

AN INTERNATIONAL FESTIVAL OF THE VOICE

giving  
voice

1 TO 10 APRIL 1999

ABERYSTWYTH



Centre for  
Performance  
Research

Refresh your imagination  
as well as your voice in beautiful West Wales.  
The Festival gathers together a wonderful array of  
some of the world's finest performers and voice  
teachers in a unique celebration of the voice:

A 'working holiday' in beautiful  
surroundings by the sea  
for everybody with an interest  
in their voice

A DIVINITY OF THE VOICE

WORKSHOPS/LECTURE-DEMONSTRATIONS/PERFORMANCES/FILMS/DISCUSSION

# giving voice

Welcome to GIVING VOICE 1999, the culmination of a journey across time and culture for a project which has spanned the 90s and has already taken us through the territories of 'A Geography of the Voice' (1994, 1995) and 'An Archaeology of the Voice' (1996, 1997). The theme 'A Divinity of the Voice' has provoked a programme of exciting and unusual workshops. In this brochure we want to introduce you to the work of an extraordinary range of practitioners and hope that after you have feasted your eyes on the range of events, we will be welcoming you to Aberystwyth in April to share the final GIVING VOICE of the century .

We have been creating these gatherings of voice practitioners from around the world since 1990 with the aim of encouraging intercultural exchange amongst performers, teachers and members of the public. Our philosophy has been that the human voice is a vital means of creative expression and communication, as diverse and subtle as all the peoples of the earth and each individual upon it. The voice has an ability to communicate beyond language and cultural difference. Indeed, in times when diversity may seem to produce only strife and separation, working with the voice can allow people, from wherever they come, to enjoy and value the riches of difference as well as the recognition and celebration of a common humanity. Now, as we approach the Millennium (at least in the Christian calendar), an awareness of the divine, the mystical, is unavoidable. This year's GIVING VOICE has brought together a gathering of world practitioners who draw from diverse spiritual traditions and whose presence in Wales is a unique occasion which we hope you will share with us. During 'A Divinity of the Voice' we will hear songs and chants from antiquity which have survived through the millennia, some now in danger of falling into silence, some which have been rekindled from the ashes of a tradition. We will experience voices which have crossed cultural as well as temporal boundaries and voices which explore new forms and ways to speak to the gods and demons within us - as well as in the Heavens or Hell.

Within this ten days of activity there is something for everyone. Several workshops will suit professional performers, students of performance and experienced voice teachers who want to extend their training. Others will be ideal for anyone beginning to enjoy voice work and wanting to gain confidence and explore further. One is specially for children. Ranging in length from one day to eight, they are led by a range of teachers who bring their practice of the sacred voice from over 16 different cultures. Some of this work has never been offered before in the UK.

Workshops are structured around 'common ground' sessions which open and close the day. In 1997 we initiated the 'common ground' morning warm-up for all groups, which everyone seemed to enjoy enormously. This year these will be led by different teachers each day - as will the afternoon sharing where you will have the chance to experience a little

**WORKSHOPS**

**LECTURE-  
DEMONSTRATIONS**

**PERFORMANCES**

**FILMS**

**DISCUSSION**

**APRIL 1st - 10th 1999**

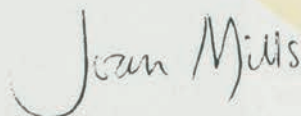
practical work from one of the teachers you may not otherwise meet, and develop some exercises and songs together in a larger community. This second 'common ground' time rounds off the working day, after which you can relax and find supper in one of the many cafes and restaurants in town or the Arts Centre before the evening programme of performances. In a change from previous GIVING VOICE events, we have integrated the lecture-demonstrations within the workshop programme so that there is no separate symposium. There is a different programme every afternoon so that whichever days you book for, you will also have the chance to hear some fascinating presentations - not only reflections on the work you are exploring, but explorations of other forms and practices. These will be presented by the workshop teachers but also other guest speakers.

Each evening there are performances and demonstrations in venues throughout Aberystwyth as well as film showings and informal readings, discussions and a chance for the energetic to do some late-night networking at the Festival 'club-room'. This will also be available at lunch time so you can use it to rest, have a coffee and socialise. The CPR book shop will also be open, and you can buy a range of books related to the theme and CDs and tapes by many of the invited performers and teachers.

You will be able to create your own pathway through the range of events on offer. If you want to be a full participant, you need to book a Festival Day Ticket (1) for each day of your 'main course' workshop which will consist of between 4 and 5 hours tuition per day. If you want only to attend lecture demonstrations and performances there is a Festival Day Ticket (2) which allows for this - and if you want to take in everything you can there is a Full Festival ticket at considerable discount. If you live and work near Aberystwyth, here is a chance to encounter some extraordinary teaching from international artists right on your doorstep, or simply to enjoy the performances, which are unlikely to be repeated in the UK for many years. If you come from further away, then treat yourself to a creative, stimulating break by the coast which will allow you to relax and breathe in some sea air, and give free range to your imagination, spirit and voice.

A final note - Workshops and performances sold out in 1997 and we had to turn away people. So please book your performances, your Festival Day Tickets or better still a Full Festival Ticket as early as you can to avoid disappointment.

We look forward to sharing 'A Divinity of the Voice' with you.



Joan Mills, GIVING VOICE Project Director

## LIST OF VOICE PRACTITIONERS · AND SCHOLARS HOSTED BY CPR TO DATE

A Filetta (Corsica) · Henryk Andrzejko (Poland) · Frankie Armstrong (UK) · The Bistritsa Babi (Bulgaria) · Patricia Bardi (USA) · Cicely Berry (UK) · Caroline Bithell (UK) · Grzegorz Bral (Poland) · John Burgess (UK) · Joanna Campion (UK) · Roberta Carreri (Denmark) · Helen Chadwick (UK) · Stephen Chicurel (USA) · Roma Choudhury (UK) · Brigitte Cirla (France) · Louis Colaiani (USA) · Sara Collins (UK) · Purna Das Baul (India) · Sioned Davies (UK) · Nelli Dougar-Zhabon (Russia) · Martin Duckworth (UK) · Penny Dyer (UK) · Robert Evans (UK) · Alessandro Fersen (Italy) · Ludwig Flaszen (Poland) · John Francis (UK) · Derek Gale (UK) · Edisher Garakanidze (Georgia CIS) · Michele George (Canada) · Siwansann George (UK) · Mariusz Golaj (Poland) · Larry Gordon (USA) · Jerzy Grotowski (Poland) · Trần Quang Hai (Vietnam/France) · Mary Hammond (UK) · Tom Harris (UK) · Jovan Howe (USA) · David Hykes (USA) · Eun Hee-Jin (Korea) · Keith Howard (UK) · Chong Hwa-Young (Korea) · Sue Jones-Davies (UK) · Josef Jordania (Georgia CIS) · Ulrike Jungmair (Austria) · Benny Kalanzi (Uganda) · Brigitte Kloereg (France) · Stephen Langridge (UK) · Elfed Lewys (UK) · Jacob Lieberman (UK) · Kristin Linklater (USA) · Kozana Lucca (Argentina) · Venice Manley (UK) · Jacqueline Martin (Australia) · Michael McCarthy (UK) · Ma Mingqun (China) · Wilfred Mellors (UK) · Joan Mills (UK) · Phil Minton (UK) · Rena Mirecka (Poland) · Zygmunt Molik (Poland) · Ellen Mueller Preis (Austria) · Sheetal Mukherjee (India) · Ron Murdoch (UK) · Iben Nagal Rasmussen (Denmark) · Vayu Naidu (UK) · Teresa Nawrot (Poland) · Maggie Nichols (UK) · Michael Nyman (UK) · Inok Paek (Korea) · Raghunath Panigrahi (India) · Enrique Pardo (Peru/France) · Mike Pearson (UK) · Gilles Petit (France) · Anna Petrova (Russia) · Dorota Porowska (Poland) · John Potter (UK) · Irina Raspopova (Russia) · Iegor Reznikoff (France) · Noírin ní Ríain (Eire) · Patsy Rodenburg (UK) · Jenny Roditi (UK) · Jadwiga Rodowicz (Poland) · Tomasz Rodowicz (Poland) · Stanisław Scierski (Poland) · Christina Shewell (UK) · An Sook-Hun (Korea) · Włodzimierz Staniewski (Poland) · Barnaby Stone (UK) · William Taylor (UK) · Andrew Wade (UK) · Tim Ward-Jones (UK) · Julia Wilson-Dickson (UK) · Madame Wu Suqui (China) · Bach Yen (Vietnam/France) · Keith Yon (UK) · Benjamin Zephania (UK) · Anna Zubrzycka (Poland)

# workshops

ONE DAY WORKSHOP  
FRIDAY APRIL 2ND

## JILL PURCE

### The Healing Voice

Jill Purce pioneered the rediscovery of ancient vocal techniques, the power of group chant, and the spiritual potential of the voice as a magical instrument for healing and meditation. She has taught internationally for over 20 years, teaching diverse forms of sacred chant, and especially Mongolian overtone chanting. Author of 'The Mystic Spiral: Journey of the Soul' she has worked in Germany with the composer Karlheinz Stockhausen, in the Himalayas with the chant master of the Gyuto Tibetan Tantric College and teachers and shamans from many traditions. She lives in London with her husband, the biologist Rupert Sheldrake, and their two young sons.

*≈ We will explore the power of the voice to reconnect us with the world, and heal and transform ourselves and others. By experimenting with the psycho-physical effects of breathing, Mongolian overtone chanting, sacred chants, mantric and sonic meditations participants attune and listen together, moving from the intuitive level into deep meditative states. Sonorous yogas are taught that set different parts of the body-mind into resonance and that heal and tune the chakras, release untapped sources of energy and allow participants to open their hearts, and find joy in the discovery of their own voice.≈*



TWO DAY WORKSHOP  
FRIDAY APRIL 2ND TO  
SATURDAY APRIL 3RD



'Hear the voice of the bard,  
Who present, past, and future sees;  
Whose ears have heard  
The Holy Word  
That walked among the ancient trees'.

William Blake

## MICHELE GEORGE

### Each One, We Are A Bard

*≈ This workshop is a call to each person as a performer. The 'person' is per-son, 'through sound'. The 'performer' is per-form, 'through form'. Can we acknowledge ourselves as bards in our everyday unfolding? Can we recognise that we are storytellers, giving attention to the moment wherein our performance - whether acting, singing, dancing, laughing, breathing, being immersed in silence - is about the here and now - and is to be celebrated as such? We will play with the awareness that opens us to the divine wind, while remaining grounded in our bodies; will work with song, story, text, dialogue, conversation, and an appreciation for impulse. Bring a story, a song, a menu, a list of your favourite things, or simply come as you are and share in the learning of new material. Come prepared to laugh a great deal.≈*

Michele George's warm, empowering, teaching style and her generous support for the philosophy and aims of GIVING VOICE have made her a regular visitor. A founder member of Peter Brook's International Centre for Theatre Research, she works as a therapeutic voice practitioner in addition to her career as a performer, singer and director. As well as recording as a singer she has released a successful tape and book, Drink from the Well: an aid to reclaiming the natural voice.

THREE DAY WORKSHOP  
FRIDAY APRIL 2ND TO  
SUNDAY APRIL 4TH

## M'TIEBI with JOSEF JORDANIA

### Sacred Harmony from the Republic of Georgia



M'tiebi is the old Georgian name for the 'Morning Star'. It also means 'The Enlightener'. The group is considered to be the only truly genuine folk ensemble in Georgia, their repertoire, in which they have absorbed the authentic singing style directly, being taken directly from the folk music they collect on study tours throughout Georgia. The songs, many of which date back many centuries, and are transmitted orally, use some of the most stunning and unexpected harmonies of any polyphonic folk culture. Songs from the various regions of this relatively small country could not be more different and there are songs for every event both secular and sacred. M'tiebi will teach several, by ear, as well as one of the dances that so often are part of the song.

The members of M'tiebi began singing together in 1980 inspired by their friend and leader, the renowned and much loved ethnomusicologist, Edisher Garakanidze, who tragically died in a car accident last September. Edisher first came to the UK with his colleague Josef Jordania, to create a Georgian choir in Cardiff for a CPR event and subsequently they returned to sessions of GIVING VOICE. This would have been the first occasion when Edisher would have been at GIVING VOICE with his ensemble. We are very glad that M'tiebi have accepted our invitation to be at 'A Divinity of the Voice' and that Josef is to be with them to facilitate at the workshop. The group will also give a concert on Easter Sunday which will be a celebration in memory of Edisher Garakanidze.

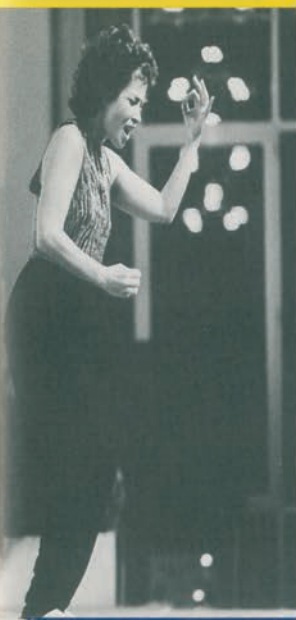
FOUR DAY WORKSHOP  
FRIDAY APRIL 2ND TO  
MONDAY APRIL 5TH

## PATRICIA BARDI

### Physical Voice in the Moving Body

*≈ This intensive physical workshop combines moving in space with awareness of the body as source and resource for voice. The workshop will cultivate an understanding of the anatomy of the voice in relationship to the full support of the body, and physical awareness through integrating breathing with movements. Focusing on anatomical principles exploring the relationship of movement and vocal dynamics, participants will develop the eye and ear in synchrony, acquiring a foundation for vocal production rooted in the body and linked to physical sensation, as well as awareness of vocal interaction and insight into the potency and potential of linking physical movement with sound. We will explore ways in which sound can illuminate movement, and learn fresh approaches to creating with sound and movement improvisation. This workshop is accessible to people from all levels of experience. ≈*

Patricia Bardi is a dance artist, choreographer, vocalist and bodywork practitioner, and is a certified teacher/practitioner and founding member of the School for Body-Mind Centering (USA). For over 20 years she has been developing VOCAL DANCE, combining dance, movements, voice and language, and in 1987, founded the annual Vocal Dance & Theatre Project in Tuscany, Italy. She has conducted research in India on North Indian vocal music; has toured and presented work at international festivals, universities and theatre schools throughout Europe, India and North America. Since 1992, she has been teaching her professional training programme on 'Vocal Dance and Body-Mind Centering' in Amsterdam, where she teaches, performs and maintains a private practice working with children and adults.



EIGHT DAY WORKSHOP  
FRIDAY APRIL 2ND TO  
FRIDAY APRIL 9TH



## MIRKA YEMENDZAKIS

### Metamorphosis through the Ancient Cry

Mirka Yemendzakis has spent her life exploring the divine voice and the human soul. A musician, theatre-maker and voice specialist, she is currently based at the National Theatre in Athens. In Stockholm and at the Berliner Schaubühne she collaborated with Peter Stein (at the Berliner Schaubühne for eight years) and has also conducted voice work and choral training on major productions for Peter Brook and Robert Wilson. She has also trained choirs, including the main choir of the Berlin Philharmonic.

Mirka will work on connecting body, brain and soul using movement and ancient sounds from Greek Drama. *≈ In ancient Greek Drama we find screams that have no meaning but give us Body-Voice knowledge. There is a divinity in the soul which is breathing. For me, the voice is the expression of the soul. ≈* Mirka will work with the concepts and practices of extasis and hysteria - literally 'holy mania' and 'mania disease'. The 8 day workshop will culminate in a demonstration by the group on the afternoon of Saturday 10 April. Because of the nature of the work, places on the workshop will be allocated to a limited number of actors and singers.

## VIC GAMMON

### West Gallery Funeral Hymn Singing

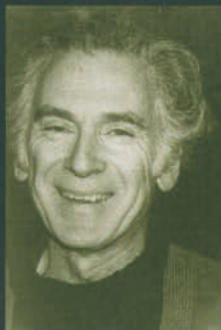
This workshop will explore some of the 'lost' idiom of English West Gallery Funeral Hymns which were suppressed by the church authorities in the mid 19th century - along with the funeral customs of which they formed part. Like the larger body of West Gallery music these hymns are popular pieces that were performed in a vigorous 'plebeian' style quite different from Anglican hymn singing we know today. The pieces are in 2, 3 and 4 parts with the tune in the tenor (which can be sung by men or women). Most are strophic hymns and therefore quite easy to learn if you are not a music reader. Anyone familiar with Scared Harp music or the carol singing tradition of South Yorkshire will know something of what to expect - but even so you may well be surprised by the intensity and strangeness of these pieces. Performances of some of the songs will be given as part of Vic's illustrated talk on Sunday afternoon.

Vic Gammon is Lecturer in Music Education at the University of Leeds. He has a particular interest in traditional music and the popular church music of the 18th and 19th centuries and has conducted extensive research into this area. He has also composed the music for over 20 stage and radio plays and performs regularly.

TWO DAY WORKSHOP  
SATURDAY APRIL 3RD TO  
SUNDAY APRIL 4TH



TWO DAY WORKSHOP  
SATURDAY APRIL 3RD TO  
SUNDAY APRIL 4TH



## IGOR REZNIKOFF

### Sound Resonance in the Body and Sacred Chant

*≈ Perception of sound vibrations in the body, fine hearing and consciousness of sound, hearing an emission of harmonic sounds, natural intonation in the resonance of the body, just intonation. On this base of fine perception and intonation, we will learn little chants from Western Christian Antiquity. ≈*

Igor Reznikoff is a professor at the University of Paris. He is a specialist in Art and Music of Antiquity and especially in the theory, history and performance of the chant of Christian Antiquity. His approach to this chant, which is in keeping with ancient modal scales of just intonation and the teaching of the oral traditions, has deeply altered our understanding of Christian singing traditions - for example, the Gregorian chant. Professor Reznikoff teaches in several conservatoires in Europe, and has also taught in many monasteries and spiritual communities. A specialist of sound anthropology, he is also involved in sound therapy using the natural voice.

TWO DAY WORKSHOP  
SUNDAY APRIL 4TH TO  
MONDAY APRIL 5TH

## VIVIEN ELLIS

### Songs of Celestial Revelation - Music of Hildegard of Bingen

'All of Creation is a song of praise to God', writes Hildegard of Bingen (1098-1179). For this remarkable visionary, spiritual teacher, writer and composer there is no truer way to celebrate being than by singing. She wrote more than 75 songs in the form of liturgical chant for both male and female voices; some of the most beautiful and challenging vocal music ever composed. In this workshop, Vivien will teach songs drawn from Hildegard's elaborate song-cycle *The Harmonious Music of Heavenly Mysteries* (*Symphonia Armonie Celestium Revelationum*), transcribed by Stevie Wishart. She will introduce participants to the musical world of the songs: vocal style and ornamentation; techniques of harmony ('ORGANUM'); solo and ensemble singing; the chant modes of Gregorian chant. Songs will be taught 'by ear' always with reference to written music. The workshop is designed for anyone interested and no previous experience of this kind of music is expected. Hildegard's melodies can be a challenge, so an ability to learn by ear is important if participants do not read music.

Vivien Ellis performs with medieval/contemporary ensemble SINFONYE & THE DUFAY COLLECTIVE, as well as in contemporary, folk and improvised music, dance-theatre and jazz. With SINFONYE she has sung the music of Hildegard of Bingen in Europe, Australia and the USA. Vivien sings with Keith Tippett's big band TAPESTRY and in ALBA, a medieval/folk duo with fiddle-player Giles Lewin. She began to run workshops in 1985 and has taught internationally, working with a wide variety of groups in different settings. She teaches regularly at Dartington International Music Summer School and at the new Birmingham University Early Music Institute.

ONE DAY WORKSHOP  
MONDAY APRIL 5TH



## TRẦN QUANG HAI

### Overtone Singing : Trần Quang Hai's Method

Overtone chanting is one of the most ancient spiritual techniques of the voice. Certain notes are reinforced, producing brilliant, crystal-like harmonics high above the fundamental note, thus creating 'two voices in one throat'. Although many Westerners have heard of the Mongolian harmonic singing there are very few opportunities to learn it from an acknowledged master. Anyone who has participated in *GIVING VOICE* before will know of Hai's extraordinary versatility and skill, infectious enthusiasm and his ability to teach the basic techniques of overtone singing in minutes! Trần Quang Hai is a world-renowned musician from Vietnam: he plays over 15 instruments, has made countless recordings and is the maker of a prize winning film about overtone singing. He was one of the major collaborators on the superb *Voices of the World* CD.

A short demonstration of a few overtones techniques existing in Central Asia by Trần Quang Hai is followed by a workshop which enables everyone to obtain the two voices in one throat after a short practice. *≈ You will learn how to control your breath to produce overtones. This first approach will allow you to enter into the magic world of overtones and it will be the beginning of a new adventure in the realm of split-tone voice. ≈*

TWO DAY WORKSHOP  
MONDAY APRIL 5TH TO  
TUESDAY APRIL 6TH

I know not of a sweeter  
legacy in the world than  
the 'Voice of Love'  
*Hafez, Poet*  
14 Century (CE)

## HOSSEIN OMOUMI

accompanied by **Fariborz Kiani** on tombak and daf  
**'The Voice of Love'**

Iranian classical music is based on classical Persian poetry in which the poet talks of love and devotion for a beloved or a divine being, or of inner feelings, and sometimes we are allowed to listen to him confiding in his beloved. The importance of the meaning of the poems and their rhythmic variations, means that melodies used in the structure of Iranian music act as an 'open-system', in other words, melodies change with the changing rhythms and sense of the poems. The melodic movements in Iranian music are based on a system called 'radif' (lit: row. Sequence). The Radif is traditionally taught orally, a method referred to in Persian (Farsi) as 'sineh-beh-sineh' (lit: chest to chest), passing from master to student and from generation to generation. In these workshops parts of the radif will be introduced and taught orally and by repetition. Participants need only to have a good ear for music and no prior knowledge of Iranian music is necessary. The workshop will be accompanied by percussionist Fariborz Kiani on tombak and daf.



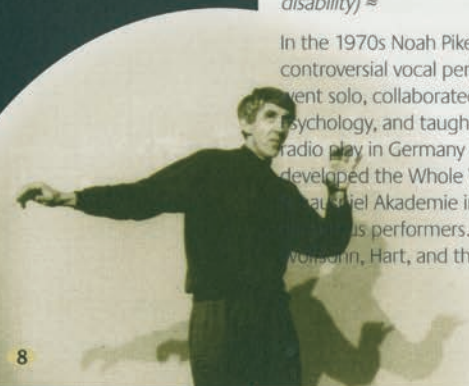
Hossein Omoumi was born in Isfahan, Iran and took his first lessons in Radif from his father. Captured by the magic of master Kassa' i's ney (ancient reed flute) he began playing and learning the instrument, and studying the vocal Radif with master Mahmud Karini, when he was fourteen. Hossein has given concerts and recorded for Iranian radio and TV, has taught at the Iranian Centre for Conservation and Diffusion of Music, the National Conservatory and the Beaux Arts of Tehran. He moved to France in 1984 and teaches at the Centre for Oriental Music. He has played with all the great classical Persian musicians and can be heard on a variety of recordings. Hossein can be heard in concert both singing and playing the ney, together with Fariborz Kiani.

## NOAH PIKES

**Through Voice to Soul - An Introduction to the Whole Voice**

*≈ Using structured exercises and improvisation, group and individual work, the workshop offers an experience of the whole that contains the opposites. It is thus an active way of caring for soul through its ancient and universal relationship with voice. This way was pioneered by Wolfsohn and Hart and I will include ways of working learned from them. My approach is mostly active and experiential, and asks for a willingness to move in the physical space, to explore and to enjoy an extraordinarily wide variety of vocal sounds, and to appreciate those of others through imaginative listening. (These remarks should not be interpreted as excluding anyone with physical disability) ≈*

In the 1970s Noah Pikes performed as an actor/singer/musician in Roy Hart Theatre's controversial vocal performances and moved with them to France. In the 1980s he went solo, collaborated with Enrique Pardo, studied clown, movements, Archetypal psychology, and taught voice. In the 1990s he recorded for Spring Audio, performed a radio play in Germany and jazz improvisations in France and Switzerland. He developed the Whole Voice which he taught at the C.G. Jung Institute and the Gestalt Akademie in Zürich, and at the Gestalt Institute in Berlin, as well as to other vocal performers. He now runs a European Training Programme. Noah's story of Wolfsohn, Hart, and the Whole Voice will be published in 1999.





TWO DAY WORKSHOP  
TUESDAY APRIL 6TH TO  
WEDNESDAY APRIL 7TH



## ARYAN THOTTAM & VASUDEVAN NELLIKAT

assisted by **Vasudevan Kunju**

### The Song of Ancient India - Samaveda Chanting

Samaveda is one of the four collections of the sacred lore of Aryas in northwest India. The Vedas were said to have been given to the first four human beings and are the most ancient Hindu scriptures containing 20,000 hymns. The Nambudiri tradition of Samaveda chanting is one of the unbroken oral traditions handed down for centuries. This particular style prevalent in Kerala, known as Jaiminiya Samaveda, is considered to be most authentic because of the geographic isolation of Kerala and the strong tradition of vedic sacrifice which still survive in Kerala unlike in other parts of India. Samaveda is melodious and believed to be the origin of Indian music and an influence on the chanting of kutiyattom, the Sanskrit classical theatre of Kerala. Samaveda is divided into five parts, namely Arcikam, Gramageyam, Aranyakayam, Uham and Usani. At the workshop the student will have the opportunity to learn the basic rik (verse) in its five different elaborations. The rik selected for the workshop is an invocation to Agni the fire god:

*Agna Ayahi vitaye / Grna nohavya dataye / Nihota sasti barhisi*

Thottam and Nellikat are two of only 5 practitioners of the living samaveda tradition of chanting in the whole of Kerala. They are greatly respected scholars who have been central in attempts to preserve the tradition through documentation and teaching. They have performed Samaveda chanting on many occasions throughout India. Kunju has been documenting and collecting materials on classical as well as folk performing arts of Kerala since the seventies. He has been worked as a cameraman on many documentaries including the filming of the vedic ritual 'AGNI' in 1975 at Panjal, Kerala. He co-ordinated and worked as cameraman for an extensive documentation of Kathakali by Phillip Zarrilli of Surrey University, has participated in various theatre and dance festivals in Europe and is presently working as assistant to cameraman Ravivarma on a documentary by Malayalam filmmaker Adoor Gopalakrishnan.

THREE DAY WORKSHOP  
TUESDAY APRIL 6TH TO  
THURSDAY APRIL 8TH



## ARAM AND VIRGINIA KEROVPYAN

### Sacred Chants of Armenia : The Interweaving of Melody and Drone

Armenian sacred chant can be traced back to the 5th century. Like the music of its neighbouring peoples it is a modal music with the drone as its base. The intervals are not those of the later fixed Western scale but are unequally tempered. In order to learn songs from the repertoire of Armenian liturgical chant, participants will become accustomed to the modes by vocalising at first on a single vowel, exploring the drone and the many subtle intervals. The workshop will encourage the development of personal sensitivity to the modes and beautiful monophonic chant as well as uniting the individual voices. It is open to all and requires no previous musical knowledge.

Aram Kerovpyan founded the Center for Armenian Liturgical Chant Studies in 1997 and publishes and presents work internationally. Born in Istanbul, he first sang in the Armenian Church choir, learned to play kanoun and studied the Near Eastern music system with Master Musician, Saadeddin Öktenay, later moving to Paris to devote himself to music. After joining the ensemble Kotchnak, specialising in Armenian folk and troubadour music, he formed the Armenian liturgical chant ensemble, Akn, in 1985 and in 1990 was appointed precentor of the Armenian Cathedral in Paris.

Born in Washington DC, Virginia Pattie Kerovpyan performed and studied singing before continuing her musical studies in Paris where she researches the vocal style of Armenian singing. She is soloist with Akn, participated in the formation of Kotchnak and has performed with early music ensembles Les Arts Florissants, Ensemble Guillaume de Machaut de Paris and La Grande Écurie et la Chambre du Roy.

THREE DAY WORKSHOP  
TUESDAY APRIL 6TH TO  
THURSDAY APRIL 8TH



TWO DAY WORKSHOP  
WEDNESDAY APRIL 7TH TO  
THURSDAY APRIL 8TH



TWO DIFFERENT  
ONE DAY WORKSHOPS

THURSDAY APRIL 8TH:  
FOR ADULTS

SATURDAY APRIL 10TH:  
FOR CHILDREN 8-12

## IRINA RASPOPOVA AND ZARJANKA

### Divine Voices : Techniques for Singing Sacred Polyphony

Beginning from forming the voice in chest, mixed and head registers for singing Russian ritual polyphony in order to attain the sacred state, Irina then teaches participants to use such techniques as 'sacred cow' and 'sacred cat', voice throw and collective bourdone at natural pitches to create overtones. Irina will teach the medieval liturgical chant, prayer hymn and spiritual verse as still sung in the Old Ritual Orthodox Church, and the even older calendar ritual charm-song and lament as performed today in villages of South Western Russia.

Irina Vasil'evna Raspopova was born in Southern Russia. Her mother is a peasant, her father a Don Cossack. She graduated from the Moscow University of Culture as a specialist in Russian folk-music and director of folklore ensembles, and taught folk-music theory, voice training and singing at the Voronezh State Conservatory for 14 years. In October 1993 she came to Holland with her partner, the anthropologist and historian, Jovan Howe. In Holland Irina directs several choirs and has a professional Russian-Dutch ensemble, Zarjanka, that performs Russian peasant songs, dances and rituals from different regions of Russia transcribed by her from field recordings. This is Irina's 2nd visit to Giving Voice. Her workshop in 1997 was oversubscribed so book early please!



## HELEN CHADWICK

### Songs from the Seers

Composer, performer and voice director Helen Chadwick has set many of the great mystics' words as songs, including texts by the Persian Sufi poet Jelaluddin Rumi, the Indian mystic Kabir, from the Christian Latin litany, Rabindranath Tagore, Kahlil Gibran and the Goddess Inanna. In the workshop Helen will teach harmony songs which are settings of some of these inspirational words.

Texts have always been central to Helen's compositions. Her latest choral work, 'The Blazing Heart', is a celebration of 20th century poets of witness - poets whose words kept the souls of their countries alive through the darkest times, such as Mandelstam and Akhmatova from Russia, Neruda from Chile, and Ofeimun from Nigeria. Helen has lead Voice and Singing workshops in 21 countries and has toured her song/theatre/storytelling performances throughout Europe and the Americas. She works in theatre extensively and has arranged songs for the RSC and the National. She has just released her fourth album.

## LUZILI MULINDI KING

### Freedom To Be : Song and Dance of Africa

Luzili Mulindi King is trained in both Western classical music and ethnomusicology. Sponsored by the Ford Foundation and based at Queen's University Belfast's ethnomusicology Department, her research into Luhya music of Western Kenya enabled her to promote the concept of bi-musicality, teaching in diverse cultural settings involving Kenyan, British and American students. As well as being an experienced workshop leader, Luzili is also an award-winning choral conductor, adjudicator who teaches clarinet and piano and advocates singing as the basis for universal musical training. She is especially interested in how children acquire musical skills and has edited a number of books for Heinemann, including Music Time, a popular text for secondary schools, and has edited and contributed to a number of books on the subject.

TWO DAY WORKSHOP  
THURSDAY APRIL 8TH TO  
FRIDAY APRIL 9TH

Luzili's workshops are suitable for anyone who would like to learn songs from another culture. She will work in a practical, imaginative way teaching African song and dance. She will teach the music by ear and if the response to her past workshops in schools and in the community is anything to go by, you will be in for a lot of fun and a fulfilling and stimulating day! Please note that there are TWO workshop days available but at quite different levels : Thursday for adults and Saturday for children 8-12.

## TOMAS DE UTRERA WITH ELOY ABAD

Flamenco : The World of Andalusian Deep Song

## ARGENTINA SANTOS with JORGE FERNANDO

Fado's Voices From The Sea : Learning to Sing the 'Portuguese Blues'

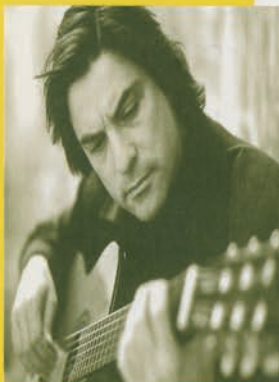


Flamenco is an expressive alchemy born of cultural interchange between Sephardic Jews, moriscos, Iberians and gypsies. It originated in Andalusia, Spain at the end of the eighteenth century. It is a self contained musical system that traditionally features guitarists, vocalists and dancers. Traditional Flamenco performance involves a search for a divine presence, 'duende' which is channeled through the singer's voice.

Fado is an urban popular music originating in Lisbon, Portugal, in the late 18th century. Scholars have debated fado's genealogy though many now believe it to be of African origin. This passionate ballad form, traditionally accompanied by Spanish guitar and the twelve string guitarra portuguesa, often features lyrics concerning urban hardship, unrequited love, and the difficulties of a maritime existence. In its socio-cultural ethos, fado can be compared to North American blues.

The workshop will combine masterclass and practical participation. Day one will include a history and practical musical analysis of Flamenco - rhythmic structure, handclaps, voice types, poetic form, the role of Andalusian poets such as Lorca, and cultural influences. Participants will learn one complete form; Petenera Corta. On day two there will be a similar analysis of Fado. The different forms of fado will be demonstrated as well as the special relationship between voice and guitars. A basic fado type will be taught in Portuguese with phonetic pronunciation and translation. The workshop will end with study and practice of the vital component of fado - improvisation - and is open to all.

Anyone who would like to extend their understanding of these two superb musical forms will appreciate this is a unique opportunity. All the artists taking part are renowned, and indeed revered, performers and we are extremely fortunate that they have agreed both to give a concert, and unusually, practical masterclasses. Tomas Utrera was born and raised in Andalusia of gypsy heritage and is a master flamenco guitarist and vocalist with a thirty year performance career in Spain and throughout Europe, Japan and America. He has played over one hundred flamenco Catholic masses throughout Spain and has adapted, directed and performed in three flamenco operas based on the poetry of Lorca. He will be joined by Eloy Abad, greatly admired as one of the most authentic flamencos of the new generation. Argentina Santos is unquestionably one of the great fado Divas of our day. For over 48 years she has sung at her local Casa de Fado, captivating audiences and the many famous fadistas and other singers who travel to hear the melancholy strains of the voice that Placido Domingo describes as 'enrapturing'. Argentina will be assisted by fado singer, instrumentalist, composer and producer, Jorge Fernando. All three artists can be heard on a range of recordings, some of which will be available through the CPR bookshop. (For details see enclosed leaflet). Kimberly DaCosta Holton, who has studied fado and classical singing, will translate and facilitate.



TWO DAY WORKSHOP  
FRIDAY APRIL 9TH TO  
SATURDAY APRIL 10TH



TWO DAY WORKSHOP  
FRIDAY APRIL 9TH TO  
SATURDAY APRIL 10TH

TWO DAY WORKSHOP  
FRIDAY APRIL 9TH TO  
SATURDAY APRIL 10TH



## A FILETTA

### The Divine Polyphony of Corsica

A Filetta were one of the highlights of GIVING VOICE in 1997 not only because of their unforgettable concert, but because of the sensitivity and detail of their teaching. We are delighted that they have agreed to perform and teach from this oral tradition enriched by contact with diverse influences, which has seen an extraordinary renaissance in recent decades, not least through A Filetta's pioneering work. The music is taught by ear and the interweaving of the three lines of melody, combined with the untempered nature of the intervals make this a superbly exciting vocal style to sing. The music is quite challenging, though the quality of the teaching allows participants to make progress in a short time, but having the ability to hear a line and repeat fairly accurately is really necessary to get the most out of the workshop.

*≈ We do our best to give this tradition a continuing life by transmitting it in the same conditions in which we ourselves have learnt. Apprenticeship is founded on listening, certainly, but also and above all, in trying it out, for this is a song which is lived fully through the body even more than it is sung. Workshop numbers are limited so that within the context of a group we are able to focus upon individuals. Thus we embody in our learning process an essential feature of the spirit of the song. ≈*

A Filetta have released recordings of contemporary and traditional music, the latest being part of the score for the film Don Juan.

## KALINKA VULCHEVA

### The Mystery of Bulgarian Voices

Kalinka Vulcheva learned her craft in direct descent from the singing of her great grandmother. She began her professional life singing with the Sofia Radio Orchestra, folk groups such as Balkana and as a duo with Yanka Rupkina. She was chosen at a music festival to join the Sofia National Radio and Television Choir as a first soloist. The choir became known internationally as 'Le Mystere Des Voix Bulgares' and did much to alert Western ears to the beauty of Eastern European music. She recorded and toured with the choir for twenty years. She has gained many new fans in Western Europe through her work with Bulgarian bands 'Loznitsa' and 'Bisseri' and now sings with Anglo-Bulgarian cross-over band 'Vulcheva - Jenkins Incident'. She has performed at countless international festivals and in Bulgaria is known as 'The Dobroudja Nightingale'. Kalinka specialises in songs from the Dobroudja region (North-East Bulgaria). These are very strong and free and the special vibrato in the voice reflects the heat haze rising from the great cornfields. She will also teach a variety of traditional songs and harmonies, beginning with vowel sounds, exercises and demonstrations of the unique Bulgarian 'open throat' style. The workshop will allow you to experience the pleasure of being part of a mysterious and moving Bulgarian choir.

## PINISE SAUL

### Gospel - South African Style

Pinise is one of the most outstanding vocalists from South Africa. A singer who has played, toured, recorded and collaborated with many groups, including Bob Marley, Chris McGregor's Brotherhood of Breath, Louis Moholo's African Drum Orchestra and the Arts Ensemble of Chicago to name only a few. She has made many appearances on TV and radio broadcasts and has performed in festivals all over Europe. During the fight against apartheid she was active in fund-raising events like the Nelson Mandela concert at Wembley and featured on the sound track of Cry Freedom. Pinise has called on her many diverse musical experiences over the years to build a workshop programme

TWO DAY WORKSHOP  
FRIDAY APRIL 9TH TO  
SATURDAY APRIL 10TH



## CHLOË GOODCHILD

### The Given Voice

*≈ The given voice originates from the source of all sound - silence. As the primordial sound of being, it carries the vibration of our evolving consciousness. From this knowledge it ignites the heart and awakens the many voices of the soul, dark and light.*

*≈ Working with the musical octave, modes and musical intervals as levels of consciousness, Chloë Goodchild will open ways of listening and sounding which return to the given voice of our personal calling; from the 'changeless sound' of the ancient drone, to the use of specific mantras and the songs of the devotional heart. ≈ Through a process of self-remembrance we will sing within, between and beyond the familiar. ≈*

Chloë Goodchild has taught voice and sound for 20 years in Europe and, more recently, in North America. She is the author of the Naked Voice and has released CD's, *Devi* and *Sura*. The range and timbre of Chloë's voice has been acclaimed by sources as diverse as the Dalai Lama and composers John Tavener and Angelo Badalamenti, with whom Chloë is making a solo album. 'Those who listen to Chloë will feel her deep inner connection to sacred music. Her singing is service: she fulfils the form and surpasses it' (KGS Hamburg).

## LECTURE DEMONSTRATIONS & MASTERCLASSES

Every day, April 2 - 10, 3.30 - 5.30pm

As well as the workshops and performances a full programme of informative and entertaining lecture-demonstrations has been organised. This programme has been arranged to allow teachers the opportunity to present the philosophy and ideas which inform their practice, to be open to questions and to provoke discussion and debate amongst contributors and participants. These presentations will be given by many of the performers and teachers at Giving Voice, but also by other guests, for example Dr Alexander Knapp who will speak on Jewish cantillation and the Rev. Geraint Vaughan-Jones who will talk about Plygain, the Welsh Christmas folk harmony tradition. There will be two or three lecture-demonstrations each day, arranged so that the juxtaposition of the speakers will illuminate the theme through stylistic and cultural comparison. Each talk will be illustrated by live demonstration, video and taped examples, and slides.

There will be a complete timetable of these presentations available beforehand on request or upon booking.

In addition to the performances during GIVING VOICE 6 in Aberystwyth, this year we are collaborating with the Union Chapel Project in Islington to present some of the artists in London over the last 3 days of GIVING VOICE. If you want to attend any of these performances please book directly with the Union Chapel.

**MTIEBI** Friday 9 April 1999 £9 (£7 concessions)

**FADO/FLAMENCO** Saturday 10 April 1999 £12 (£8 concessions)

**A FILETTA** Sunday 11 April 1999 £9 (£7 concessions)

**UNION CHAPEL PROJECT BOX OFFICE: 0171 226 1686**

**SPECIAL  
WEEKEND  
TICKET:  
£25**

(£18 concessions)

giving  
voice  
AT THE  
UNION CHAPEL

# evening performances

Tickets are available from Aberystwyth Arts Centre on 01970 623232 or at each venue on the night of performance. Tickets for performances are included in Festival Day Tickets but can be bought separately - the performances are open to everybody whether or not you are participating in daytime Festival activities - ALL ARE WELCOME. The large ensemble performances marked \* are subject to a supplementary charge and advance booking is recommended. Please see page 19 for booking information.

THURSDAY APRIL 1ST 7.30PM • ABERYSTWYTH ARTS CENTRE

## SACRED VOICES OF WALES

A capella singing from performers living in or inspired by Wales. The Heartsong Community Choir, whose performance of Helen Chadwick's *The Blazing Heart* last year delighted a large audience is central to this gathering. They will perform a new work, together with selections from *The Blazing Heart* and traditional sacred songs from a variety of cultures. The evening also includes a demonstration of Plynain style harmony by local trio Plethyn, and the voices of Frankie Armstrong, Helen Chadwick, Siwans George, Sue Jones Davies and Joan Mills performing traditional and contemporary songs. £7 (£5)

FRIDAY APRIL 2ND 7.30PM • ABERYSTWYTH ARTS CENTRE

## THE SOUTH AFRICAN GOSPEL SINGERS

Hear some of the freshest sounds in gospel music - informal and vigorous, a combination of contemporary and traditional African singing styles - this will be an inspiring, beautiful and incredibly lively performance. Not to be missed! £8 (£6)

SATURDAY APRIL 3RD 7.30PM • THEATR Y CASTELL

## PATRICIA BARDI: LIGHT BECOMES HER

Patricia Bardi is a unique performer who brings the virtuosity of her dance to meet the subtlety of her vocal range. Her reputation as a teacher, choreographer and dance artist is world-wide and here she will bring eye and ear together in synchrony, combining language and movement in her own, highly personal genre, VOCAL DANCE. £5 (£4)

SATURDAY APRIL 3RD 9.00PM • HOLY TRINITY CHURCH

## IGOR REZNIKOFF: THE GREAT EASTER ALLELUIA FROM CELTIC CHRISTIAN ANTIQUITY

Igor Reznikoff works with some of the earliest Christian musics, drawing on oral tradition and keeping to ancient modal scales, his work illuminates the great canon of music from Western Christian Antiquity - a tradition still alive, resonant and very moving. £5 (£4)

SUNDAY APRIL 4TH 7.30PM • ABERYSTWYTH ARTS CENTRE

## HELEN CHADWICK: TESTAMENT

Singer and composer, theatre director and theatre artist, Helen Chadwick barely needs introducing - except to say that she has earned her unique place in British Theatre through the vitality and originality of her vocal performances and her settings of texts ancient and modern, including those 20th century poets whose writings have kept their countries alive in dark times. £5 (£4)

SUNDAY APRIL 4TH 9.00PM • ABERYSTWYTH ARTS CENTRE

## M'TIEBI TRADITIONAL SONGS OF GEORGIA

M'tiebi is the old Georgian name for the 'Morning Star'. It also means 'The Enlightener'. The group is considered to be the only truly genuine folk ensemble in Georgia and the songs use some of the most stunning and unexpected harmonies of any polyphonic folk culture. Songs from different regions of this relatively small country could not be more different and there are songs for every event both secular and sacred. £8 (£6)\*

MONDAY APRIL 5TH 7.30PM • CAPEL Y MORFA

## THE SONG OF ANCIENT INDIA: CHANTS FROM THE SAMAVEDA

Samaveda is one of the four collections of the sacred lore if Aryas in northwest India and in a week full of unique events this must count as one of those rare opportunities to encounter performers who are also amongst the most renowned scholars in their field. Aryan Thottan and Vasudevan Nellikat are two of only 7 practitioners of the living samaveda tradition of chanting in the whole of Kerala. £5 (£4)

MONDAY APRIL 5TH 9.00PM • ABERYSTWYTH ARTS CENTRE

## ZARJANKA (Dutch/Russian ensemble): Sacred songs and rituals of the Russian Peasants

The meeting of Russian tradition and a new home in Holland created the ensemble Zarjanka. Led by Irina Vasil'evna Raspopova the group will perform pieces which Raspopova has collected and transcribed from peasant traditions in different regions of Russia - many of which appear on her current CD. £5 (£4)

TUESDAY APRIL 6TH 7.45PM • CAPEL Y MORFA

## HOSSEIN OMOUMI

Hossein Omoumi was born in Isfahan, Iran. He has played with all the great classical Persian musicians and in this performance draws on the great tradition of Iranian classical music - in which melodies change with the rhythms and sense of the poetry on which it is based. In a tradition which is both distinctive and mystical, Hossein can be heard both singing and playing the ney, together with percussionist Fariborz Kiani. £5 (E4)

TUESDAY APRIL 6TH 9.00PM • CAPEL Y MORFA

## SINFONYE SONGS OF HILDEGARD OF BINGEN

'All of Creation is a song of praise to God', wrote Hildegard of Bingen (1098-1179) who composed some of the most beautiful and challenging vocal music ever written. Performed here by one of the foremost ensembles in the field of medieval and contemporary music, this performance follows sell-out concerts at London's Royal Festival Hall, The Adelaide Festival and, most recently, Houston, Texas. £5 (E4)

WEDNESDAY APRIL 7TH 7.30PM • VENUE TO BE ANNOUNCED

## BARBARA ACKER & DAVID UTTING THE MAGICAL CHANTS OF FLORENCE FARR

A performance-talk about the extraordinary life of the early 20th Century actress, inspiration to WB Yeats, who developed a style of chanting for magic ceremonies. Barbara and David will perform some of these melodies she created as a spiritual vehicle to transport her soul into another dimension. £5 (E4)

WEDNESDAY APRIL 7TH 9.00PM • ABERYSTWYTH ARTS CENTRE

## FLAMENCO/FADO

The Iberian peninsula has always been a frontier culture and both flamenco and fado draw their richness from the alchemy of cultural forms - flamenco from gypsy, morisco and Sephardi traditions, and fado from Africa and Portugal. Featuring two extraordinary virtuoso performers and stars in their own countries, master flamenco guitarist Tomas Utrera and Argentina Santos - one of the great fado Divas of our day - this will be a sell-out concert - book early! £8 (E6)\*

THURSDAY APRIL 8TH 7.45PM • CAPEL Y MORFA

## VIRGINIA AND ARAM KEROPYAN: ARMENIAN LITURGICAL CHANT

Listening to the subtleties of this beautiful vocal tradition is an enchanting and inspirational experience. Virginia and

Aram Keropyan live and work in Paris and come to this music from different backgrounds - he through learning the Near Eastern musical tradition in Istanbul, the city of his birth, and singing in the Armenian choir and she through her research and practice which took her from the USA to Paris. They combine scholarly knowledge with a commitment and intensity which makes this performance a wonderful accompaniment to their workshop, or an event to be enjoyed for its own sake. £5 (E4)

THURSDAY APRIL 8TH 9.00PM • ABERYSTWYTH ARTS CENTRE

## A FILETTA SACRED POLYPHONY FROM CORSICA

A Filetta were one of the highlights of GIVING VOICE in 1997. They have pioneered the revival of this ancient traditional form which is, like so many featured musics, the product of cultural diversity and inventiveness. The haunting quality of the melodies, in which three lines interweave as they search for each other, make this music exciting to sing - and enormously pleasurable to listen to. £8 (E6)\*

FRIDAY 9TH APRIL (9.30P.M.) SATURDAY 10 APRIL (7.30P.M.)

THE QUAD, OLD COLLEGE, ABERYSTWYTH

## ELAN WALES THE CLOUD OF UNKNOWING

Led by Firenza Guidi and the ELAN team of singers/performers, working alongside a small group of local artists, the project takes the form of a week-long intensive investigation leading to a public performance/montage of highly physical and vocal impact. ELAN WALES, the European Live Arts Network, based in Cardiff, is highly regarded throughout Europe for its innovative performance work, weaving together image and voice. £5 (E4)

FRIDAY APRIL 9TH 7.30PM & SATURDAY APRIL 10TH 7.30PM •

VENUE TO BE ANNOUNCED

## GARDZIENICE THEATRE ASSOCIATION METAMORPHOSES

*Metamorphoses* is the latest extraordinary production by one of the most original and innovative theatre companies in the world. Gardzienice is acclaimed for its virtuoso performances, exquisitely interweaving movement and sound. £12 (E8)\*

SATURDAY APRIL 10TH 9.00PM • ABERYSTWYTH ARTS CENTRE

## THE SHOUT

Hot new vocal ensemble led by the composer Orlando Gough and composer and singer Richard Chew. Highly praised for 'expressive use of variety of vocal timbres from full blown "operatic" vowels, through natural singing, to more earthy sounds ... A huge success' (The Independent). £8 (E6)

# A DIVINITY OF THE VOICE - Schedule of Events

Thu 1 April    Fri 2 April    Sat 3 April    Sun 4 April    Mon 5 April    Tue 6 April    Wed 7 April    Thu 8 April    Fri 9 April    Sat 10 April

NB PSI Conference 9-12 Apr

Common Ground warm-ups daily (09.00-09.30)

## WORKSHOPS (09.45-15.15 including lunch break)

PATRICIA BARDI	VEDIC CHANTING		FLAMENCO/FADO	
MICHELE GEORGE	VIVIEN ELLIS		A FILETTA	
M'TIEBI	IRINA RASPOPOVA & ZARJANKA			
MIRKA YEMENDZAKIS	LUZILI MULINDI KING (Children)			
JILL PURCE	VIC GAMMON	TRẦN QUANG HAI	NOAH PIKES	LUZILI MULINDI KING (adults)
	IEGOR REZNIKOFF	HELEN CHADWICK		

## LECTURE-DEMONSTRATIONS AND DISCUSSIONS (15.30-17.30)

IEGOR REZNIKOFF	JOSEF JORDANIA	PROF. URI SHARVIT	NOAH PIKES (includes film of Wolfsohn/Roy Hart)	ALEXANDER KNAPP	KUNJU VASUDEVAN, ARYAN THOTTAM, VASUDEVAN NELIKKAT S.A.K.DURGA	KIMBERLY HOLTON (includes demonstration from Fado and Flamenco artists)	MIRKA YEMEN DZAKIS: workshop demonstration performance	BERNICE JOHNSON REAGON*
TRẦN QUANG HAI	FEMININE ENCOUNTERS WITH DIVINE VOICE: MICHELE GEORGE, DEBORAH PROCTER, VIVIEN ELLIS, PATRICIA BARDI, FRANKIE ARMSTRONG, JILL PURCE	REV. GERAINT VAUGHAN-JONES		ARAM KEROVPPYAN	IRINA RASPOPOVA & ZARJANKA	A FILETTA	LUZILI MULINDI KING	ORLANDO GOUGH*
		VIC GAMMON						WLODZIMIERZ STANIEWSKI*

## Common Ground (Sharing) daily (17.30-18.00)

\* these speakers to be confirmed.

## EVENING PERFORMANCES

SACRED VOICES OF WALES	THE SOUTH AFRICAN GOSPEL SINGERS	PATRICIA BARDI Light Becomes Her	HELEN CHADWICK Testament	THE SONG OF ANCIENT INDIA Chants from the Samaveda	HOSSEIN OUMOUMI	BARBARA ACKER & DAVID VINING The Chants of Florence Farr	VIRGINIA & ARAM KEROVPPYAN Armenian Liturgical Chant	ELAN
	IEGOR REZNIKOFF The Great Easter Alleluia from Celtic Christian Antiquity	M'TIEBI Traditional Songs of Georgia	ZARJANKA Sacred Songs & Rituals of the Russian Peasants	SINFONYE Hildegard of Bingen	FLAMENCO/FADO	A FILETTA Sacred Polyphony from Corsica	ELAN	THE SHOUT



Artistic Director:  
**Richard Gough**

Executive Producer:  
**Judie Christie**

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**Fiona Smith**

Membership Secretary:  
**Adam Hayward**

Giving Voice Project  
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**Heike Roms**

Office Assistant:  
**Karoline Gritzner**

## **CPR MEMBERSHIP**

Membership starts from the month of joining and runs for 12 months. At the point of joining, members will receive the current issue of *Performance Research* and will also receive the next two issues. Back issues can be bought by members at a discount.

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The Centre For Performance Research launched three membership schemes in 1996. Members have enjoyed the benefits of access to reduced subscription to the journal *Performance Research*, and access to the Research library in Aberystwyth. To take advantage of all the benefits of membership and join the CPR Friends Association please write to us with your name and address stating the scheme of your choice and enclosing the appropriate amount. The different schemes available are DEEP, and CRISP, and EVEN:

**DEEP MEMBER** - Full individual Membership (£50 per annum) includes:

- 10% discount on CPR projects (most discounts will exceed £20; the difference between the cost of DEEP and CRISP membership)
- An entire volume (3 issues) of the journal *PERFORMANCE RESEARCH* (subscription alone is £30)
- CPR Biannual Newsletter
- Advance notification of CPR projects and Priority Booking
- Access to CPR Resource Centre - archive of books, journals and videos
- Up to 60% discount on selected performing arts books, videos and CPR publications
- Hire of CPR archive videos

**CRISP MEMBER** - Individual Membership (£30 per annum) includes:

- An entire volume (3 issues) of the journal *PERFORMANCE RESEARCH* (subscription alone is £30)
- CPR Biannual Newsletter
- Advance notification of CPR projects and Priority Booking
- Access to CPR Resource Centre - archive of books, journals and videos
- Up to 60% discount on selected performing arts books, videos and CPR publications
- Hire of CPR archive videos

**EVEN MEMBER** - Associate Membership (£10 per annum) includes:

- CPR Biannual Newsletter
- Advance notification of CPR projects and Priority Booking
- Access to CPR Resource Centre - archive of books, journals and videos
- Up to 60% discount on selected performing arts books, videos and CPR publications
- Hire of CPR archive videos



The Centre for Performance Research (CPR) is a small theatre organisation based in Wales and working internationally. The CPR produces innovative performance work; arranges workshops, conferences, lectures and master classes; collaborates and exchanges with theatre companies of international significance; publishes and distributes theatre books and runs a multicultural performance reference library.

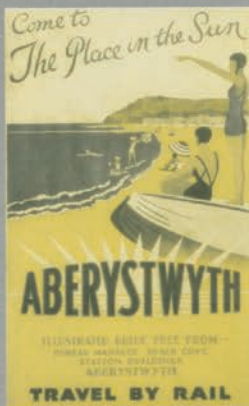
# ABERYSTWYTH

"Aberystwyth is the liveliest resort in Wales, and capital of the sparsely-populated middle of the country. With one of the most prestigious colleges of the University of Wales and the National Library both in the town, there are plenty of cultural and entertainment diversions here, as well as an array of Edwardian and Victorian seaside trappings. As a town firmly-rooted in all aspects of Welsh culture, it's possibly the most enjoyable and relaxed place to gain the best insight into the nation's psyche"  
The Rough Guide to Wales

The **Giving Voice International Festival** will take place in Aberystwyth, 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 inland there are expanses of rolling moorland, dissected by wooded valleys, with the mountains of Cader Idris and Snowdonia within easy reach.

The Festival will take place in various venues throughout the town and on the University campus. The campus is probably the most spectacularly-situated of all British universities, enjoying panoramic views of the town of Aberystwyth, the adjoining coast and the Irish Sea. The town is well served by a selection of cafes, bistros and restaurants and the proximity of the town and campus means everything in Aberystwyth is within walking distance.

Aberystwyth is served by good road and rail links. Approximate journey times by car are: from Cardiff, 2 hours; from Manchester, 3-4 hours; from London, 4-5 hours.



**ACCESS DETAILS:** Workshops are located in venues in Aberystwyth town where access to most buildings is via one or two steps, with level access once inside the building. Most performances will be held in Aberystwyth Arts Centre where there are ramps up to automatic doors, with level access to all activities on the ground floor and a chairlift up to Theatr Y Werin. For full access details please contact CPR.



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

'Main Course' workshops must be booked in advance and each workshop must be followed for its full term (e.g. three one-day Festival tickets booked for a three-day workshop). Access to all other Festival events - performances, evening workshops, Common Ground sessions - is open to all Festival ticket-holders (for that day) and need not be booked in advance, with the exception of the four large ensemble presentations for which there is a supplement.

**Places are limited and early booking is advised!**

Places are limited and we strongly advise early booking. 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 £35.00 (non-returnable) and full payment will be expected upon confirmation of your booking. (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.)

**DEEP 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 page 17 for further information on these schemes.**

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 write enclosing a brief C.V. and reason for applying. Closing date for bursary applications: 1st March 1999.

Subject to a local sponsorship scheme being successful, members of local community choirs and other non-professional singers in the Aberystwyth area may be able to take advantage of reduced rates, please ask CPR for details.

Accommodation is not included in the registration fee but comfortable, reasonably-priced, self-catering accommodation can be arranged for participants by the CPR for the period Thursday 1st April to Saturday 10th April. Please indicate on the booking form if you would like to make an accommodation booking. Alternatively, a list is available of cheap hostels to help you make your own accommodation arrangements. If you require a list, please tick the box on the form. Accommodation costs £10.00 per night for self-catering in an ensuite single room.

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

Please refer to the Festival calendar. Access to most Festival events - performances, evening workshops, Common Ground sessions - is open to all Festival ticket-holders (for that day). Certain large ensemble performances are subject to a supplementary charge and advance booking is recommended (Booking form will be sent on confirmation of workshop place). Please see page 14 for performance information. 'Main Course' workshops must be booked in advance and each workshop followed for its full term (i.e. three one-day Festival tickets for a three-day workshop). Workshop places are generally allocated on a first-come-first-served basis but please also indicate your second choice of workshop in case your first choice is already fully-subscribed.

£45 (£35 unwaged)

£10 (£8 unwaged)

£360 (£280 unwaged) 9 days for the price of 8!

**Full Festival Ticket** includes all events, including extra performances, and is valid from the evening of Thursday 1st April to the 'Shout' performance on Saturday 10th April.

**Festival Day Tickets (1)** include access to all events, including one daily performance, Common Ground sessions, demonstrations and workshops for each day booked.

**Festival Day Tickets (2)** include access to events after 3.30pm, including one daily performance, Common Ground session, and demonstrations for each day booked.

## booking form

Please fill in this form legibly and submit with brief letter of application detailing your interest and experience.

For further information please contact:  
CPR, 8, Science Park,  
Aberystwyth, Wales,  
SY23 3AH  
Tel: +44 (0)1970  
622133  
Fax: +44 (0)1970  
622132  
E-Mail:  
cprwww@aber.co.uk

Name

Address

City  Postcode  Country

Institution address (if applicable)

Telephone numbers: Work  Home  Fax

e-mail

**FESTIVAL DAYS:** Please tick the boxes below to indicate the days you wish to book:

Fri 2nd Apr	<input type="checkbox"/>	Sat 3rd Apr	<input type="checkbox"/>	Sun 4th Apr	<input type="checkbox"/>
Mon 5th Apr	<input type="checkbox"/>	Tue 6th Apr	<input type="checkbox"/>	Wed 7th Apr	<input type="checkbox"/>
Thu 9th Apr	<input type="checkbox"/>	Fri 9th Apr	<input type="checkbox"/>	Sat 10th Apr	<input type="checkbox"/>

**FESTIVAL WORKSHOPS:** Please indicate your first and second choices by ticking the boxes below as appropriate:

FIRST CHOICE SECOND CHOICE

<input type="checkbox"/>	<input type="checkbox"/>	Jill Purce	The Healing Voice	Fri 2nd April
<input type="checkbox"/>	<input type="checkbox"/>	Michele George	Each one, we are a bard	Fri 2nd - Sat 3rd
<input type="checkbox"/>	<input type="checkbox"/>	Mtiebi with Josef Jordania	Sacred harmony from the Republic of Georgia	Fri 2nd - Sun 4th
<input type="checkbox"/>	<input type="checkbox"/>	Patricia Bardi	Physical voice in the moving body	Fri 2nd - Mon 5th
<input type="checkbox"/>	<input type="checkbox"/>	Mirka YemenDzakis	Metamorphosis through the ancient cry	Fri 2nd - Sat 9th
<input type="checkbox"/>	<input type="checkbox"/>	Vic Gammon	West Gallery funeral hymn singing	Sat 3rd - Sun 4th
<input type="checkbox"/>	<input type="checkbox"/>	Igor Reznikoff	Sound resonance in the body and sacred chant	Sat 3rd - Sun 4th
<input type="checkbox"/>	<input type="checkbox"/>	Vivien Ellis	Songs of celestial revelation	Sun 4th - Mon 5th
<input type="checkbox"/>	<input type="checkbox"/>	Trần Quang Hai	Overtone Singing	Mon 5th
<input type="checkbox"/>	<input type="checkbox"/>	Hossein Omoumi	The Voice of Love	Mon 5th - Tue 6th
<input type="checkbox"/>	<input type="checkbox"/>	Noah Pikes	Through voice to soul	Tue 6th - Wed 7th
<input type="checkbox"/>	<input type="checkbox"/>	Aryan Thottam & Vasudevan Nellikat	The song of ancient India	Tue 6th - Wed 7th
<input type="checkbox"/>	<input type="checkbox"/>	Virginia and Aram Kerovpyan	Sacred chants of Armenia	Tue 6th - Wed 8th
<input type="checkbox"/>	<input type="checkbox"/>	Irina Raspopova and Zajanika	Divine Voices	Tue 6th - Thu 8th
<input type="checkbox"/>	<input type="checkbox"/>	Helen Chadwick	Songs from the seers	Wed 7th - Thu 8th
<input type="checkbox"/>	<input type="checkbox"/>	Luzili Mulindi King	Freedom to Be	Thu 8th
<input type="checkbox"/>	<input type="checkbox"/>	Thomas de Utrera, Eloy Abad/ Argentina Santos & Jorge Fernando	Flamenco and Fado	Thu 8th - Fri 9th
<input type="checkbox"/>	<input type="checkbox"/>	A Filetta	The divine polyphony of Corsica	Fri 9th - Sat 10th
<input type="checkbox"/>	<input type="checkbox"/>	Kalinka Vulcheva	The mystery of Bulgarian voices	Fri 9th - Sat 10th
<input type="checkbox"/>	<input type="checkbox"/>	Pinise Saul	Gospel - South African style	Fri 9th - Sat 10th
<input type="checkbox"/>	<input type="checkbox"/>	Chloë Goodchild	The given voice	Fri 9th - Sat 10th
<input type="checkbox"/>	<input type="checkbox"/>	Luzili Mulindi King	Songs & Dances of Africa	Sat 10th

(For 8-12 year olds) £5 workshop fee only

I enclose £35 as booking deposit as a waged  unwaged\*  person (please tick) to book a place at **Giving Voice 99**. \*Documentary proof of unwaged status to be enclosed at time of booking. The unwaged rate also includes full-time students, disabled people and senior citizens  
 I enclose a **separate** cheque for £50 to become a DEEP member of CPR and claim my 10% discount on this project and any others throughout the next 12 months of membership

**Total Festival Fee due : £**  **LESS DEEP Membership Discount £**   
**= Total Due £**  **Membership number**

I enclose a cheque OR  
 Please charge my Visa/Mastercard/Eurocard/Delta Account (delete as applicable)  
 Account No

Name of Cardholder

Address

Expiry Date  Signature  Date

**ACCOMMODATION**

I wish accommodation to be booked on my behalf for the nights of: (please tick)  
 N.B. Each day's activities begin at 9.00am. Festival participants travelling from afar should book accommodation for the night *before* their first Festival day.

Thu 1st Apr  Fri 2nd Apr  Sat 3rd Apr  Sun 4th Apr   
 Mon 5th Apr  Tue 6th Apr  Wed 7th Apr  Thu 8th Apr   
 Fri 9th Apr  Sat 10th Apr

Total accommodation cost: £   
 or

Please send me an accommodation list so I can make my own accommodation arrangements

**CHILD CARE:** Please tick if you would like information on child care facilities

**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.

How did you hear of Giving Voice?

By post from CPR  Word of mouth

From another organisation  If so, which one?

Please let us know of anyone else you think would like to receive Giving Voice information.

**Total Festival Fee and Accommodation Charge due: £**

**N.B. Full payment will be expected upon confirmation of your booking.**

**Signed:**  **Date:**

*Please return the completed form (with deposit cheque payable to CPR), together with a brief letter detailing interest and experience to:*  
**The Centre for Performance Research, GIVING VOICE, 8 Science Park, Aberystwyth, SY23 3AH, Wales, UK.**  
 Tel: +44 (0)1970 622133, Fax: +44 (0)1970 622132. E-mail cprwww@aber.ac.uk

# giving voice

This festival gathers together a wonderful array of some of the world's finest performers and voice teachers in a unique celebration of the voice.

You can create your own pathway through an exciting and uplifting programme of workshops, performances, demonstrations, films and masterclasses.

Whether you choose to come to a single evening performance, combine one or two 'day workshops', attend the afternoon lecture-demonstrations or participate in the full ten-day programme we are sure you will discover something new.

The schedule inside displays schematically the constituent elements of the programme, the possible routes through it and the opportunities to 'pick and mix' are numerous and cannot be illustrated. Please browse through the details inside and make your choices.

The festival takes place in Aberystwyth on the beautiful shores of Cardigan Bay in West Wales. Within a packed festival programme, there is still plenty of time to enjoy the views and take peaceful walks on the beach.

1 TO 10 APRIL 1999

ABERYSTWYTH

## 5th PERFORMANCE STUDIES CONFERENCE 1999

# HERE BE DRAGONS

MAPPING THE UNDISCOVERED REALMS OF  
PERFORMANCE STUDIES:  
BOUNDARIES, HINTERLANDS & BEYOND

Friday 9 April - Monday 12 April 1999  
University of Wales - Aberystwyth - UK



*Giving Voice: A Divinity of the Voice* will be overlapping with another major event staged by CPR in Aberystwyth: the 5th PERFORMANCE STUDIES CONFERENCE from 9-12 April 1999, featuring papers, panels, round tables, case studies, performances, workshops, installations.

Further information is available from Heike Roms at **PERFORMANCE STUDIES International, 1 Laura Place, Aberystwyth SY23 2AU, UK**  
Tel +44 (0)1970 621517 · Fax +44 (0)1970 622831  
email: [psivwww@aber.ac.uk](mailto:psivwww@aber.ac.uk)  
website <http://www.nyu.edu/pages/psi>

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

For further information please contact: CPR, 8, Science Park, Aberystwyth, Wales, SY23 3AH  
Tel: +44 (0)1970 622133, Fax: +44 (0)1970 622132. E-Mail: [cprwww@aber.co.uk](mailto:cprwww@aber.co.uk)

The Giving Voice International Festival is organised by the Centre for Performance Research at Aberystwyth in association with Aberystwyth Arts Centre.

The Centre for Performance Research at Aberystwyth is a joint venture of the Centre for Performance Research Ltd. and University of Wales Aberystwyth and working in close association with the Department of Theatre, Film and Television Studies. 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. 231 5790).

Centre for  
Performance Research  
Aberystwyth

University of Wales  
Aberystwyth  
The University of Wales



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