

Giving VOICE

1994 - 1997

In 1990 the Centre for Performance Research with the collaboration of the Welsh College of Music and Drama created the Giving Voice Project, gathering 23 vocal practitioners from around the world to present a pioneering series of workshops, performances and symposium events. Over 150 delegates took part in the 18 days of activity. This was not the first occasion on which the CPR had hosted outstanding vocal teachers and performers; during the past 12 years over 50 have worked in Cardiff through the CPR's invitation.

Giving Voice 2 is a smaller-scale event, although a significant development, extending the lines of enquiry already established and laying the foundations for the next 3 years through a series of deliberately poetic and provocative themes:

Giving Voice 3 April 1995 A Geography of the Voice:

Vocal techniques from around the world; an inner geography of the body and voice; cross-cultural comparisons of vocal traditions; maps of the vocal mechanism.

Giving Voice 4 April 1996 An Archaeology of the Voice:

Historical perspectives and understanding of the voice; influential pioneers in vocal training; roots and remnants: lost techniques; voices of the ancestors; developments.

Giving Voice 5 April 1997 A Divinity of the Voice:

Ecstatic voice and religious chants, healing and catharsis; worship, ceremony, rites and ritual; voices of persuasion and authority.

The Centre for Performance Research (CPR) and the Welsh College of Music and Drama (WCMD) are creating this series of Giving Voice Projects in order to give participants the opportunity to experience, discuss and explore the possibilities of the human voice:- as a means of expression; persuasion; entertainment; healing; spiritual, artistic and political communication and delight.

We hope from whatever perspective one approaches the voice - performance, vocal training, medicine, psychology, therapy or spirituality - that the interaction with others who come from a different starting point will illuminate one's own practice and experience and that the project might foster a sharing of knowledge and experience which will enrich all our understandings.

The project works from the basis that the human voice is a vital means of expression and communication; as diverse and as subtle as all the peoples of the earth, and each individual upon it. Yet within this richness and variety it retains the ability to communicate beyond language or cultural difference. In a time when awareness of diversity may seem to produce only strife and separation, it seems even more important to create moments to consider those qualities which can allow people, from wherever they come, to enjoy both the riches of difference and the recognition of common humanity within the sounds of the voice.



APRIL 12-17 1994 • CARDIFF, WALES

Giving VOICE

**AN INTERNATIONAL PROJECT
FOCUSING ON THE VOICE
IN PERFORMANCE**

**WORKSHOPS • DEMONSTRATIONS
PERFORMANCES • SYMPOSIUM**

Giving Voice 2 further explores voice in performance through an innovative gathering of renowned voice practitioners. An extraordinary combination of workshop leaders, scholars, performers and practitioners were first brought together in April 1990, and from this second gathering (including Cicely Berry, Kristin Linklater, Enrique Pardo, Anna Petrova, Anna Zubrzycka among others) a whole series of pioneering projects will be launched.

Giving Voice is a project of the Centre for Performance Research in collaboration with the Welsh College of Music & Drama.

**Centre for
Performance
Research**



Three-day Vocal Workshops

1

ANNA ZUBRZYCKA

THE VOICE IN ACTION



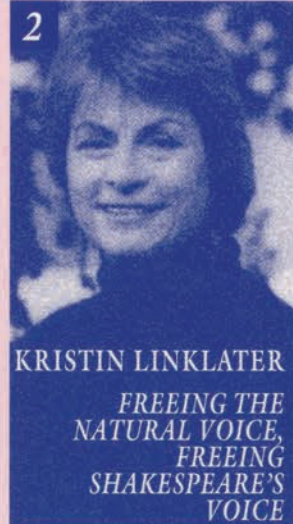
Anna Zubrzycka has been a member of the Gardzienice Theatre Association for over 15 years, she is one of their central performers and workshop leaders.

The Gardzienice Theatre Association from Poland directed by Włodzimierz Staniewski has emerged as one of the most original and innovative theatre companies in the world. It is famous as much for its virtuoso performances, exquisitely interweaving movement and sound, as for its rugged fieldwork ('expeditions') in isolated rural areas in Eastern Poland, and more recently Europe, Lapland and Mexico. Working at odds with any current trend, pursuing and artistic an endeavour that merges with a 'Life-Project', the group seeks the naturally creative and responsive act where the human being taps all its resources and radiates an incandescent energy.

In 1989 the CPR brought this remarkable company to Britain for the first time. As well as touring throughout the UK the company also gave workshops which deeply influenced the performers and directors who took part. Subsequent visits of Gardzienice to Britain have reached a wider audience, recently including workshops for the Royal Shakespeare Company.

"I will work in two intensive sessions of 2 hours per day, exploring how the voice and body inspire and give an impulse for building allegories. There will be work with a partner, individual work, and as a group - both physically and vocally. Participants should be willing to engage in movement work as well as vocal work, although my work will be fairly gentle and does not require any acrobatic skill."

2



KRISTIN LINKLATER

FREEDOM OF THE NATURAL VOICE, FREEDOM OF SHAKESPEARE'S VOICE

"My intention is to awaken the dormant power that brings breath into every cell of the body, welcomes the most tempestuous emotions, permits the brilliance of the intellect, frees the body, stretches the imagination and restores largesse of expression and stature to the human-actor-being."

Kristin Linklater - author of two outstanding books on voice training; *Freeing the Natural Voice* and *Freeing Shakespeare's Voice* - is the Director of Actor Training at Emerson College, Massachusetts. She was formerly Voice Director of Shakespeare and Co. and founded the Company of Women, presenting all female, multi-racial productions of Shakespeare's plays. She has worked with many other companies including The Royal Shakespeare Co., Guthrie Theatre, the Negro Ensemble Company and the Open Theatre.

Kristin will work in two intensive sessions on each of the three days: the first will concentrate on the freeing of the natural voice, the second on applying that to Shakespeare's writing. Each participant must come prepared, having learnt one of Shakespeare's sonnets, which will be used as key texts in the exploration of 'Shakespeare's Voice'.

For this part of the project there is a choice of five practical workshops. Due to the nature of the work it will only be possible to follow one course. A workshop will comprise: between four and six hours intensive tuition per day, and space and opportunity to work privately, and in groups, to practice and explore further the workshop techniques.

3

ANNA PETROVA VOICE, SPEECH - INTERACTING



Anna is the Professor of Voice and Speech at the Moscow Art Theatre School which, with its unbroken link back to the work of Stanislavski, has produced some of Russia's finest, most exciting actors. She is also President of the Voice and Speech Centre of the Russian Artists' Union, and leader of the Laboratory for Stage Speech Teacher Education, as well as having written many books and articles on voice training.

As well as teaching at MXAT, Anna has given workshops and masterclasses on voice, speech and acting throughout Russia, and several other countries including England. She also works with both established and young, emerging directors. In 1993, for example, she worked as voice coach on Vladimir Mashkov's production of 'Boombash' with Oleg Tabakov's company; a hugely successful work with an extraordinarily demanding vocal score, both spoken and sung.

Anna Petrova's workshop in Cardiff will include an exploration of Shakespeare's Sonnets with work on Chekhov's 'The Three Sisters' and some of his short stories.

4

ENRIQUE PARDO HERETICAL VOICES



Born in Peru then living in France, Spain and the USA, Enrique graduated in painting from Chelsea School of Art and taught Fine Arts at Goldsmith's College, London. In 1968 he started working and performing with the Roy Hart Theatre. He moved with the company to France in 1975 and is a founding member of the Roy Hart International Centre. He has directed, taught and performed throughout Europe and the USA. An accomplished actor, dance-theatre director and voice teacher; Enrique currently directs Pantheatre, in Paris, with Linda Wise and Liza Mayer. He is also the author of many articles and essays, resulting mainly from a long-standing collaboration with a number of eminent authors and psychologists in the field of archetypal psychology. He is the director of the Biennial Myth and Theatre Festival, held at La Chartreuse, Villeneuve Les Avignon.

"Working on tolerance and musical inclusivity - from overtones to underdogs, from virginal sopranos to fallen angels and broken sounds. A meticulous sound approach to the images and emotions of the voice - its myths, sublime figures and pandemonium.

Individual voice explorations will be at the heart of the sessions, within a performing spirit. Where appropriate, the work will expand into singing, text work and voice/movement dynamics. While in a position of listeners/spectators, participants will be encouraged to write their imaginal responses, a poetical and critical approach to the 'mind's ear'. The work is open to all 'within a performing spirit', by which I mean a sense of artistic discipline and public sharing."

Places are strictly limited. It is absolutely necessary to write a short letter explaining your experience and interest when booking and to indicate a second choice of workshop, if you have one, should your first choice prove to be full. Choose from the following:

5

HELEN CHADWICK

CROSSING THE BORDER



Helen is a singer, theatre performer, composer and voice teacher; her work draws on vocal techniques and song structures from many traditions, including Corsica, Iran, Hungary and Africa, fusing these influences with her own roots to create something which comes out of this culture but which, in part, is inspired by others.

Helen has composed for the Abbey Theatre Dublin and the Royal Court. Her own performances of song/theatre pieces have been seen throughout the U.K., Belgium, Spain, S. America and the Ukraine. She teaches at the Royal National Theatre studio and R.A.D.A.

"We live in a time of cultural diversity when it is hard to say exactly what our folk culture is and what our music is. Not having a living polyphonic folk tradition in the U.K. there has been a surge of interest in singing part songs from other folk traditions to enjoy the pleasure of singing in harmony. But the need is also very strong to continue with our own traditions and to re-make them in this time of world wide cultural exchange and communication"

Helen's workshop will involve singing songs from a variety of traditions and vocal styles, as well as songs which she has written influenced by some of these sounds. There is no need to read music or to have previous singing experience. For those who wish, there will also be the opportunity to write songs inspired by singing traditions from these isles and abroad.



The Symposium

- Lectures/ Demonstrations
- Practical Workshops
- Panel Debates
- Performances and Events
- Discussion Groups
- An opportunity to bear- proposals to date for Giving Voice (1995 - 1997)
- An opportunity to be heard:- to help set the agenda and influence programming for Giving Voice (1995 - 1997).

The symposium will begin on Friday morning and end on Sunday afternoon. There will be a balance of practical activity, listening, reflection and debate. It will be an opportunity to meet, to listen to, work alongside and engage in debate with a unique gathering of voice experts of international repute. The selection of the guest contributors has been formed to reflect a wide range of philosophical and practical approaches to current vocal practice.

Our international guests, who will have been leading the workshops for the previous three days, will speak and/or teach a workshop within the structure of the symposium. This will also provide an opportunity for participants of the three-day workshops to learn more about the work of the other teachers involved. There will be contributions from practitioners from the worlds of vocal training, singing performance, voice and healing, ethnomusicology and much more.

Cicely Berry, Voice Director of the RSC, will give a talk on her current work and will also teach a workshop on the Saturday afternoon. Mary Hammond will conduct a masterclass on singing for theatre performance. Tim Ward Jones will present a lecture demonstration of his work in the areas of song, breath and healing.

However, the symposium is not just talking about the voice. Performances and events planned include a Singing Supper for Saturday night - a celebratory meal with musical contributions from invited performers, with opportunities for all to participate.

The symposium will take place in the Bute Theatre and rehearsal/recital rooms of the WCMD.

A full Symposium programme giving details of other speakers, themes proposed, structure and range of events will be provided by the end of March. Places are strictly limited and booking should be made as soon as possible by using the form on the back of this leaflet.

Giving Voice Project Director: Joan Mills
Giving Voice Project Assistant: Nick Sales

For the CPR:
Administrative Director & Producer: Judie Christie
Artistic Director: Richard Gough
Assistant Administrator: Celia Webb

- VOICE PRACTITIONERS
AND SCHOLARS
HOSTED BY CPR TO DATE:
Henryk Andruszko (Poland)
Frankie Armstrong (UK)
Patricia Bardi (USA)
Cicely Berry (UK)
Grzegorz Bral (Poland)
John Burgess (UK)
Roberta Carreri (Denmark)
Brigitte Cirila (France)
Sara Collins (UK)
Penny Dyer (UK)
Alessandro Fersen (Italy)
Ludwig Flaszyn (Poland)
John Francis (UK)
Derek Gale (UK)
Edischer Garakanidze (Georgia)
CIS)
Mariusz Golaj (Poland)
Jerzy Grotowski (Poland)
Mary Hammond (UK)
Tom Harris (UK)
David Hykes (USA)
Eun Hee-Jin (Korea)
Keith Howard (UK)
Chong Hwa-Young (Korea)
Tim Ward Jones (UK)
Josef Jordania (Georgia CIS)
Jacob Lieberman (UK)
Kristin Linklater (USA)
Kozana Lucca (Argentina)
Ma Mingqun (China)
Wilfred Mellors (UK)
Joan Mills (UK)
Rena Mirecka (Poland)
Zygmunt Molik (Poland)
Ellen Mueller Preis (Austria)
Ron Murdoch (UK)
Iben Nagal Rasmussen (Denmark)
Teresa Nawrot (Poland)
Maggie Nichols (UK)
Michael Nyman (UK)
Inok Paek (Korea)
Raghunath Panigrahi (India)
Enrique Pardo (Peru/France)
Gilles Petit (France)
Dorota Porowska (Poland)
John Potter (UK)
Jadwiga Rodowicz (Poland)
Tomasz Rodowicz (Poland)
Stanislaw Scierski (Poland)
An Sook-Hun (Korea)
Włodzimierz Staniewski (Poland)
Barnaby Stone (UK)
Madame Wu Suqui (China)
Anna Zubrzycka (Poland)

BOOKING FORM

Please fill out this form completely and legibly. Thank you.

Name:

Home Address:

Post code:

Institution address if applicable:

Home Phone:

Work Phone:

Fax:

E-Mail:

Do you wish to attend:

1. Workshop only 2. Symposium only 3. Combined Symposium and Workshop

If you are planning to attend a workshop on its own or in combination with the symposium please indicate your preferred choices in order of priority (at least first and second choices). The number of participants for each 3-day practical workshop is limited to 14-16.

1. Anna Zubrzycka: 2. Kristin Linklater: 3. Anna Petrova:
4. Enrique Pardo: 5. Helen Chadwick:

What fee level are you applying under A) B) C)

Deposit enclosed £.....

Smoking: Y N Vegetarian: Y N

Do you require an accommodation list: Y N

CPR can supply a list of registered child-carers in the area.

If you wish to be sent a copy please tick

NB If you have any special needs, i.e. dietary, disability, etc. please tick this box and enclose a 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.

How/where did you receive this flyer?:

Please mail this form with a deposit of £25 (cheques payable to 'CPR') to:

Centre for Performance Research
Market Road, Canton, Cardiff
Wales CF5 1QE, United Kingdom
Tel.: (0222) 345174 (International) + 44 222 345174
Fax: (0222) 340687 (International) + 44 222 340687
E-Mail (Internet): gough@cpr1.demon.co.uk

You will receive booking confirmation as soon as possible.
NB late bookers confirmed by phone please send full amount. Thank you.

THE VENUE FOR GIVING VOICE 2

The venue for the GIVING VOICE workshops and symposium is the Welsh College of Music and Drama, Wales's national conservatoire for the performing arts, situated in the grounds of Cardiff Castle, in the heart of the city. The College has excellent facilities including the Bute Theatre, the Caird Studio, two movement studios, the Geraint Evans Recital Room, as well as a number of other rehearsal spaces and practice rooms. Meals and coffee breaks will be in the College Bar and Lounge, or the College Refectory. The College is only a few minutes walk from the main shopping centre and yet is at the edge of the open spaces, woodland and river-walks of Bute Park.

Cardiff is easily accessible by national and international transport networks. Approximate train journey times from other parts of the UK are: Birmingham - 1.5 hrs; London - 2 hrs; Manchester - 3.5 hrs; Leeds - 4 hrs; Glasgow/Edinburgh - 8 hrs.

BOOKING INFORMATION

Places for both the workshops and the symposium are limited and we strongly advise early booking. To make a booking please complete the following booking form and return it to us with a deposit of £25 (non-returnable). Full payment will be expected upon confirmation of your place.

The Workshop Registration Fee includes: Workshop tuition; lunch, tea and coffee for Tuesday, Wednesday and Thursday.

The Symposium Registration Fee includes: access to all events, talks, discussions, demonstrations and workshops; Friday lunch and supper; Saturday lunch and ticket for the Singing Supper; Sunday lunch; morning coffee and afternoon tea throughout the three days.

The Combined Workshop and Symposium Registration Fee includes: all of the above at a discounted rate.

FEES:	Academic Institutions	Private Individuals	Unwaged
Workshop Only	£110	£85	£55
Symposium Only	£150	£125	£95
Combined Workshop and Symposium Ticket	£200	£175	£135



For those in particular financial hardship we are pleased to be able to offer a small number of discretionary 'Bursary Barter' places. Applicants should be able to cover their own food and accommodation costs, and would be relied upon to give practical assistance during the project in lieu of the fee. Please apply in writing (or phone for more details) no later than Monday, March 14.

ACCOMMODATION:

Accommodation in Cardiff is not included in the fee, but we have a list of several nearby bed and breakfast establishments and hotels. Rates start from around £12 per person. If you require an accommodation list, please tick the box on the form and one will be sent to you.

The Centre for Performance Research is a small independent theatre organisation located in Wales and working internationally. Its activities combine cultural co-operation, collaboration and exchange; practical training and research; performance, production and promotion; and documentation and publishing.

The Centre for Performance Research Ltd. works with the support of the Welsh Arts Council and is an Educational Charity (No.701544) limited by guarantee (Reg. No 2315790)