and everyone will be encouraged to follow or adapt the instructions, or rest, as they wish, moment to moment.

**Roger Smart** is an Associate Teacher of Fitzmaurice Voicework; as well as his Fitzmaurice Voicework training, Roger has also trained with Patsy Rodenburg and at the Roy Hart Centre, and his training and practice also includes a number of somatic disciplines including Contact Improvisation, Suzuki training, Viewpoints, and Tai Chi. Prior to teaching voice and acting in various universities in North America, Roger taught at the Birmingham School of Speech and Drama in England, and was Director of the Apprentice Training Program at Court Theatre, the professional LORT theatre in residence at the University of Chicago. He is currently on the faculty of Theatre and Dance at Millikin University in Illinois and is also currently conducting research at Goldsmiths College, London University in the area of somatic/psycho-physical modalities of training and rehearsing for actors and directors.

Mae gan Fitzmaurice Voicework agwedd gynhwysfawr tuag at hyfforddi'r llais a allai gynnwys, yn ôl yr angen, gwaith ar anadlu, atseinio, siarad, tafodieithedd, siarad o'r frest, testunau, canu, a defnyddio'r llais wrth smud.

THREE DAY WORKSHOP  
FRIDAY 28 MARCH - SUNDAY 30 MARCH

Lin Snelling (Canada)

PERFORMING THE BODY



An improvisation workshop to explore the ways breath shapes our moving, speaking, singing, sounding, and silence. This sensory and imaginative exploration will allow the performer to filter elements of rhythm, anatomy, direction, force, fluidity and energy through the fully engaged and breathing body. Breath is movement and paying close attention to the fluid sensations of breath as it shapes our body and our imagination can give life to intimate resting as well as full blown elation. We develop abilities to make choices as creators and performers through working both individually and with partners and also through writing, talking and witnessing each other. In this spirit of exploration, *relationship*, and involvement the body is free to inspire itself towards its own clarity.

Lin brings to the workshop the extensive experience gained from the twenty-year history she has sustained as a performer in her own dances, in the work of other independent directors/choreographers, and as well as in the work of Montreal's **Carbone 14** dance-theatre company. The workshop is aimed at articulating relationships and shaping the forms that emerge in sound and movement, so as to bring vibration and resonance into the edges of these forms with a softness and a quality of listening that is often inherently dynamic and musical. The work introduces a way to begin to clarify multiple directions and layered thinking giving a sense of depth to the body and perspective to the room.

The workshop is aimed at actors/ dancers/ singers/ musicians/ artists with ability and a desire to move. This does not mean previous dance experience necessarily; just an interest to explore breath, song, text, or invented language from the perspective of the moving body.

**Lin Snelling** has toured the world extensively as performer with *Carbone 14* (1989-2001). As choreographer, performer and teacher, she continues to investigate, perform and teach improvisation, both as a tool for creating choreographic material and a way to keep performances alive and present - which has cultivated an exploration into bodywork in relation to dance and the spoken, sung and written word. An interest in multidisciplinary art and re-invention fuels her choreographies, and she creates works, and collaborates with choreographers and directors, throughout Canada and Europe, most recently in Austria, Belgium, Cyprus and the UK. Her collaboration with Guy Cools, called *Repeating Distance* - which involves walking, talking and the architecture of cities...as models of vulnerability and hope - explores the meeting ground between the fluency and awareness of a well trained and highly articulated body and the economy and consciousness of an outside eye.

Dyma gyfle i berfformwyr ystyried dulliau newydd o gyfuno'r llais, yr anadl a symud, ac archwilio'r synhwyrau a cherddoroldeb yn gorfforol drwy greu a swnio wrth symud.



Photos: Michael Reinhardt

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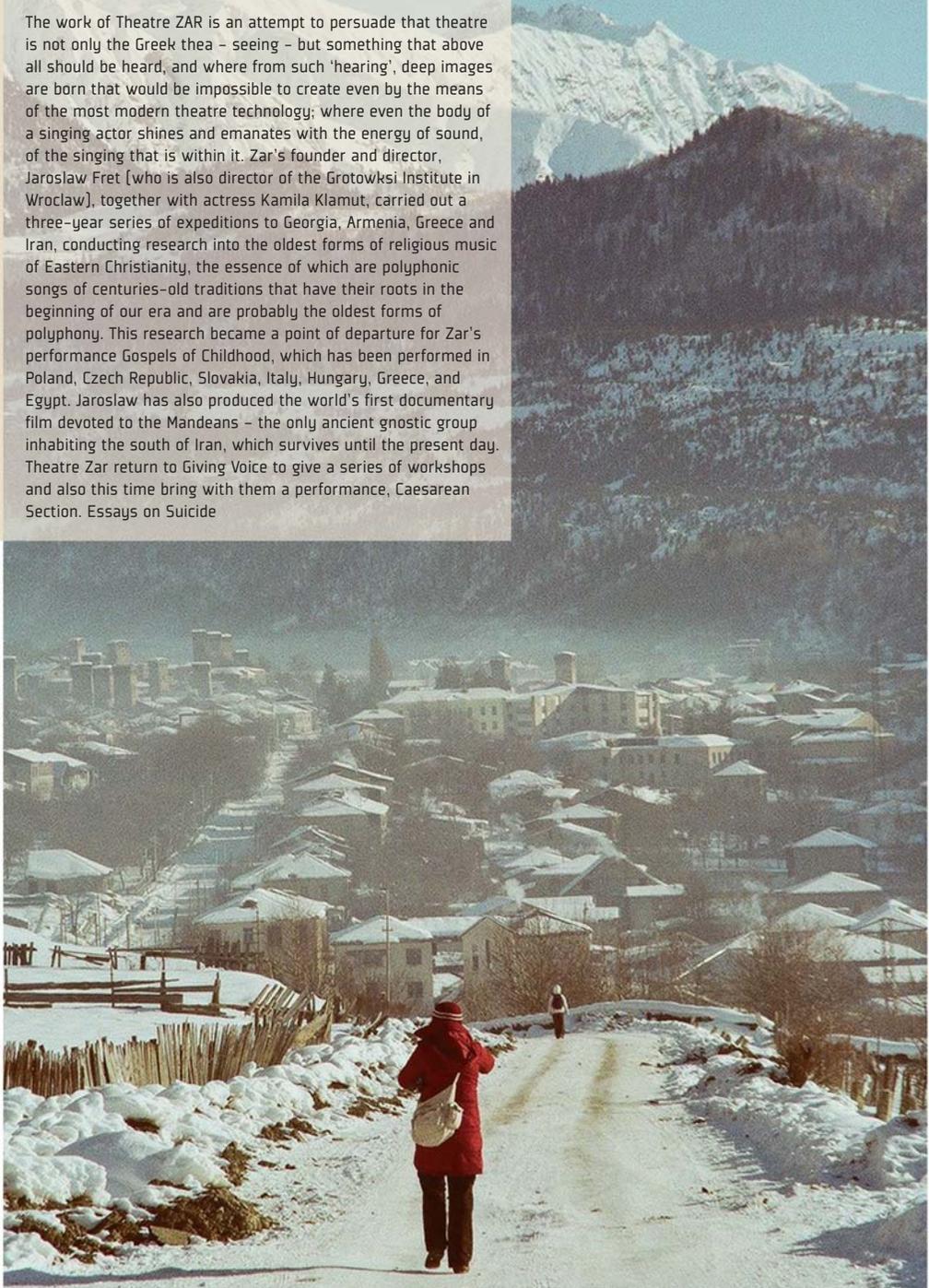


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## ONE, TWO AND THREE DAY WORKSHOPS

### Theatre Zar (Poland)

The work of Theatre ZAR is an attempt to persuade that theatre is not only the Greek *thea* – seeing – but something that above all should be heard, and where from such 'hearing', deep images are born that would be impossible to create even by the 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 singing that is within it. Zar's founder and director, Jaroslaw Fret (who is also director of the Grotowski Institute in Wrocław), together with actress Kamila Klamut, carried out a three-year series of expeditions to Georgia, Armenia, Greece and Iran, 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. This research became a point of departure for Zar's performance *Gospels of Childhood*, which has been performed in Poland, Czech Republic, Slovakia, Italy, Hungary, Greece, and Egypt. Jaroslaw has also produced the world's first documentary film devoted to the Mandeans – the only ancient gnostic group inhabiting the south of Iran, which survives until the present day. Theatre Zar return to *Giving Voice* to give a series of workshops and also this time bring with them a performance, *Caesarean Section*. *Essays on Suicide*



THREE DAY WORKSHOP  
FRIDAY 28 – SUNDAY 30 MARCH

## Giving Breath. Forms of Liturgical Music of Christian East and West

Led by: Jaroslaw Fret (with the assistance of  
Nini Julia Bang, Andrei Biziorek, Tomasz Wierzbowski)

The workshop session will be based on Georgian, Corsican and Greek music. The base and the point of departure for the session is a practical reconnaissance into the form of Kyrie Eleison as a breathing model of Christian meditation.

TWO DAY WORKSHOP  
FRIDAY 28 – SATURDAY 29 MARCH

## Coming Into the Sound

Led by: Ditte Berkeley  
(with the assistance of Tomasz Bojarski, Ewa Pasikowska)

Elements of natural, harmonic breath-rhythmic patterns will be explored with connection of breath and voice towards actions based on physical contact between singers. During the workshop, participants will be introduced to the following elements: Svanetian harmonies (highest Caucasus); Georgian Liturgical songs (Gelati tradition); cries/calls and the work will explore rhythm / breath rhythm (based on Balkan rhythm patterns and improvisations), co-ordination and exploration of natural rhythmic tendencies, connections of physical rhythms with the breath, working also with physical impulses and acrobatic elements.

ONE DAY WORKSHOP  
SUNDAY 30 MARCH

## Flesh of Sound

Led by: Ditte Berkeley and Jaroslaw Fret  
(together with other members of the company)

A one-day opportunity to work with Theatre Zar focusing on voice and song as well as exploring rhythm (based on Balkan and Caucasus rhythm patterns and improvisations), co-ordination and exploration of natural rhythmic tendencies, working also with connection of physical rhythms to the breath, and physical contact between partners.



Mae **Theatre Zar** yn dod â chytgordiau ac aflafaredd cyffrous at ei gilydd ar ffurf theatr gerdd rymus. Mae eu perfformiad, Caesarean Section, wedi'i seilio ar sylfaen o ganeuon Corsicaidd polyffonig, lle y plethir drwyddynt ganeuon Bwlgariaidd, Romaniaiaidd, Islandaidd a Tsietsien. Byddant hefyd yn rhoi dangosiad o'u perfformiad blaenorol, Gospels of Childhood sy'n canolbwyntio ar ganeuon polyffonig o Georgia a Mynyddoedd Sfanetia yn benodol. Y caneuon hyn, sydd yn ddwy fil oed, ac a genir mewn iaith nas deallir bellach gan y Sfanaiad eu hunain, yw'r ffurf hynaf ar ganu polyffonig yn Georgia ac efallai yn y byd i gyd.

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TWO DAY WORKSHOP  
MONDAY 31 MARCH – TUESDAY 1 APRIL

Ashish Sankrityayan (India)

A PRACTICAL INTRODUCTION  
TO DHRUPAD SINGING



*Dhrupad* is the oldest surviving form of classical music in India and traces its origin to the chanting of vedic hymns and mantras. Primarily a vocal genre, *Dhrupad* is characterized by a purity of tone and raga. Its architectural beauty, systematic development, spaciousness, theatre and beauty of sound offer a sense of peace and contemplation to the listener.

Though a highly developed classical art with a complex and elaborate grammar and aesthetics, it is also a form of worship, and can be seen at different levels as a meditation, a mantric recitation, a worship, a yoga based on the tantric knowledge of the nadis and chakras and also purely as a performing art portraying a universe of human emotions – serenity, compassion, sensuality, pathos, strangeness, anger and heroism and subtle shades of them all.

Fundamental to *Dhrupad* singing is the practice of *Nada Yoga*, in which, through various yogic practices, the singer develops the inner resonance of the body, and can make the sound resonate and flow freely through the entire region from navel to head. This enables the singer to produce a vast palette of subtle tone colours and microtonal shades.

A *Dhrupad* performance starts with the *Alap*, a slow and contemplative development of a *Raga* (mode) using free flowing melodic patterns, but the tempo increases in stages, and in the faster passages playful and vigorous ornaments predominate. *Dhrupad Alap* is followed by the singing of a composition with rhythmic improvisation, to the accompaniment of a barrel drum called the *pakhawaj* (ancestor of the *tabla*).

The dedication and distinction of the Dagar family has been deeply influential on the practice and understanding of *Dhrupad* in India and beyond – in the Dagar tradition, the music is deeply spiritual and meditative; the notes are not treated as fixed points, but as fluid entities with infinite microtonal shades, with a wealth of depth of melodic nuance.

**Ashish Sankrityayan** is an exponent of the Dagar Tradition of *Dhrupad*; he has trained for twenty years under three maestros of the Dagar family and is well known for his frequent concert appearances and teaching. Ashish started his musical training at an early age, first learning the *sitar* and subsequently vocal music, and it was whilst studying mathematics at university that he was inspired to take up *Dhrupad* when he heard a recording of the senior Dagar brothers Nasir Moinuddin and Nasir Aminuddin Dagar, and met Rudra Veena maestro Ustad Zia Mohiuddin Dagar who initiated him into the art. He often performs and collaborates with European medieval, renaissance and contemporary musicians.

# GIVING <sup>10</sup> Voice

International Festival of the Voice 2008  
Gŵyl Ryngwladol y Llais 2008

Giving Voice 10: Breath Inspiration Voice  
27th March – 1st April 2008

Performances/Perfformiadau

International Festival  
of the Voice 2008

Gŵyl Ryngwladol  
y Llais 2008

Giving Voice performances evoke the Festival themes of breath and inspiration in their widest senses – whether it is the astonishing vocal intricacies of Persian song and *Dhrupad* singing from India, avant-garde voices from Berlin and Madrid, or stirring music theatre from Poland.



Photo: Fatima Miranda [Spain]: Voices of the Voice 11

## Box-Office:

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Unless otherwise stated, all performances take place at CPR and the Department of Theatre, Film and Television Studies, Parry Williams, Penglais Campus, Aberystwyth

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- Wheelchair accessible toilets on all floors. Pob llawr yn addas i ddefnyddwyr cadair olwynion.
- Wide lift providing access to all floors. Mae'r lifft llydan yn hwyluso mynediad i bob llawr.



Thursday 27 March, 7.00 pm

Theatre Zar (Poland)

Caesarean Section. Essays in Suicide

**Theatre Zar** brings together stirring harmonies and dissonance in powerful music theatre. The musical structure of this performance has been developed from a base of polyphonic Corsican songs, in which Bulgarian, Romanian, Island and Chechen songs are woven. The traditional music material has been transformed into modern form, and complimented and completed by an intensive movement score. The power and energy of the developed scores owe a debt to Erik Satie and his identification of the intensity transmitted by each and every drop of sound.

The title of the performance is a metaphor about suicidal compulsion and the suicidal condition, a force that is fatal, irresistible, salutary, keeping everyone alive. It is about the potential, and necessary, talent to prolong one's breathing during the moment when one feels in the veins the pieces of glass that haven't yet managed to reach the heart.

We cannot say how much the performance owes Aglaya Veteranyi.

The performance is dedicated to:

The force of Gravitation.

Our Throats.

Sagacious Maidens Silly Maidens

And All the Lukewarm

And Zygmunt Duczyński

**Tickets: £8 (£6 conc)**

Thursday 27 March, 8.30pm

Fatima Miranda (Spain)

Voices of the Voice II

A Capella Concert for Solo Voice

Venue: **Morlan, Morfa Mawr, Aberystwyth**



Presented by  
Instituto Cervantes  
Manchester and  
Giving Voice

Those who LISTEN to this concert say that their imagination travels to Africa, to India to Japan, to the sea, to the forest, to a temple, to a market or to a electroacoustic music studio. All of us have in some form an unconscious memory of the sounds and music of the past and of feelings associated with them, a store of all that we know, but of which we are not conscious.

From a deliberate position of rupture, combining western and eastern techniques and vocal resources of her own invention, Fátima uses her voice as a wind and percussion instrument, and lavishes us with unusual acrobatics, on a range of four octaves, with multiphonic sounds and with fascinating shapings of breath that surpass the limits of what is possible, going from the most transparent and angelical strings of voice to the most savage cry, diffusing the boundaries between singing, poetry, theatre, composition, improvisation and interpretation.

Fatima "sings" the cry again, the weeping or childlike, retrieves the lost, delights in the forgotten and casts aside the stale. Whether it's the microtonal character and demanding rhythmic sense of Flamenco, the Galician aturuxos and Basque irrintxis mountain cries, Balearic yodels, the gomero whistle or some of the guttural, dark, deep, hoarse, brilliant or screeching timbres present in the music of India, Japan, Mongolia, some Arabic countries, Korea, China and Africa, in one way or another Fátima Miranda has been able to bring these into a rich and unprejudiced partnership with bel canto. Her concerts-performance present a single voice supported by a refined poetic, and gestual, visual, dramatic and humorous components, enough to touch the deepest in us.

**Tickets: £10 (£8 conc)**

Friday 28 March, 7.00pm

THEATRE OUT  
OF THE SPIRIT OF MUSIC

Concert / Work Presentation by  
Theatre ZAR (Poland)

In the years 1999 – 2002 the members of the company Teatr Zar made four major expeditions to the Caucasus (Georgia, Armenia), making contact with people working with traditional music. Their most important experience was their stay in Svaneti, in the Higher Caucasus, where they met a tradition of polyphonic songs whose origins date back to the beginning of our era. The most important feature characterizing Svan music is choral singing, where all the traditional songs (with the exception of lullabies and certain lamentations and mourning/funeral songs) are realized in a complex three-part harmony. Out of these expeditions grew the company's first performance work, *The Gospels of Childhood*, and this concert/work demonstration by Zar will include extracts from *Gospels* and focus on the actors' use of singing energy as a powerful source.

*'Theatre Zar's riveting "Gospels of Childhood"... sacred, million-miles-away, beauteous and bleak ... the consonances, full of open fifths, are gorgeous... Theatre Zar haunts, and I'd add hours, maybe days to that 54 minutes Los Angeles Times*

**Tickets: £5 (£4 conc)**

Friday 28 March, 8.30pm

## Evie Mark and Akinisie Sivuarapik [Canada]

A performance by traditional Inuit singers Evie Mark and Akinisie Sivuarapik from northern Quebec. Traditionally, Inuit throat-singing is considered a 'game in which one makes noises' employed by the women during the long winter nights to entertain the children, while the men were away hunting. In this 'game' two women face each other; one is leading, while the other responds; the leader produces a short rhythmic motif, that she repeats with a short silent gap in-between, while the other rhythmically fills in the gaps. Both singers try to show their vocal abilities in competition, by exchanging these vocal motives. The first to run out of breath or be unable to maintain the pace of the other singer will start to laugh or simply stop and will thus lose the game.

Originally, the lips of the two women were almost touching, each one using the other's mouth cavity as a resonator. The sounds used include voiced sounds as well as unvoiced ones, both through inhalation or exhalation. Because of this, singers develop a breathing technique, somewhat comparable to circular breathing used by some players of wind instruments. In this way, they can go on for hours.

**Tickets: £8 (£6 conc)**

Saturday 29 March, 8.30pm

## The Vahdat Ensemble [Iran]

### A Blessing of Song from a Persian Garden

Classical 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*

**Tickets: £9 (£7 conc)**

Saturday 29 March, 7.00 pm

## The Art of Listening: A Presentation by Anna Deavere Smith [USA]

*"[Anna Deavere Smith is] the ultimate impressionist: she does people's souls."*  
The New York Times

Hailed by Newsweek as *"the most exciting individual in American theater,"* Anna Deavere Smith uses her singular brand of theatre to explore issues of race, community and character in America. Combining the journalistic technique of interviewing subjects from all walks of life with the art of recreating their words in performance, Anna transforms herself onstage into an astonishing number of characters (up to 46 in one show), expressing their own points of view on controversial issues.

As well as her acclaimed documentary theatre performances, Anna is also well-known for her film roles (Philadelphia and The American President) and her recurring roles on The West Wing and The Practice. Her latest book is Letters to a Young Artist: Straight-up Advice on Making a Life in the Arts - For Actors, Performers, Writers, and Artists of Every Kind. Actor Martin Sheen called it, *"A practical manual for any artist as well as a powerful reminder of how we can and should live through our art."*

**Tickets: £9 (£7 conc)**

Sunday 30 March, 8.30pm

## Ashish Sankrityayan [India] The Art of Dhrupad Singing

Primarily a vocal genre, and the oldest surviving form of classical music in India, Dhrupad is characterized by a purity of tone and raga, with free-flowing melodic patterns developing into extraordinary ornamentation. Its architectural beauty, systematic development, spaciousness, theatre and beauty of sound offer a sense of peace and contemplation to the listener. Fundamental to Dhrupad singing is the practice of Nada Yoga, in which, through various yogic practices, the singer develops the inner resonance of the body, and can make the sound resonate and flow freely through the entire region from navel to head. This enables the singer to produce a vast palette of subtle tone colours and microtonal shades and a depth of melodic nuance.

Ashish Sankrityayan, an exponent of the Dagar Tradition of Dhrupad, is well known for his frequent concert appearances and teaching, and often performs and collaborates with European medieval, renaissance and contemporary musicians.

**Tickets: £9 (£7 conc)**



Presented with support from  
visiting Arts and British Council.

Monday 31 March, 7.00 pm  
**Christian Wolz** (Germany)  
Atropa Bella Donna

### An acoustic performance in 3 phases

Christian Wolz's performances offer us the possibility to feel ourselves and to concentrate on our own senses – far away from the all-pervasive stimulus satiation of the consumer society – to allow our own inner pictures, forms and emotions to rise. According to the principle that we store up everything we hear, Wolz seems to be able to express every idea and

*'It's unbelievable what this man's got in his throat – weeping children, buzzing saws, medieval monks, tortured victims, Arabian lamentation. Of course with a little help of modern technology. But whoever has the opportunity to listen to a Christian Wolz vocal performance would probably think that this man's got at least four vocal cords.'*  
**(Der Tagesspiegel-Berlin)**



every emotion, mainly by using his trained and skilled voice. Like a dancer who is at unity with his body, Wolz is at unity with his voice. In his music we find simultaneousness – or is it timelessness? The artist shows us stories of our being, but the past and the future seem to be vibrating in the room as well.

**Tickets: £8 (£6 conc)**

Monday 31 March, 8.30pm  
**Simon Thorne** (Wales)  
Morlan, Morfa Mawr, Aberystwyth  
SIMON THORNE:  
THE HOWL IN ARCADIA

The Howl in Arcadia: the tale of a war correspondent who is trying to do her job. But when paradise has been overrun by the ruthless, what is there to say that makes a difference?

The Howl in Arcadia: a live 'radio' play for improvising musicians, a new collaboration between composer and theatre maker Simon Thorne, and writer and lighting designer Ace McCarron. Together they speak passionately about our relationship to the earth today. The Cherubs do a stark, minimalist kind of jazz. Lead vocalist Alex Alderton delivers belting soul and heart stopping tenderness in the same breath. It's a unique kind of aural theatre that challenges the very notion of hope, to sing a hymn to humanity in the face of catastrophe. Ecstatic voices and virtuoso improvisation make something out of jazz and Baroque opera that's dark, raw and starkly beautiful.

An Arts Council of Wales Creative Wales Major Award supports The Howl in Arcadia.

**Tickets: £8 (£6 conc)**



Friday 28th March –  
Tuesday 1st April  
Daily performances at:  
13.10; 13.40; 15.35; 18.35

**Yvon Bonenfant** (Canada)  
Soie Soyeuse

Soie soyeuse is a journey through and to the world of silk. Using rare and fine habotai silk, lighting and an astonishing array of vocal timbres and textures, extended vocalist Yvon Bonenfant creates a world that is warm and amusing, bringing to an intimately-sized audience a very personal performance. A meditation on the nature of membrane, skin, and human contact, Soie soyeuse draws the audience into a world of transformation that is by turns gritty and celestial. These are 15 – 20 minute performances for a maximum audience of five.

Yvon Bonenfant is an extended vocalist and creator of interdisciplinary performance. He works between the worlds of extended voice and somatics. With a technical grounding in Bel Canto, he is also trained in body-oriented psychotherapy and has developed his own, unique approach to extending vocal sound from somatic work. He has created and realised his unique performance pieces and sound recordings in Canada, France, Portugal, Japan, the US and the UK. Soie soyeuse was commissioned by the Caves Talmart performance space in Paris, and premiered there in 2007.



## AFTERNOON TALKS AND 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.

A complete timetable of these presentations will be available beforehand on request, on the website or upon booking.

### PRESENTERS WILL INCLUDE:

**Frankie Armstrong**  
Vocal Artist (Australia/ Wales)

**Yvon Bonenfant**  
Academic & Vocal artist,  
University of Winchester (UK)

**Professor Stephen Connor**  
Modern Literature & Theory,  
Birkbeck College London (UK)

**Michael Clark**  
Visual and Conceptual Artist, (UK)

**Gabriella Daris**  
Artist and Dancer (Canada/ Greece/ UK)

**Prof. Anna Deaver-Smith**  
Actress & Academic, Tisch,  
New York University (USA)

**Michele George**  
Vocal Artist (Canada)

**Dr Trang Quang Hai**  
Ethnomusicologist,  
Musee de L'Homme, Paris (France)

**Robert Lewis**  
Lecturer in Voice Studies,  
University of Tasmania (Australia)

**Professor Kristin Linklater**  
Director, author and actress, Head of  
Acting, Columbia University (USA)

**Dr. Sreenath Nair**  
Performing Arts, University of Lincoln  
(India/ UK)

**Dr. Janet Rogers**  
Head of Performance, Virginia  
Commonwealth Univ. (USA)

**Ashish Sankrityayan**  
Vocal Artist (India)

**Roger Smart**  
Asst Professor, Theatre and Dance,  
Millikin University, USA.

**Theatre Zar**  
Theatre Artists (Poland)

ONE-DAY WORKSHOP  
SUNDAY 30 MARCH

## Evie Mark and Akinisie Sivuarapik [Canada]

### Inuit Throat Singing

We are delighted to welcome traditional Inuit singers Evie Mark and Akinisie Sivuarapik from northern Quebec to Giving Voice to lead this workshop in throat singing. Traditionally, Inuit throat-singing is considered a 'game in which one makes noises' employed by the women during the long winter nights to entertain the children, while the men were away hunting. In this 'game' two women face each other; one is leading, while the other responds; the leader produces a short rhythmic motif, that she repeats with a short silent gap in-between, while the other rhythmically fills in the gaps. Both singers try to show their vocal abilities in competition, by exchanging these vocal motives. The first to run out of breath or be unable to maintain the pace of the other singer will start to laugh or simply stop and will thus lose the game.

Originally, the lips of the two women were almost touching, each one using the other's mouth cavity as a resonator. The sounds used include voiced sounds as well as unvoiced ones, both through inhalation or exhalation. Because of this, singers develop a breathing technique, somewhat comparable to circular breathing used by some players of wind instruments. In this way, they can go on for hours.



TWO DAY WORKSHOP  
FRIDAY 28 – SATURDAY 29 MARCH

## Michele George [Canada]

### OCTAVE OF INSPIRATION: from Creation to Completion

Mae Michele George yn gantores, dawnswraig, actores ac arbenigrwydd ar therapi lleisiol, ac mae wedi ymddangos mewn ffilmiau mgeis Meetings with Remarkable Men ac Agnes of God. Ers dau ddegawd a mwy mae wedi arbenigo mewn helpu dynion a merched i hawlio eu lleisiau naturiol yn ôl, gan weithio gyda'r dadansoddwr Jungiaidd Marion Woodman mewn cyfres o weithdai dylanwadol.

Creation, Devotion, Emotion, Foundation, Gratitude, Attitude, Beatitude, Completion

An Octave of Inspiration composed of eight notes, let's call them states of being, as we emerge from infinity. The octave can move up, it can move down, it can take sideway detours, but it will complete itself. It's the story we shall work with as each workshop member creates a work to take home – whether a song, a poem, a scene between two or three, maybe a dance with vocal instrumentation – to inspire further exploration, or perhaps to complete a work already in the fire. Participants should bring – Instrument, text or ideas if essential to ongoing work. Otherwise, bring a wish!



**Michele George** Is an actor, director, singer, voice specialist and vocal intuitive. She is a founder member of Peter Brook's International Centre for Theatre Research, based in Paris, where she was an actor for ten years. They travelled the world, in great part researching the universality and the unique differences in the vocal presence of humanity. Michele has continued this work throughout her life, from early days at La Mama in New York, her home base, where she has been privileged to work with some of the finest theatre creator and musicians of these last two centuries. After leaving Brook, she created ReSound, a means of exploring the silenced voice and its need for re-embodiment. As well, ReSound works to deepen each persons acceptance and practical recognition of themselves as storytellers, each in his and her own way, the voice in all its extraordinary potential. She now lives and practises in Toronto and is a widely sought performer, teacher, and keynote speaker at conferences in North America and Europe. 2008 is her fourth participation in Giving Voice, and it continues to be enriching in every aspect of its existence.

*it is not our fault , but it is our responsibility, to reclaim the story of our life all that has occurred, which must at some point be embraced as "my life".*

Email: [cprwww@aber.ac.uk](mailto:cprwww@aber.ac.uk)

Tel: +44 (0) 1970 622133

[www.theopr.org.uk](http://www.theopr.org.uk)



TWO DAY WORKSHOP  
MONDAY 31 MARCH – TUESDAY 1 APRIL

Frankie Armstrong (UK) and  
Janet B. Rodgers (USA)

BREATH, VOICE, CHARACTER AND SONG

In this two day workshop, we will be working for four hours each day exploring the central impact of breath on rhythm, sound, song, character and archetypal expression. Each session will begin with an OxyRhythm exploration. The OxyRhythm exercises, developed by Janet Rodgers, combine breath, rhythm changes and body movements to stretch breath capacity, release excess body tension and focus the mind while expanding the actor/singer's intuitive response to breath/voice needs. Frankie will then lead us into joyful explorations of voice. Breath is at the core of both vibration and expression. We will play from pure breath to sound, discover a kaleidoscope of timbres and see how breath affects song interpretation and characterization. The Archetypes will be used as one exciting way of exploring breath into vocal quality. The workshop is suitable for all experience levels.

**Frankie Armstrong** has been singing professionally since 1964. In 1975 she began her pioneering Voice Workshops based on ethnic styles of singing— where singing is as natural as speaking. She has sung and run workshops all over Europe as well as in North America and Australia working with community groups, theatre companies and in every kind of setting from hospitals to the National Theatre Studio in London. She has made ten solo albums, written her autobiography, *As Far As The Eye Can Sing*, and edited a collection of essays, *Well Tuned Women*, with Jenny Pearson. She has also contributed chapters to eleven other publications. For more information see: [www.frankiearmstrong.com](http://www.frankiearmstrong.com).

**Janet B. Rodgers:** Past President of VASTA, the Voice and Speech Trainers Association, has taught in both the United States and Europe and was a Fulbright Scholar to Romania in 2004–2005 where she taught at both Lucian Blaga and Babes Bolyai Universities. She is currently the Head of Performance as well as Head of the Graduate Pedagogy Program in Voice and Speech Training at Virginia Commonwealth University in Richmond, VA. Her work has been significantly influenced by her theatre explorations and teaching in Eastern Europe as well as her eclectic background in more western traditions of voice training. Her book which documents the oral tradition of voice and speech training, *The Complete Voice And Speech Workout*, is published by Applause Books. She is currently on writing leave in Greece and co-writing a book about Acting with Archetypes with Frankie Armstrong.

Yn y gweithdy hwn, drwy archwilio archdeipiau, fe fyddwn ni'n archwilio agweddau neu rinweddau penodol a geir ym mhob un oonom, yn hytrach na chymeriadau neu ystrydebau.



TWO DAY WORKSHOP  
MONDAY 31 MARCH – TUESDAY 1 APRIL

Anna Deavere Smith (USA)

The Art of Listening

*"[Anna Deavere Smith is] the ultimate impressionist: she does people's souls."* **The New York Times**

Anna Deavere Smith is an actress, playwright, performance artist and author. She was awarded the prestigious MacArthur Foundation "genius" Fellowship for creating "a new form of theatre – a blend of theatrical art, social commentary, journalism and intimate reverie."

Hailed by Newsweek as "the most exciting individual in American theater," Anna Deavere Smith uses her singular brand of theatre to explore issues of race, community and character in America. Combining the journalistic technique of interviewing subjects from all walks of life with the art of recreating their words in performance, Anna transforms herself onstage into an astonishing number of characters (up to 46 in one show), expressing their own points of view on controversial issues. For her book about the making of House Arrest, in an effort to discern the mythic role of the presidency in American society, she interviewed over 400 people from all walks of life, from prison inmates to President Clinton. The New York Times Book Review wrote that it: succeeds in teaching one crucial lesson: those who truly listen, truly hear."

As well as her acclaimed documentary theatre performances, Anna is also well-known for her film roles (Philadelphia and The American President) and her recurring roles on The West Wing and The Practice. Anna is a tenured professor at the Tisch School of the Arts at New York University and is affiliated with the NYU School of Law. Her latest book is *Letters to a Young Artist: Straight-up Advice on Making a Life in the Arts - For Actors, Performers, Writers, and Artists of Every Kind*. Actor Martin Sheen called it, "A practical manual for any artist as well as a powerful reminder of how we can and should live through our art."

TWO DAY WORKSHOP  
MONDAY 31 MARCH – TUESDAY 1 APRIL

## Mahsa and Marjan Vahdat (Iran)

### A Blessing of Song in a Persian Garden



Presented with support from  
Visiting Arts and British Council.

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 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.

[www.mahsavahdat.com](http://www.mahsavahdat.com)

*Bydd 'Songs From a Persian Garden'  
[cryno ddisg a ryddhawyd gan y  
chwiorrydd Vahdat] yn cyfareddu  
cynulleidfaoedd y Gorllewin a'i swyn  
barddonol, y gosodiadau offerynnol  
cyfoethog a'i leisiau traddodiadol  
amheuthun... Gallai'r albwm hybu  
ymwybyddiaeth ddiwylliannol a  
phontio diwylliannau, neu fe allai fod  
yn newid cerddorol i rywun sy'n  
chwilio am rywbeth mwy egsotig. Ac  
wrth sôn am gerddoriaeth fyd-eang,  
gadewch inni estyn croeso i ddwy  
gantores arall. Bydd bob tro croeso i'r  
chwiorrydd hyn wrth fy mwrdd i.*



## 18 Booking Information

The programme of workshops, presentations and contributors is accurate at time of going to press. The CPR reserves the right to change the programme.

Workshops must be booked in advance and each workshop followed for its full term. Access to all other Festival events – workshops and evening presentations is open to all Festival ticket-holders (for that day). Please remember your ticket will give you access to the performance the evening before your workshops.

Places are limited and early booking is advised!

To make a booking please complete the following booking form and return it to the CPR together with a short letter of application, stating your choice of workshop with a short description of your interest and experience. Feel free to fax, or e-mail the same information to us. However, your place can only be confirmed once we have received a deposit from you of £50.00 (non-returnable) and full payment will be expected upon

confirmation of your booking. (In the event of a participant canceling after full payment has been made, the CPR reserves the right to charge the full fee unless the place is taken by somebody else.)

FULL members of the CPR are entitled to a 10% discount on the registration fee. The CPR has several membership schemes offering various services, benefits and discounts – please see CPR Membership for further information on these schemes.

### BURSARY BARTERS

For applicants in particular financial hardship we are pleased to be able to offer a small number of discretionary bursary places in return for some practical assistance on the project. To apply for a bursary place, please complete a booking form and write enclosing a brief C.V. and reason for applying. Closing date for bursary applications: 1st March 2008

### ACCOMMODATION / LLETY

Accommodation is not included in the registration fee, but we have reserved rooms in Aberystwyth university hall accommodation for the period Thursday 27th March to Tuesday 1st April inclusive.

Accommodation costs £21 per person per night for bed and breakfast in a standard single room. A self-service evening meal costs £7. To book please contact Residential & Hospitality Services direct by telephone on 01970 621960 or by email at [events@aber.ac.uk](mailto:events@aber.ac.uk).

Alternatively, a list of hotels and guesthouses in Aberystwyth is available (on our website at [www.thecpr.org.uk](http://www.thecpr.org.uk).) If you require a list please tick the box on the form and we will post or email one to you.

Os ydych chi'n gyfarwydd ag Aberystwyth neu Gaerdydd mae croeso i chi wneud eich trefniadau eich hunain ar gyfer llety a byddwn ninnau'n croesawu'r cyfle i gyfarfod unrhyw ffrindiau neu deulu sydd gennych chi yn y cylch yn nigwyddiadau Codi Llef.

### PROGRAMME / RHAGLEN

Please refer to the Festival calendar for full details. Workshops must be booked in advance and each workshop followed for its full term (i.e. one, two, three or five days).

Workshop places are generally allocated on a first-come-first-served basis, so please also indicate your second choice of workshop in case your first choice is already fully-subscribed. Free places are available for a disabled participant's personal carer. Guide Dogs and Hearing Dogs are welcome.

### Festival Tickets / Tocynnau'r Wyl

**1 DAY £65 (£45 unwaged)**

**2 DAYS £125 (£85 unwaged)**

**3 DAYS £185 (£125 unwaged)**

**FULL FESTIVAL TICKETS: £300 (£200 unwaged)**

Full Festival Ticket includes all events, and is valid from the evening of Thursday 27 March to 4pm on Tuesday 1 April, 3 Day, 2 Day and 1 Day Tickets include access to your workshop and the performance the day before and the talk or lecture-demonstration either the day before or following on from the workshop – you choose.

### METHOD OF PAYMENT

Please make cheques/international money orders payable to CPR. Alternatively, we accept Visa, Mastercard, Delta, Solo and Switch.

# Booking Form

Please include a brief letter detailing your interest and experience.

Name: \_\_\_\_\_

Address: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Postcode: \_\_\_\_\_

Telephone- Day: \_\_\_\_\_

Telephone- Evening: \_\_\_\_\_

Email: \_\_\_\_\_

I am a current member and my Membership No. is

I wish to become a Full Member of CPR and claim my 10% discount on this project. I enclose a year's subscription of £40 (£45 outside EU)

**Payment** – Please enclose a cheque payable to 'CPR' or authorise payment by card below:

I am paying £50 now as a non-refundable booking deposit and agree to pay the balance upon receipt of confirmation of my booking.

I am paying the total Festival Fee due

I am paying £40 (£45 outside EU) for Full Membership of CPR for one year

## Festival Days

- |                          |                                 |                                     |
|--------------------------|---------------------------------|-------------------------------------|
| <input type="checkbox"/> | 28 – 30 March (3 Day Ticket)    | Christian Wolz                      |
| <input type="checkbox"/> | 28 Mar – 1 April (5 Day Ticket) | Kristin Linklater                   |
| <input type="checkbox"/> | 28 Mar – 1 April (5 Day Ticket) | Roger Smart                         |
| <input type="checkbox"/> | 28 – 30 March (3 Day Ticket)    | Lin Snelling                        |
| <input type="checkbox"/> | 28 – 29 March (2 Day Ticket)    | Michele George                      |
| <input type="checkbox"/> | 28 – 30 March (3 Day Ticket)    | Theatre Zar                         |
| <input type="checkbox"/> | 28 – 29 March (2 Day Ticket)    | Theatre Zar                         |
| <input type="checkbox"/> | 30 March (1 Day Ticket)         | Theatre Zar                         |
| <input type="checkbox"/> | 31 Mar – 1 April (2 Day Ticket) | Ashish Sankrityayan                 |
| <input type="checkbox"/> | 31 Mar – 1 April (2 Day Ticket) | Anna Deavere Smith                  |
| <input type="checkbox"/> | 31 Mar – 1 April (2 Day Ticket) | Frankie Armstrong & Janet B Rodgers |
| <input type="checkbox"/> | 30 March (1 Day Ticket)         | Evie Marks & Akinisie Sivuvarapik   |
| <input type="checkbox"/> | 31 Mar – 1 April (2 Day Ticket) | Mahsa and Marjan Vahdat             |
| <input type="checkbox"/> | 28 Mar – 1 April (5 Day Ticket) | Full Festival Ticket                |

Please tick the boxes appropriate to the workshop days you wish to book.

I am a waged person

\*unwaged person

\*please provide proof of status with this form. The unwaged rate also includes: full-time students, people with disabilities, and senior citizens.

Total Festival Fee Due £

Less Full membership 10% Discount: (if applicable) £

Total Festival Fee Due: £

Please charge my  the   
 Visa / Mastercard amount of  
 Maestro / Delta / Solo £  
(please delete as appropriate)

Card No.

Name of Cardholder \_\_\_\_\_

Address \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Postcode: \_\_\_\_\_

Issue No. or start date (if Maestro)

Card Security Code (the last 3 digits printed on the signature strip of your card):

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

### Accommodation

Please send me details of B&B accommodation in Aberystwyth.

### Child Care

Please send me details of child care facilities in Aberystwyth.

### Other requirements

If you have specific requirements or need assistance on issues such as diet, access or signed interpretation, please enclose a brief letter with details so that we can advise you of any potential difficulties and also try to ensure advance arrangements are made as far as possible



For any further information please contact CPR, The Centre for Performance, The Foundry, Parry Williams,

Penglais Campus, Aberystwyth, Wales, SY23 3AJ

Email: [cprwww@aber.ac.uk](mailto:cprwww@aber.ac.uk) Tel: +44 (0) 1970 622133 [www.thecpr.org.uk](http://www.thecpr.org.uk)

## 20 List of Voice Practitioners Hosted by CPR to date

A Filetta (Corsica)  
A Spell in Time (Bulgaria)  
Barbara Acker (USA)  
Henryk Andruszko (Poland)  
Frankie Armstrong (UK)  
Max Atkinson (UK)  
Simon Rainbow Banda (Zimbabwe)  
Peter Morgan Barnes (N.Ireland)  
The Bistritsa Babi (Bulgaria)  
Patricia Bardi (USA)  
Bebia (Georgia)  
Cicely Berry (UK)  
Caroline Bithell (UK)  
Anne Marie Blink (Netherlands)  
Yvon Bonenfant (Canada)  
Bragod (Wales)  
Grzegorz Bral (Poland)  
John Burgess (UK)  
Ken Campbell (UK)  
Joanna Champion (UK)  
Roberta Carreri (Denmark)  
Helen Chadwick (UK)  
Stephen Chicurel (USA)  
Roma Choudhury (UK)  
Brigitte Ciria (France)  
Louis Colaïanni (USA)  
Sara Collins (UK)  
Professor Stephen Connor (UK)  
Mary-Ann Constantine (Wales)  
Cusan Tân (Wales)  
James D'Angelo (UK)  
Guy Dartnell (UK)  
Purna Das Baul (India)  
Mahdia Daulne (Belgium/Congo)  
Sioned Davies (UK)  
Francesca della Monica (Italy)  
Nelli Dougar-Zhabon (Russia)  
Martin Duckworth (UK)  
Penny Dyer (UK)  
ELAN Wales  
Clive Edwards (Wales)  
Vivienne Ellis (UK)  
Robert Evans (UK)  
Alessandro Fabrizzi (Italy)  
Alessandro Fersen (Italy)  
Ludwig Flaszen (Poland)  
John Francis (UK)  
Vic Gammon (UK)  
Derek Gale (UK)  
Edisher Garakanidze (Georgia CIS)  
Gardzienice (Poland)  
Michele George (Canada)  
Siwansann George (Wales)  
Mariusz Golaj (Poland)  
Orlando Gough (UK)  
Chloe Goodchild (UK)  
Larry Gordon (USA)  
Jerzy Grotowski (Poland)  
Haim Isaacs (Israel)  
Susan Hale (USA)  
Debra Hale (USA)  
Tran Quang Hai (Vietnam/France)  
Phil Minton (UK)  
Mary Hammond (UK)  
Michael Harper (USA/UK)  
Jonathan Hart Makwaia (USA)  
Tom Harris (UK)  
Nick Hobbs (France)  
Jovan Howe (USA)  
Ronald Hutton (UK)  
David Hykes (USA)  
Eun Hee-jin (Korea)  
Keith Howard (UK)  
Chong Hwa-Young (Korea)  
Bernice Johnson Regan (USA)  
Sue Jones-Davies (UK)  
Andrew Jordania (Georgia CIS)  
Ulrike Jungmair (Austria)  
Nuru Kane (Senegal)  
Benny Kalanzi (Uganda)  
Stephen Karcher (Denmark)  
Arum & Virginia Kerovpayan (Armenia)  
Andrew Kimbrough (USA)  
Brigitte Kloareg (France)  
Hans Köhl (Austria)  
Sergiy Kovalevych (Ukraine)  
Alice Lagaay (UK/Germany)  
Stephen Langridge (UK)  
Elfed Lewys (UK)  
Jacob Lieberman (UK)  
Les Kurbas (Ukraine)  
Mark Langley (UK)  
Kristin Linklater (USA)  
Marya Lowry (USA)  
Kozana Lucca (Argentina)  
Tara MacAllister (UK)  
Arya Madhavan (India)  
Venice Manley (UK)  
Jacqueline Martin (Australia)  
Liza Mayer (France)  
Michael McCarthy (UK)  
Ma Mingqun (China)  
Wilfred Mellors (UK)  
Joan Mills (UK)  
Phil Minton (UK)  
Rena Mirecka (Poland)  
Zygmunt Molik (Poland)  
Meredith Monk (USA)  
Mouthful (UK)  
M'Tebi (Georgia)  
Ellen Mueller-Preis (Austria)  
Sheetal Mukherjee (India)  
Luzili Mulindi King (Kenya/UK)  
Viviane de Muynck  
Ron Murdoch (UK)  
Julie Murphy (Wales)  
Iben Nagel Rasmussen (Denmark)  
Vagu Naidu (UK)  
Sreenath Nair (India)  
Teresa Nawrot (Poland)  
Vasudevan Nellikatt (India)  
Maggie Nichols (UK)  
Michael Nyman (UK)  
Houssein Ommouni (Iran)  
Nigel Osborne (UK)  
Michael Ormiston (UK)  
Inok Paek (Korea)  
Raghunath Panigrahi (India)  
Enrique Pardo (Peru/France)  
Mike Pearson (UK)  
Ralf Peters (Germany)  
Gilles Petit (France)  
Anna Petrova (Russia)  
Noah Pikes (UK)  
Natalia Polovynka (Ukraine)  
Dorota Porowska (Poland)  
John Potter (UK)  
Jill Purce (UK)  
Irina Raspopova (Russia)  
Rosanna Raymond (Samoa/UK)  
Igor Reznikoff (France)  
Rhiannon (USA)  
Noirin ni Riain (Eire)  
Patsy Rodenburg (UK)  
Jenny Roditi (UK)  
Jadwiga Rodowicz (Poland)  
Tomasz Rodowicz (Poland)  
Leon Rosselson (UK)  
Mariana Sadowska (Ukraine)  
Argentina Santos (Portugal)  
Stanislaw Scierski (Poland)  
Pinise Saul (South Africa)  
Judith Shahn (USA)  
Christina Shewell (UK)  
Åsa Simma (Sweden)  
Sinfone (UK)  
Leigh Smiley (USA)  
An Sook-Hun (Korea)  
Włodzimierz Staniewski (Poland)  
Stepanida (Siberia)  
Barnaby Stone (UK)  
Cusan Tan (Wales)  
William Taylor (UK)  
Teatr Piesn Kozla (Poland)  
Theatre Association Chorea (Poland)  
Theatre Zar (Poland)  
The Shout (UK)  
Doreen Thobekile (UK)  
Aryan Thottam (India)  
Jean-René Toussaint (FR/NL)  
Jeremy Turner (Wales)  
Tomas De Utrera (Spain)  
Candida Valentino (UK)  
David Vining (UK)  
Volcano Theatre Company (Wales)  
Kalinka Vulcheva (Bulgaria)  
Andrew Wade (UK)  
Tim Ward- Jones (UK)  
Joanna Weir-Duston (UK)  
Julia Wilson-Dickson (UK)  
Londa Wise (Kenya/France)  
Madame Wu Suqui (China)  
Mirka Yemendzakis (Greece)  
Bach Yen (Vietnam/France)  
Keith Yon (UK)  
Young at Heart Chorus (USA)  
Zarjanka (Netherlands)  
Benjamin Zephania (UK)  
Grzegorz Ziolkowski (Poland)  
Anna Zubrzycka (Poland)  
Nat'o Zumbadze (Georgia)

## CPR MAILING LIST AND MEMBERSHIP

We are now using electronic communication as much as possible, for environmental and economic reasons – but will also continue some occasional mailings by post. You may already be on our postal list but if you have an email address, please do make sure to send it to us if you would like to continue receiving regular information from us.

To join the CPR mailing list go to our website at

[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

### CPR Friends Association

If you would like to support our work by becoming a CPR Friend, there are a number of material benefits associated with membership of the CPR Friends Association.

### ASSOCIATE MEMBERSHIP

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- **Book Club Discounts** – Get up to 35% discount on specialist books that are already competitively priced. No limit to the number of times you can use the membership discount. Buy online, over the phone, by post or in person at the CPR offices.
- **Resource Centre Access** – Unlimited access to the internationally recognised reference library and archive of books, journals, CDs, videos and photographs focusing on theatre and performance from around the world.
- **Performance Research subscription** – subscribe to the specialist Performance Research Journal at a substantially discounted rate: only £40 for 4 issues.

### FULL MEMBERSHIP

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- All the above benefits of Associate Membership PLUS a 10% discount when booking for any CPR project.

### INSTITUTIONAL MEMBERSHIP

£120

- The chance for up to four individuals from an institution to take advantage of all the benefits of FULL MEMBERSHIP, thereby reducing the cost per person. An effective way to keep multiple membership flexible and save money on the Full Membership price.

CPR values those individuals who support the organization by becoming members and believes that the benefits offer value for money. We are always happy to receive feedback from members about any aspect of the membership scheme.

Mae CPR yn gwerthfawrogi'r unigolion sydd ein cefnogi ni drwy ymaelodi ac rydym yn credu ein bod yn cynnig gwerth am arian. Rydym bob tro yn hapus i gael ymateb ein haelodau am unrhyw agwedd ar y cynllun aelodaeth.

CPR – for the  
Curious  
Agor bydoedd a  
berfformio

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, and houses a resource centre and library that specialises in world theatre and performance.

### What is it?

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. The printed collection specializes in folk culture, dance and popular theatre; contemporary visual and experimental performance; the classical and folk traditions of Asia, Africa and both Americas as well as twentieth century theatre, Live Art and performance. The audio-visual collection has a wide range of instrumental and vocal music from world cultures and the video archive documents the work of contemporary theatre groups that place the actor and his or her physical abilities at the centre of their work.

### Who is it for?

It is for anyone interested in theatre and the performing arts. It is for both amateur and professional practitioners who need information or inspiration not easily available elsewhere. It is for the student of theatre, dance or music at any educational level and anyone involved in research. It is for the teacher in schools, colleges and universities, the workshop leader, the theatre director and designer.

**Usual Opening Hours –**  
9:30am – 5.30pm  
from Monday to Thursday  
9:30am – 4.30pm on Fridays

For more information  
visit our website  
[www.thecpr.org.uk](http://www.thecpr.org.uk)  
or contact

Dr Dominika Komaniecka  
Tel: +44 (0)1970 622024,  
Email: [ddk@aber.ac.uk](mailto:ddk@aber.ac.uk)



## Performance Books: The Centre for Performance Research Bookshop

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CPR is delighted to welcome Vivien Mousdell as CPR Foundry Artist in Residence Winter 2007/ Spring 2008, in association with Safle (*Formerly/yn gynt Public Arts Wales/Celf Gyhoeddus Cymru*)



## Forthcoming CPR events: Agor bydoedd o berfformio



Photo: Janice Perry, Performing artist (USA), who will be leading a performance laboratory as part of CPR International Summer School July, 2008

### WORKSHOPS:

#### COOKING CHAOS

Phelim McDermott,  
Improbable (UK)  
9th and 10th February 10a.m – 6p.m  
CPR, The Foundry, Aberystwyth

#### REACH FOR THE SNOOZE BUTTON

John Fox and Sue Gill,  
Dead Good Guides (UK)  
Sat Feb 23rd 9.30am – 8.30pm  
& Sun 24th Feb 10am – 5pm  
CPR, The Foundry, Aberystwyth

#### VERBATIM THEATRE

Tara McAllister-Viel & Catherine  
Alexander (UK)  
March 15th and 16th 2008  
9.30am – 6pm  
Chapter Arts Centre, Cardiff

#### HOW TO BE FUNNY

David Woods, Ridiculusmus  
(UK/ Australia)  
Sun 9th March 11am – 5pm  
Chapter Arts Centre, Cardiff

#### BALINESE TOPENG WORKSHOP

Ida Bagus Alit Widiyana & Troupe  
(Bali, Indonesia)  
21st – 23rd May 2008  
Sherman Cymru, Cardiff

#### THE SUMMER SHIFT 2008

CPR International Summer  
School of Theatre and Performance  
July 2008, Aberystwyth,  
Wales, UK

performances encounters gweithdai giving voice perfformiadau spring

The Foundry trafodaethau verbatim theatre dead good guides

cyflwyniadau l'inspiration inspiracja stiwdio foundry

spektaki warsztaty gwanwyn fatima miranda rozmawiy

Dead Good Guides

breath inspiration la respiration Theatre Zar

dddech per respiro incontri

inspirazi l'inspiri

Kristin Linklater in Snelling Balinese Topeng Ashish Sankrityayan

Frankie Armstong Janet B.Rodgers spring rozmawiy verbatim theat

Radicalism meetings perfformiadau workshops giving voice performances

gweithdai gwanwyn improbable theatre

The Foundry fatima miranda workshops

trafodaethau gwanwyn verbatim theatre Kristin Linklater

dead good guides warsztaty gwanwyn

atem spring CPR gwanwyn michele george l'inspiration inspiracja

