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 point one approaches the voice - performance, vocal training, medicine, psychology, therapy or spirituality - that the interaction with others will illuminate one's own practice, and that the project fosters a sharing of knowledge and experience, enriching all our understandings.

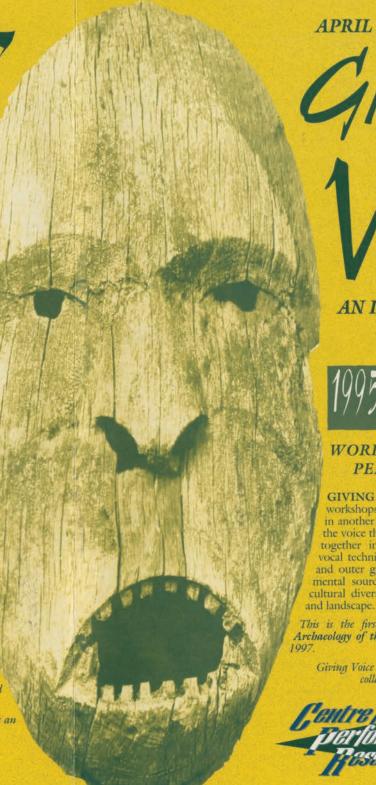
The project works from the basis that the human voice is a vital means of expression and communication; as diverse and as subtle as all the peoples of the earth, and each individual upon it. Yet within this richness and variety, the voice retains the ability to communicate beyond language and cultural 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 within the sounds of the voice which can allow people, from wherever they come, to enjoy both the riches of difference and the recognition of common humanity.

The Venue: The project will take place in 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 are held in the College Bar and Lounge, or the College Refectory. The College is only a few minutes walk from the city centre, and yet is beside the open spaces, woodland and river-walks of Bute Park.

Transport: Cardiff is easily accessible by national and international transport networks. Approximate train journey times to Cardiff are: Birmingham - 1.5 hrs, London - 2 hrs, Manchester 3.5 hrs, Leeds - 4 hrs, Paris & Brussels - 6 hrs, Glasgow/Edinburgh - 8 hrs. Cardiff Rhoose International Airport has good European links and is only 20 minutes from the city centre.

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

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



APRIL 1-9 1995 · CARDIFF, WALES

AN INTERNATIONAL PROJECT FOCUSING ON THE VOICE IN PERFORMANCE

# WORKSHOPS · DEMONSTRATIONS PERFORMANCES · SYMPOSIUM

GIVING VOICE 3 is an exciting and accessible mix of workshops, demonstrations and performances culminating in another of our renowned symposia. This year we explore the voice through a theme - a geography - and have gathered together international exponents and scholars of diverse vocal techniques, allowing an examination of both an inner and outer geography: the physical, spiritual, emotional and mental sources of vocal power and expressivity, as well as cultural diversity, engendered by place and politics, tradition

This is the first in a series of projects which will include: an Archaeology of the Voice in 1996, and a Divinity of the Voice in

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



## ELAN (European Live Arts Network), Wales: CARIAD, The Eyes of Phedra

ELAN Wales is an organisation specifically set up to bring. To sing together, with others, to sing communally is encourage collaborations between performers and arrists completely different, to share songs and to take into from different parts of Wales, Europe and beyond, in the consideration other people, to give them something and find belief that there is a language which unifies without something for oneself is a wonderful occasion. It is happiness abolishing differences. They have developed a process of and it gives Georgian folk-song the best possibility. We will work and style of presentation known as performance/ sing, dance, think-up, improvise; our meeting will also be a montage which is a dynamic composition using material step to overcome internal obstacles and complexes, also one developed through intensive practical investigation on a step to an internal freedom." specific theme. The process is challenging and exhilarating and leads to a presentation constructed before an audience, who become eye-witnesses to a product which is never fixed.

A performance/montage will be constructed for the myth of Phedra and the richness of gypsv culture as starting Singing Supper on Saturday 8th). points to explore female and national identity. Whilst weaving threads between Wales, Europe and the rest of the world, the performer embarks on a journey of discovery into a sensual, emotional and rational space created by the uncompromising the Moving Body style of gypsy singing.

voice and body resonance, voice percussion, rhythm work, she has been creating a highly personal style live music, text and movement. Participants will work for two known as VOCAL DANCE which combines dance, full weeks with artistic director Firenza Guidi and the ELAN movement, voice and language. She has toured extensively in team of experienced performers/ musicians. The project is the USA, Canada, East and West Europe and India, and has open to all with a readiness and desire to perform. Men are taught on the faculty of New York University's Department also encouraged to take part as the project explores given of Experimental Theatre, and is also a regular guest teacher at concepts of masculinity and femininity.

Participants of this workshop are offered the opportunity of attending the whole of the Giving Voice Symposium (7th - 9th April) for a reduced fee of £60 (including 5 meals and the Manipulation. Singing Supper on Saturday 8th).

Friday 24th March - Friday 7th April

Workshop Fees: (Course only) £200; (Course with Symposium)



#### EDISCHER GARAKANIDZE and JOSEF JZORDANIA: Georgian Olyphonic Singing

Georgian choral singing is one of the wonders of the world's folk polyphonic traditions. Ancient and intricate, many of the work songs resemble miniature symphonies, representing an unbroken lineage going back to the pre-christian era. In recent decades many of these work songs have been transferred, in the spirit Monday 3rd - Thursday 6th April \* (mornings) of 'guests come from God', to the context of the communal feast, an equally ancient ritual tradition still vibrantly maintained in both village and urban home.

Edischer is leader of the song and dance troupe Mtiebe (Morning Star), widely regarded within Georgia as the country's most authentic ensemble. Mtiebe have performed

throughout mainland Europe and in Mexico to great acclaim. Josef is Professor at the folk music department of Tbilisi State Conservatoire, he is an authority on Georgian choral singing n a comparative context of folk polyphonies world-wide and highly-regarded in ethnomusicological fields. This workshop will be especially rewarding to experienced singers. but will be accessible to beginners and great fun for all who enjoy singing in a group.

Everybody, without exception, has the ability to sing, just the same as to laugh, cry or run - it is from God. Many people sing only when alone, not in front of others, because of shyness. But this produces less than half the joy the music can

Saturday 1st - Thursday 6th April \* (all day Sat & Sun and mornings on weekdays)

symposium and as a part of the training process, a number of Participants of this workshop are offered the opportunity of apparitions will occur throughout the two weeks. This attending the whole of the Giving Voice Symposium (7th - 9th workshop and performance/montage - "Cariad" - uses the April) for a reduced fee of £60 (including 5 meals and the

# PATRICIA BARDI: Physical Voice in DAID DA

The process is very intensive and involves an exploration of and bodywork practitioner. For twenty years WORKSHOP

the School for New Dance Development in Amsterdam. Patricia is a certified teacher/ practitioner and founding member of the School for Body-Mind Centering (USA), and has trained in Craniosacral Therapy and Visceral

This workshop is an intensive physical training in techniques which develop skills connecting the voice with moving in space. The work explores the body as a source of emotion, memory and image which inform the understanding of movement; physical, musical and theatrical. We will focus on anatomical principles that explore the relationship of movement and vocal dynamics. Physical awareness will be developed through integrating breathing with movement. These diverse skills and techniques are applied through improvisation as a means of developing fresh approaches to performance while awakening full expression to voice and nguage in the body. The work is of benefit to dancers, actors, performers, singers and bodywork practitioners and is accessible to all levels of experience.

#### STEVEN CHICUREL: Voice Craft

Steve is currently a Professor of Musical TVUN JIII Theatre at Northern Kentucky University WORKSHO U.S.A., where he teaches courses in musical theatre and voice craft, as well as conducting mainstage productions.

In 1988, Steve began working with distinguished voice Common Lore Storytellers; with children, teachers, researcher, Jo Estill, and Estill Voice Training Systems educationalists, singers, actors and the wider community. (innovative teaching programmes for studying voice). He has twice been invited to London, with Jo Estill, at the invitation of the British Voice Association to present a series of courses will learn 3 or 4 gospel songs with a view to uniting into a and lectures to professional actors, singers, and single gospel choir. We will look at and analyse the text of the speech/hearing pathologists. As an educator and voice coach, songs to bring out the defiance and rebellion of the doublehis primary focus is on the many levels of song interpretation for auditioning and performing.

session will focus on problems in voice and songs and their informal concert at the end of our sessions." solutions with Voice Craft (physiology and mechanical expertise). He will deal with problems in 'Artistry' (choice in The beginners' sessions will be running in the evenings, the aesthetics) in the later sessions. He encourages participants to workshop for more experienced singers will be in the latecome prepared with one or two songs (preferably from the afternoons. Each session will last about 2 hours. musical theatre repertoire).

Monday 3rd - Thursday 6th April Workshop Fee: £104



ULRIKE JUNGMAIR: Movement and Speech - the key to creative expression

A workshop for teachers and others working with children 5 -11 years, running from 2.00-6.30pm each day.

Ulrike is professor at the ORFF Institute - a constituent part performances, exquisitely interweaving movement and of the Mozarteum in Salzburg - specialising in music and sound. Working at odds with any current trends, pursuing an dance education and is also a lecturer at the University of artistic endeavour that merges with 'Life-Project', the group Music and dramatic Arts in Vienna. Ulli is known for her seeks the naturally creative act where the human being taps all outstanding, informative workshops, seminars and lectures all its resources and radiates an incandescent energy. Since first over Europe as well as Taiwan and Hong Kong.

movement context that is the core, from which all musical RSC. expression flows. Work with instruments evolves from "From the very beginning I was enchanted by the idea of the Stage one and two of the National Curriculum.

Monday 3rd - Thursday 6th April \* (afternoons)

# INNO SORSY - Gospel Singing

(Two separate sessions a day: one for beginners and one for more experienced singers.)



Britain, France and Africa have all contributed to Inno's attitude to the arts and to her

becoming the only black specialist dealing with both speaking and singing voice in Europe. Born in Ghana, Inno absorbed the natural rhythms and spontaneity of her native land in her childhood, where the arts are not a separate discipline, but a way of life. After working as an actress with KISS, and LE GRAND MAGIC CIRCUS, Inno studied rhythm with Christian Vander and music theory with Alicia Alsina in Paris. Her work ranges widely; from the National Oracy Project to

"Working with melody, harmony and rhythm, the two groups edged lyrics. We will also examine techniques of breathing and voice production which allow us to fully express the joy, sorrow, longing and jubilation inherent in the songs. We will Steve will work in two intensive sessions per day. The first have a great time, and if we all agree, we will give a small

Monday 3rd - Thursday 6th April \* (afternoons or evenings)

Workshop Fee: £52 =

#### WLODZIMIERZ STANIEWSKI: The Art of Dissonance

Wlodzimierz is the founder and Artistic Director of the remarkable GARDZIENICE THEATRE ASSOCIATION from Poland, who

have emerged as one of the most original and innovative theatre companies in the world, famous for their virtuoso being invited by the CPR in 1989 the company have "In the integration of music, speech and movement, it is the collaborated on various UK projects, most recently with the

playing with speech, objects, rhymes or rhythms and dance ancient dithyramb. I share Nietzsche's passionate belief that forms. Experience of movement qualities leads to creation of theatre was founded on the choir, and in its origins was the elemental sound settings and textures. The work will be choir, only the choir, not the drama; chorea, the gathering of experiential and practical involving each participant's own singing and moving actors. The words and the songs were voice. We will find nonsense rhymes, set them into body-bestowed upon the spectators as today a healer might lay instruments or other percussion instruments, make hands on a patient's head. That is why the core of our work is music/find melodies, and find simple forms to set voice and mutuality; music and touch. To paraphrase Nietzsche: speech to music. Children's games, dances and songs from Dithyramb Jancient, energetic, choric singing, from which other countries (Taiwan, Africa, Austria etc.) will all be many believe theatre developed raises the human being to introduced." Time will be set aside for discussion and the highest empowerment of all symbolic abilities, not just a understanding the 'why and how', so that participants can symbolism of the mouth, or of seeing or of the word, but of build on what they have learnt. The work is applicable to Key the whole dance-gesture of the body.' Then the VOICE which is contained within the human body is rising up in rhythms, dynamics and harmony."

> explore harmony, the vocal reflection of an ideal and ordered world or Heaven, as well as the reality of imperfect life on earth, full of destruction, accident and pain - which can only be contained in 'the art of dissonance'. The work will be a practical and concrete exploration of dissonance, of the undesired moment, through which we must pass to find resolution. Participants should be willing to engage in energetic physical, as well as vocal work, which will be

The work will incorporate choric as well as solo action. It will

conducted by Wlodzimierz and two key collaborators of Gardzienice Theatre.

aged 13-16

SUE LAURIE and HELEN CHADWICK: Voice and Alexander

Helen is a singer, theatre performer, composer and voice teacher; her work draws on

Monday 3rd - Thursday 6th April

Workshop Fee: £129

Technique

vocal techniques and song structures from many traditions, including Corsica, Iran, Hungary, and Africa, fusing these influences with her own roots. Helen has composed for the singers, including many leading players.

the use of Alexander Technique and Voice in performance. As well as group activities, each participant will have the The workshop is for anyone between the ages of 13 and 16 opportunity to work individually on a speech. The changes who is interested in performance, acting or singing, or who can be surprising, enabling actors to 'get out of the way of just wants to feel more confident about talking, or is themselves, be more economical with their energy, have interested in exploring their own voice through physicality enough breath, a fuller vocal tone, and be more centred and and fun. present in their work.

Tuesday 4th April - Thursday 6th April

Workshop Fee: £88



## PHIL MINTON - The Feral Choir

Outstanding vocalist, composer, improvisor and musician. Phil has been at the forefront of experimental vocal work for over twenty-five years, from early days as a trumpeter and singer

with the Mike Westbrook Orchestra to guest appearances with innumerable European groups. He has toured all over composition for 22 voices: Songs from a Prison Diary. He on archetypal voices, on myths, and song interpretation. and Vervan Weston are currently commissioned to compose "How could you capture the sounds, voices and songs that composition inspired by the writing of James Joyce.

courage to take a vocal leap and enjoy expanding the borders evening.

Sunday 1st - Monday 3rd April

Workshop Fee: £78

## **KEITH YON: Finding a Voice**

A weekend workshop for young people

Keith Yon studied composition, conducting, dance and theatre, and uses music and physicality in his work to develop the individuality of the voice. He has practised this through work with students at all levels of learning, including special education. Mainly based at Dartington College of Arts, Keith has worked throughout the UK, Portugal, Canada and his native St. Helena. His reaction to his colonial background has helped him form an understanding of the potential of the voice as the instrument of both individual expression and cultural identity.

Abbey Theatre Dublin and the Royal Court. Her own He has a particular interest and expertise in helping young performances of song/theatre pieces have been seen people centre their bodies and identify and establish a core throughout the U.K. Europe, South America and the voice. We all have many voices with which we manage our Ukraine. She teaches at the Royal National Theatre Studio relationships in school, work and with friends and family, but and R.A.D.A. Sue worked for many years as Alexander during the transition of adolescence it is sometimes hard to teacher to the Royal Shakespeare Company and has been find the voice which is essentially 'vou', and truly expresses working at the Royal National Theatre Studio for the last how you feel. Keith's voice work is based in movement and seven years. She has helped countless actors, musicians and participants follow a vocal 'evolution', from breath inspiration), to gesture (silence and texture), to singing (space and feeling), to articulation (rhythm): it is an Their introductory workshop (primarily for actors) integrates interaction and integration of all these elements.

Saturday 1st - Sunday 2nd April

Workshop Fee: £27



#### FRANKIE ARMSTRONG: Voicing Your Journey: Songs From Your Inner & Outer Landscapes

Frankie has gained an international reputation as a singer since the mid-sixties, with

a repertoire of traditional and contemporary songs from Britain and Eire and frequently conducts voice workshops in Europe and Australia. Frankie's central belief is that we all the world, and is the recipient of many prestigious have the innate ability to sing as naturally as we speak. Hence commissions, bursaries and prizes including the Cornelius her approach is based on the natural open-throat style found Cardew Composition Prize which he, and his frequent in cultures that sing to accompany everyday activities from collaborator Veryan Weston, won in 1991 for their the cradle to the grave. Frankie also runs workshops focusing

MAKHNO, a piece for 8 voices; they have also just written a have accompanied you at different stages of your life, those that have the flavour of a time, a place, an experience or a This is a workshop not only for singers, but for anyone who particular landscape? During this weekend we will use simple takes a delight in the freedom to experiment - an interest in structures to help memory and imagination to find those the major artistic movements of the 20th Century, the sounds, voices and songs, to play with them, to create group 'soundscapes' and improvised vocal pieces that capture of your own voice will equip you just as well as a trained individual and collective experience. Songs recalled (if only a voice. Phil will spend two days encouraging vocal exploration fragment) that have had particular potency at a past stage of through exercises and improvisations and on the final day, your life will add to the tapestry that we will weave. We have compose and rehearse with the participants, 'the Feral Choir all experienced emotions such as joy, grief, hope, rage and Performance', which will be given an informal hearing that love, the excitement and challenge of this work lies in finding vocal re-creation and creation that express our individual and collective journeys.

> Saturday 1st - Sunday 2nd April Workshop Fee: £52

# ANDREW WADE: Voice and Classical

Andrew has been variously Head of Voice, Voice Coach, and Senior Lecturer at a number

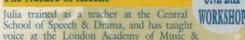
'Ashavari Association'. Educational Schools as well as working as voice specialist with many companies including Theatre Centre, the Banff The workshop will focus on three areas: Centre and the Cockpit Theatre. He has worked abroad extensively and taught courses/ led workshops in Belgium. Canada, France, Germany, Norway, Poland and the U.S.A. He is currently Head of Voice of the Royal Shakespeare Company and oversees the work of the Stratford and London theatres, the annual Newcastle season and the touring -the relationship of song and rhythm. The whole basis of

rehearsal and throughout the life of each production. Andrew's work with the RSC, as a 'text-based' company, is dedicated to the spoken word of all kinds and to developing the actor's communication of feeling and motive through the actor sees his/her voice and movements as integrated and part of a complete and comprehensive approach to acting, . How to use the voice to sing the ascending/descending rather than as separate disciplines.

and language and particularly welcomes performers from many different theatre backgrounds and performance disciplines.

Sunday 2nd April Workshop Fee: £26

### IULIA WILSON-DICKSON: The Nature of Accent



worked extensively both in theatre, film and radio. In theatre her credits include 'Antony & Cleopatra' (Peter Hall, Jud Dench & Antony Hopkins); 'The Merchant Of Venice' AN AUDIENCE WITH (Peter Hall, Dustin Hoffman & Geraldine James); as well as work with a number of repertory theatres. Film credits include, 'Hamlet' (Zeffirelli); 'Meeting Venus' (Szarbo); 'Stalin' (Passer) and 'Frankenstein' (Brannagh), to name just

This workshop will explore the techniques required for accent change, focusing on listening, basic phonetics and pronunciation, alongside a running discussion of the action Benjamin's poetry in performance and talk with him about and reaction. This will provide opportunities to make his work. discoveries about the nature of accent and dialect work and to raise questions.

Thursday 6th April Workshop Fee: £26



### SHEETAL MUKHERIEE: Voice Training from an Indian Music Perspective

Born and raised in India, Sheetal began vocal training from a young age with his father. He continued through extensive training and study of both vocal and instrumental Indian Classical Music, together

with research into many different styles and traditions, including Urdu lyricism and Ghazals. Today, he is acknowledged as one of the most outstanding singers and composers, singing Khyal, Thumri, Bhajan, Geet and Ghazal as well as playing Tabla, Flute and Harmonium. Sheetal also of leading theatre schools including East 15, Rose has a distinguished teaching career in India and the U.K., first Bruford, Central School of Speech and Drama, and the Arts coming here several years ago at the invitation of the

-singing 'Sargams' which are compositions of word notations that are used in Indian music to represent notes. This exercise teaches how to train the voice to sing certain notes in various

programme, working closely with the actors and directors in Indian music is to improvise so that elaborate compositions are sung to fit neatly into a time cycle. There is a strong relationship and rapport that builds up between the tabla player and the vocalist. The exercise will teach how to use the tongue and loudness/softness of the voice in order to recite language. There is also a strong link with movement, so that various percussion syllables, so as to relate to the tabla player, through voice, what to play.

scales and how to train the voice so that a singer can This workshop will explore vocal approaches to classical texts automatically sing a note in any key without the help of an

> (Participants do not need prior knowledge of Indian music as it is the principles and techniques of vocal training which will be explored.)

Saturday 1st April Workshop Fee: £26

GIVING VOICE EVENTS & PERFORMANCES

In addition to the workshop and symposium programmes there will be an accompanying GIVING VOICE programme of performances and other events, including special projects Drama, and at C.S.S.D. In 1990 she began her freelance for children. An information sheet will be available in March career as a voice coach in accent and dialect, and has since but we are pleased to be able to make the following advance

# BENJAMIN ZEPHANIA

Britain's most famous dub-poet, Benjamin Zephania, is also widely known as an actor, musician, playwright, broadcaster, and political activist. He writes his poetry purely with performance in mind, his declared aim being to take poetry off the page and back on to the streets. Two sessions have been scheduled to give people the opportunity to experience

Talk 1: Wednesday 5th April 5.00 - 6.00 p.m.

Talk 2: Wednesday 5th April 6.00 - 7.00 p.m.

Entrance ticket: £5.00





#### BOOKING INFORMATION

The Venue: The project will take place in the Welsh College of Music and Drama, Wales's national conservatoire for the performing arts, situated in the grounds of Cardiff Castle, in the hear 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. The College is only a few minutes walk from the city centre, and yet is beside the open spaces, woodland and river-walks of Bute Park.

Disability Access: Please advise us when booking of any special needs you may have so we can do our best to meet them. We regret that, whilst housing an elevator and disabled toilet facilities, the College does not yet have good wheelchair access.

Meals: Lunch and dinner will be available in the College restaurant and bar at approximate costs of: lunch - £2.50, dinner - £3.50. NB Workshop fees do not include meals. Symposium fees include: Friday lunch and dinner, Saturday lunch and the Singing Supper, and Sunday lunch.

Accommodation: There are plenty of good, reasonably-priced B&Bs within walking distance, some offering reduced rates for GIVING VOICE participants. If you require help please tick the box on the booking form for an accommodation list. There is also a free accommodation booking service in Cardiff on (01222) 395173, covering B&B's to five star hotels. Accommodation is not included in the fees.

Workshop schedules and Options: Unless otherwise specified, each workshop will comprise: between four and six hours intensive ruition per day, and space and opportunity to work privately, and in groups, to practise and explore further the workshop techniques. However, workshops have been scheduled to allow enrollment on more than one workshop. These have been marked in the main information section with an asterix and an indication of daily schedule to facilitate your choice. A Pick'n Mix discount of 10% on combined fees is offered on bookings combining more than one workshop or a workshop and symposium ticket. (Please note when making your choice that there is an accompanying evening programme of performances/events.)

Booking: Places are limited. Please write a short letter explaining your experience and interest when booking and indicate a second choice of workshop, if you have one, should your first choice prove to be full. To make a booking, please complete the enclosed booking form and return it to us with your letter together with a deposit of £30 (non-returnable). Full payment will be expected on confirmation of your place. (In the event of a participant cancelling after full payment has been made, the CPR reserves the right to retain the full fee unless the place is taken by somebody else).

Discretionary Bursaries: Applicants are encouraged to apply to their Regional Arts Boards for Bursary awards and financial assistance. For those in particular financial hardship and unable to find support, we are pleased to be able to offer a small number of concessionary places and discretionary 'Bursary Barter' places. Bursary Barter (BB) applicants should be able to cover their own food and accommodation costs, and would be relied upon to give practical assistance to the administration team during the project in lieu of the fee. Concession and BB applicants should apply by returning the booking form, accompanied by a letter of application to the scheme (with photocopy of student card or other appropriate document) no later than March 10th.

All enquiries to: GIVING VOICE 3 Centre for Performance Research, Market Road, Canton, Cardiff CF5 1QE, U.K. Tel: (01222) 345174 Fax: (01222) 340687 EMail: gough@cprl.demon.co.uk International tel: (+ 44 1222) 345174

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	FRANKIE ARMSTRONG	ULRIKE JUNGMAIR		
224	SHEETAL ANDREW WADE	INNO SORSY		
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# Giving Symposium VOICE Symposium Friday 7th - Sunday 9th April

- **♦ LECTURES/DEMONSTRATIONS**
- PRACTICAL WORKSHOPS
- ♦ PANEL DEBATES
- PERFORMANCES AND EVENTS
- **♦ DISCUSSION GROUPS**
- ♦ NETWORKING AND FUTURE PLANNING

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, to work alongside and engage in debate with a unique gathering of voice experts from around the world. Guest contributors have been invited to reflect a wide range of philosophical and practical approaches to the voice in performance.

Many of our guests who will have led workshops throughout the week, will speak, demonstrate and teach during the symposium, and they will be joined by other scholars and practitioners including: Cicely Berry, member of our International Advisory Group, Voice Director of the RSC; Veronica Doubleday, ethnomusicologist; Paul Farrington, and colleagues from the Birmingham Voice Clinic; Vik Gammon, practitioner and scholar of traditional song; Siwsann George, Welsh traditional singer; Ken Hunt, music critic and biographer; Tran Quang Hai, ethnomusicologist, Musee de L'Homme, world-renowned expert on overtone and harmonic techniques; Adam Jaworski, (author of the Power of Silence) and colleagues from the School of Communication Studies, University of Wales; Patrick de la Roque, therapist from the UK Tomatis Centre.

There will be a wide range of presentations relating to the theme of A Geography of the Voice; the effect of landscape on vocal style and musical innovation; mapping the source of vocal sounds and qualities; the vocal mechanism and its relationship to the whole body; silence, listening, the ear and vocal expressivity and accuracy; politics and the voice with cultural examples from Afghanistan, Georgia, Wales and other parts of the UK.

The symposium will allow plenty of opportunities to discuss ideas about the voice and to celebrate its diversity and beauty. And celebration is the key to the Singing Supper (part-feast, part-ceilidh) organised for Saturday evening, which as anyone attending last year will confirm was both a culinary and aural delight.

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

A full symposium programme giving further details of the speakers and day-by-day schedule will be available from mid-March. Places are limited and, to ensure a place, booking should be made as soon as possible by using the enclosed form.

Symposium Fees: Academic Institution £175, Individual £125, Unwaged £65

These include: registration fee, access to all events, tea and coffee, lunch and supper Friday, lunch and Singing Supper Saturday and lunch Sunday.

For Giving Voice: Project Director Joan Mills

Project Assistants Bridget Keehan Scott Delahunta

For CPR:

Artistic Director Richard Gough

Administrative Director Judie Christie

Assistant Administrator Celia Webb



LIST OF VOICE PRACTITIONERS AND SCHOLARS HOSTED BY CPR TO DATE:

Henryk Andruszko (Poland) Frankie Armstrong (UK) Patricia Bardi (USA) Cicely Berry (UK) Caroline Bithel (UK) Grzegorz Bral (Poland) John Burgess (UK) Joanna Campion (UK) Roberta Carreri (Denmark) Helen Chadwick (UK) Roma Choudhury (UK) Brigitte Cirla (France) Sara Collins (UK) Purna Das Baul (India) Martin Duckworth (UK) Penny Dver (UK) Alessandro Fersen (Italy) Ludwig Flaszen (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) Josef Jordania (Georgia CIS) Stephen Langridge (UK) Elfed Lewys (UK) Jacob Lieberman (UK) Kristin Linklater (USA) Kozana Lucca (Argentina) Michael McCarthy (UK) Ma Mingqun (China) Wilfred Mellors (UK) Joan Mills (UK) Rena Mirecka (Poland) Zvgmunt Molik (Poland) Ellen Mueller Preis (Austria) Ron Murdoch (UK) Iben Nagal Rasmussen (Denmark) Vayu Naidu (UK) Teresa Nawrot (Poland) Maggie Nichols (UK) Michael Nyman (UK) Inok Pack (Korea) Raghunath Panigrahi (India) Enrique Pardo (Peru/France) Gilles Petit (France) Anna Petrova (Russia) Dorota Porowska (Poland) John Potter (UK) Jenny Roditi (UK) Jadwiga Rodowicz (Poland) Tomasz Rodowicz (Poland) Stanislaw Scierski (Poland) An Sook-Hun (Korea) Włodzimierz Staniewski (Poland) Barnaby Stone (UK) Andrew Wade (UK Tim Ward-Jones (UK) Madame Wu Suqui (China) Anna Zubrzycka (Poland)