

# GIVING **8** Voice

**'THINKING VOICE,  
FEELING VOICE' -**  
Towards a Philosophy  
& Psychology of the Voice

Cyfathrebu ar draws ffiniau iaith

giving voice

**Workshops / Gweithdai**

**Presentations / Cyflwyniadau**

**Performances / Perfformiadau**

**Discussion / Trafodaethau**

Supported by / Noddir Gan  
The Baring Foundation



Produced by /  
Cynhyrchir gan  
**Voice International,**  
a division of



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

International Festival of  
the Voice / Gŵyl  
Ryngwladol y Llais **2004**

**30 March - 3 April, Aberystwyth**

in association with University of Wales, Aberystwyth  
Department of Theatre, Film & Television Studies

**5 - 7 April, Cardiff**

in association with



Royal Welsh College of Music & Drama  
Coleg Brenhinol Cerdd a Drama Cymru

CPR works in close association  
with University of Wales,  
Aberystwyth Department of  
Theatre, Film & Television Studies.  
Mae CPR yn gweithio'n glôs ag  
Adran Astudiaethau Theatr, Ffilm  
& Theledu Prifysgol Cymru  
Aberystwyth.



# Giving Voice – ‘Thinking Voice, Feeling Voice’

## WORKSHOPS - PERFORMANCES - PRESENTATIONS - FILMS - DISCUSSION

Wales' festival of the voice in performance attracts some of the world's finest performers and voice teachers in an innovative celebration of the voice in performance.

Y Llais Gwladol - chwilio grym y llais a sut y mae'n ffurfio ac yn symud y byd lle'r ydym yn byw.

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**Through the theme for 2004, 'Thinking Voice, Feeling Voice', the Festival will explore philosophies and psychologies which have influenced and governed performance techniques, teaching practices, analyses, valuations and understandings of the voice as well as offering insights into the deep and enduring relationship between thinking, feeling and utterance.**

The voice, spoken and sung has been able to communicate ideas and emotions in ways that transcend language and meaning. The notion of a human psyche - the character's innermost feelings and emotions laid bare in sound has been central to a wide range of performances. Some of the most difficult and illusive concepts have been brilliantly illuminated by vocal performance. Quite how the voice can do this has not been so apparent, but now researchers in the field of neuroscience are looking at the powerful effect the voice has on cognition and the complex interaction of nerve structures, physical and chemical impulses which makes up the sentient, feeling, human and gives the performer the means of communication.

The festival will also include the launch of the Local Voices, Worlds of Song project *The Traveller* by Karl Jenkins who has been commissioned by CPR to compose this new work for the community choirs of Wales and the long-awaited publication of '99 Georgian Songs' by CPR's publishing division, Black Mountain Press.

Bydd yr ŵyl hefyd yn cynnwys y cywaith Llaisiau Lleol, Byd o Gân, *The Traveller* gan Karl Jenkins a gomislwyd i ysgrifennu'r gwaith newydd yma ar gyfer corau cymuned Cymru a hir-ddisgwyliedig gyhoeddi '99 Georgian Songs' gan dŷ cyhoeddi CPR, Gwasg y Mynydd Du.

**Giving Voice 2004 is taking place in both Aberystwyth and Cardiff - based at the Department of Theatre, Film and Television Studies, University of Wales, Aberystwyth (30 March - 3 April) and the Royal Welsh College of Music and Drama, Cardiff (5 - 7 April).**

**Join us for an uplifting compendium of voice workshops, performances, talks, seminars and lecture-demonstrations reflecting voices from: Africa; Asia; America; Wales and Europe and take the chance to network with fellow voice enthusiasts and artists from around the world.**

**Joan Mills, Director of Giving Voice**

**"Artistically satisfying, politically stimulating"**

**"Stimulation on all levels - spiritual, intellectual, social - it was a very inspiring event."**

**"Dioch a waelod calon"**

**"I feel so privileged to have been involved in another of the extraordinary Giving Voice events, to have the opportunity to be tutored by some of the great teachers in the field, as well as the stimulus of the talks and discussions and on top of these varied, and moving performances...a great personal and professional gift."**

“  
Comments on  
Giving Voice  
2002

## List of Voice Practitioners Hosted by CPR to date

A Filetta (Corsica)	(Georgia CIS)	Michael McCarthy (UK)	Noirin ni Riain (Eire)
Barbara Acker (USA)	Gardzienice (Poland)	Ma Mingqun (China)	Patsy Rodenburg (UK)
Henryk Andruszko (Poland)	Michele George (Canada)	Wilfred Mellors (UK)	Jenny Roditi (UK)
Frankie Armstrong (UK)	Siwvann George (Wales)	Joan Mills (UK)	Jadwiga Rodowicz (Poland)
Max Atkinson (UK)	Mariusz Golaj (Poland)	Phil Minton (UK)	Tomasz Rodowicz (Poland)
Simon Rainbow Banda (Zimbabwe)	Orlando Gough (UK)	Rena Mirecka (Poland)	Leon Rosselson (UK)
Peter Morgan Barnes (N.Ireland)	Chloe Goodchild (UK)	Zygmunt Molik (Poland)	Argentina Santos (Portugal)
The Bistritsa Babi (Bulgaria)	Larry Gordon (USA)	Meredith Monk (USA)	Stanislaw Scierski (Poland)
Patricia Bardi (USA)	Jerzy Grotowski (Poland)	Mouthful (UK)	Pinise Saul (South Africa)
Cicely Berry (UK)	Susan Hale (USA)	M'Tiebi (Georgia)	Christina Shewell (UK)
Caroline Bithell (UK)	Tran Quang Hai (Vietnam/France)	Ellen Mueller-Preis (Austria)	Sinfonye (UK)
Grzegorz Bral (Poland)	Mary Hammond (UK)	Sheetal Mukherjee (India)	An Sook-Hun (Korea)
John Burgess (UK)	Michael Harper (USA/UK)	Luzili Mulindi King (Kenya/UK)	Włodzimierz Staniewski (Poland)
Joanna Campion (UK)	Tom Harris (UK)	Ron Murdoch (UK)	Barnaby Stone (UK)
Roberta Carreri (Denmark)	Jovan Howe (USA)	Julie Murphy (Wales)	William Taylor (UK)
Helen Chadwick (UK)	David Hykes (USA)	IbenNagal Rasmussen (Denmark)	Teatr Piesn Kozla (Poland)
Stephen Chicurel (USA)	Eun Hee-jin (Korea)	Vayu Naidu (UK)	Doreen Thobekile (UK)
Roma Choudhury (UK)	Keith Howard (UK)	Teresa Nawrot (Poland)	Aryan Thottam (India)
Brigitte Ciria (France)	Chong Hwa-Young (Korea)	Vasudevan Nellikat (India)	Jean-René Toussaint (FR/NL)
Louis Colaïanni (USA)	Bernice Johnson Regan (USA)	Maggie Nichols (UK)	Jeremy Turner (Wales)
Sara Collins (UK)	Sue Jones-Davies (UK)	Michael Nyman (UK)	Tomas De Utrera (Spain)
Guy Dartnell (UK)	Josef Jordania (Georgia CIS)	Houssein Ommouni (Iran)	Candida Valentino (UK)
Purna Das Baul (India)	Ulrike Jungmair (Austria)	Nigel Osborne (UK)	David Vining (UK)
Sioned Davies (UK)	Benny Kalanzi (Uganda)	Michael Ormiston (UK)	Kalinka Vulcheva (Bulgaria)
Nelli Dougar-Zhabon (Russia)	Arum & Virginia Kerovpayan (Armenia)	Inok Paek (Korea)	Andrew Wade (UK)
Martin Duckworth (UK)	Brigitte Kloareg (France)	Raghunath Panigrahi (India)	The Shout (UK)
Penny Dyer (UK)	Hans Köhl (Austria)	Enrique Pardo (Peru/France)	Tim Ward-Jones (UK)
ELAN Wales	Stephen Langridge (UK)	Mike Pearson (UK)	Julia Wilson-Dickson (UK)
Clive Edwards (Wales)	Elfed Lewys (UK)	Gilles Petit (France)	Madame Wu Suqui (China)
Vivienne Ellis (UK)	Jacob Lieberman (UK)	Anna Petrova (Russia)	Mirka Yemendzakis (Greece)
Robert Evans (UK)	Les Kurbas (Ukraine)	Noah Pikes (UK)	Bach Yen (Vietnam/France)
Alessandro Fersen (Italy)	Mark Langley (UK)	Natalka Polovynka (Ukraine)	Keith Yon (UK)
Ludwig Flaszen (Poland)	Kristin Linklater (USA)	Dorota Porowska (Poland)	Young At Heart Chorus (USA)
John Francis (UK)	Marya Lowry (USA)	John Potter (UK)	Zarjanka (Netherlands)
Vic Gammon (UK)	Kozana Lucca (Argentina)	Jill Purce (UK)	Benjamin Zephania (UK)
Derek Gale (UK)	Venice Manley (UK)	Irina Raspopova (Russia)	Anna Zubrzycka (Poland)
Edisher Garakanidze	Jacqueline Martin (Australia)	legor Reznikoff (France)	Nat'o Zumbadze (Georgia)
		Rhiannon (USA)	



### 30+10 Celebrating 30 years of Cardiff Laboratory Theatre and CPR

Throughout the year from April 2004 to March 2005 CPR will be celebrating 30 years of work, 10 of which have been based in Aberystwyth. Look out for special events and projects both retrospective and forward-looking.

Trwy gydol y flwyddyn o Ebrill 2004 tan fis Mawrth 2005 bydd CPR yn dathlu deng mlynedd ar hugain o waith, y bu 10 ohonyn nhw a'u canolfan yn Aberystwyth. Cadwch olwg am ddigwyddiadau a chyweithiau arbennig yn ôl-syllol ac y flaen-syllol ill dau.

## How to Create Your Own Experience

**You can attend Giving Voice for the whole festival or for 1, 2, 3 or 4 days at a time.** The more days you attend, the more you save. If you book a FULL FESTIVAL TICKET this will include your transfer from Aberystwyth to Cardiff and back.

Each 'Festival Day' begins at 9.15am with the 'Common Ground' session – a warm-up opportunity to exercise your voice and to prepare for the workshop that you have chosen. You can choose from a range of different workshops, but remember that the workshops are for one, two, three or four days in Aberystwyth and three days in Cardiff and you need to book for the total duration of the workshop course you have chosen. The workshops will run from 10.15am, with a break for lunch, until 5.00pm. The day continues with evening presentations from 7.15pm.

Your daily Festival Ticket gives you access to Common Ground and workshop sessions and evening presentations (Please note: this means same day evening presentations in Cardiff and evening before presentations in Aberystwyth).

### Full Festival Ticket - just £350 (£275 unwaged)

A Full Festival Ticket offers unbelievably good value for money giving you access to all events 30 March - 7 April - see a life-changing performance, do a refreshing warm-up, attend a workshop with a leading teacher and hear a ground-breaking presentation.



## Giving Voice - ABERYSTWYTH

Dates	Tues 30 March	Wed 31 March	Thurs 1 April	Fri 2 April	Sat 3 April
9.15 - 10.00		Common Ground	Common Ground	Common Ground	Common Ground
10.15 - 1.15 2.30 - 5.00		Enrique Pardo	Enrique Pardo	Enrique Pardo	Enrique Pardo
10.15 - 1.15 2.30 - 5.00		Jean Rene Toussaint	Jean Rene Toussaint	Jean Rene Toussaint	Jean Rene Toussaint
10.15 - 1.15 2.30 - 5.00		Anne Marie Blink	Anne Marie Blink	Anne Marie Blink 1 day workshop	Stepanida
10.15 - 1.15 2.30 - 5.00		Mariana Sadowska	Mariana Sadowska	Mariana Sadowska 1 day workshop	Sreenath Nair & Arya Madhavan
EVENING EVENTS					
7.15 p.m	<b>Voice Presentations 1</b> Talks & Lecture-Demonstrations	<b>Voice Presentations 2</b> Lecture-Demonstration + <b>Performance</b> Mariana Sadowska (Ukraine)	<b>Voice Presentations 3</b> Talks & Lecture-Demonstrations	<b>Voice Presentations 4</b> Lecture-Demonstration + <b>Performance</b> Stepanida (Siberia)	<b>SPECIAL EVENT</b> Participatory Concert with Mariana Sadowska (Ukraine)

## Giving Voice - CARDIFF

Dates	Sun 4 April	Mon 5 April	Tues 6 April	Wed 7 April
9.15 - 10.00	<b>FREE</b>	Common Ground	Common Ground	Common Ground
10.15 - 1.15 2.30 - 5.00		Jonathan Hart	Jonathan Hart	Jonathan Hart
10.15 - 1.15 2.30 - 5.00		Judy Shahn	Judy Shahn	Judy Shahn
10.15 - 1.15 2.30 - 5.00		Tomasz Radowicz	Tomasz Radowicz	Tomasz Radowicz
10.15 - 1.15 2.30 - 5.00		Åsa Simma	Åsa Simma	Åsa Simma
EVENING EVENTS				
7.15pm		<b>Voice Presentations 5</b> Talks & Lecture-Demonstrations	<b>Voice Presentation 6</b> Lecture-Demonstrations + <b>Performance</b> Volcano	<b>Voice Presentation 7</b> Lecture-Demonstration + <b>Performance</b> Jonathan Hart

FOUR DAY WORKSHOP Wednesday 31 March - Saturday 3 April

## Enrique Pardo

### THE WONDERFUL WAR - BETWEEN VOICES AND WORDS

**"In the highly debatable (and rigged) musical contest between Apollo and Marsyas, the God inflicted donkey's ears on King Midas for calling a draw.**

The musicality of an ass was obviously the ultimate affront! And yet... have you ever seen donkey's ears at work? Incredibly fine-tuned long velvety detectors, picking up the world's every utterance and nuance, and in total disassociation! Ears - i.e. listening of the donkey's kind - will be the basis of this workshop: listening to and engaging in the 'wonderful war' between voices and words".

The workshop will build up improvisation structures with voice and text, separately at first, and then bring them together with a strong emphasis on disassociation tactics (in this respect this workshop is advanced.) It will include extended voice range techniques and choreographic ensemble work. Participants are asked to choose and bring a working text learnt by heart (the better one knows it, the greater the freedom...) of some 200 words - any genre (not necessarily theatre), preferably contemporary. One plea from Enrique: "Please, please avoid Shakespeare!"

*"Mae cyrchdull Enrique Pardo o ran theatr gorfforol yn ffrwydro dehongli testunau trwy'u hymestyn nhw i rwydweithiau coreograffig: daw iaith yn bartner barddonol delwedd, ac nid bellach ei brenin, Gildia darlunio ei le i baradocs. Mae testunau'n agor fersiynau newydd, gan gynnwys is-fersiynau a gwyrddroadau. Delir y corff mewn delweddau cymhleth, tra mae'r llais yn medi ac yn cyfleu'r teimlad."*



#### ENRIQUE PARDO

Enrique Pardo - theatre director, actor - is the founder, and co-director with Linda Wise, of *Pantheatre* - a company with a wide range of international performing and training projects, including the Paris-based Pantheatre-Roy Hart voice and theatre training programmes, and the May Workshop-Symposium at the *Roy Hart Centre* in Southern France. A mythology specialist, he directs the *International Myth and Theatre Festival*.

Further information can be found on [www.pantheatre.com](http://www.pantheatre.com) as well as in a relevant recent publication: "Figuring out the voice: object, subject, project. Performing strategies in the use of extended voice range techniques in relation to language and texts." in *Performance Research* 8.1:Voices - 2003 [www.performance-research.net](http://www.performance-research.net)

**An excellent workshop for experienced practitioners who are looking for a challenge and want to explore the interaction of text, voice and body, in real depth, but with Enrique's special brand of wonderfully anarchic enjoyment.**



## FOUR DAY WORKSHOP Wednesday 31 March - Saturday 3 April

ABERYSTWYTH

### Jean-René Toussaint (France/Netherlands)

#### THE POWER OF BEING, THE TEMPTATION OF DOING

**Do we have one or several different voices in us: vertical voice and horizontal voice; female voices and male voices; a voice for being and a voice for doing; a voice for listening and a voice for expressing; voice as a question and voice as an answer?**

These questions have led Jean-René Toussaint to specific research into the 'primitive voice'. Twenty years ago, he began a deep investigation with deaf people and he concluded:

'For thousands of years the function of our voice has been changing (for example from 'breathing in voice' to 'breathing out voice'). We are carrying today the fruits of such a journey and the contradictions of our personality. Through diverse and extremely physical exercises, stimulations, and massage the body can be moved and encouraged to express what has been forbidden (the voices of yesterday and of the day before yesterday), so that we might be allowed to pretend that now, finally, we speak the truth.

*"a wonderful and enlightening workshop for anyone who is interested in the voice. I recommend it heartily".*

Kristin Linklater, Chair of Columbia University's Theatre Division and author of "Freeing the Natural Voice".

Jean-René Toussaint, a French actor, director, theatre and voice teacher has been developing his voice work for the past 20 years, and since 1988 has served as founder and director of Stichting Rondom Stemwerk (Foundation Around Voice Work) in Rotterdam, The Netherlands. He has collaborated with artists such as Jerzy Grotowski, Robert Wilson, Annick Nozati, and companies such as Festival d'Avignon, Theatre de Radeau, Theatre de Feu, The Living Theatre, Bread and Puppet Theatre and the Roy Hart Theatre.

Cyfle prin i brofi gwaith llais eithriadol dan ddylanwad seicoleg, sydd wedi'i seilio ar ymchwil ac ymarfer sylweddol dros ben yr ymarferwr enwog yma dros flynyddoedd lawer.

**Suitable for: Singers, Actors, Voice Teachers, Dancers, Therapists, Health Professionals and anyone who wants to discover the potential of their voice.**



## TWO DAY WORKSHOP (AMB 2) Wed 31 March - Thurs 1 April OR A ONE DAY WORKSHOP (AMB 1) Fri 2 April

### Anne-Marie Blink (Netherlands) | I NEED YOU ... A SINGING WORKSHOP

#### The voice through the other | My voice for me | My voice because of others

Through the other we learn the vibrations and resonances of our own body. Our body is our resonance space. When we sing from this resonating body, each singer experiences his/her own specific sound. The passage from the mind to the body is going through the body of the other. We need the other to be able to sing.

How can we sing what we feel, how can we express why a song is touching us?

By working with our body as a music instrument and feeling the vibrations of the voice in our body we develop a personal connection with the song. This personal connection can only exist in using the echo of the voice of the other. We need the other as a mirror to be able to express our own feelings and to reach our own body.

The work includes all kind of physical exercises where we support the other, where we learn that we never can sing alone, at least during the learning process. We work with the group and with the individual as well as continuously with the idea of giving our voice a place by needing the other.

Originally trained at the Conservatorium of Groningen, Anne Marie has worked with choirs in Gouda, Amsterdam and Groningen and has been the conductor of two choirs including the all female ELLES. She has worked closely with Jean-Rene Toussaint within the foundation: 'Stichting Rondom Stemwerk' and applies his 'Primitive Voice' work to singing teaching for both individuals and groups. Anne Marie applies voice work in a wide range of situations: she is Head of Children's Activities in 'Stemwerk', and has supervised many projects within schools in the Netherlands, but equally has provided management training for Ernst and Young, the Dutch Ministry of Culture and the business training organisation, Performatica.

#### "TO SING, BUT WITH A DIFFERENCE": FOR COMMUNITY AND CHORAL SINGERS (AMA 1)

"Our body is our resonance space. When we sing from this resonating body, each singer experiences her/his own specific sound. When you connect your song with this specific personality you sing from your own source, pure, full of energy and emotion, totally naked, totally you. Understanding some of our own 'primitive sounds' can equip us with the tools and means of expression we want to bring to a song. Physical exercises and small songs from the World Music tradition will be the means of this exploration.

Bydd unrhyw un sydd â diddordeb mewn chwilio cyfathrebu yn drylwyr, trwy'i lais canu ei hun yn cael gwaith Anne-Marie ar gyd-ddibynoldeb lleisiau yn athroniaeth ac yn ymarfer ardderchog o symblyol.

**The two day workshop is suitable for anyone who is committed to vocal development in her/his-self or others they may work with, and the one day workshop is especially created for members of community choirs or anyone who sings for pleasure.**

ABERYSTWYTH



# WORKSHOPS

**TWO DAY WORKSHOP (MS 2) Weds 31 March - Thurs 1 April**  
**OR A ONE DAY WORKSHOP (MS 1) Fri 2 April**

## **Mariana Sadowska (Ukraine)** | SONGS OF RITUAL

Like many Ukrainians, Mariana Sadowska believes that life demands that songs be sung not just for pleasure but to express very strong feelings or even to make something happen: to bring rain; to call the Spring; to push the clouds away; to bring good fortune... In the Ukraine, people still sing songs to mark the changing of the seasons or important events in their lives.

*"Every season, every important moment, everything, is connected with songs and singing - from the first breath till the last. People still say, "We are going to sing the Spring" - for She is coming, or, "We are going to holler at the crops" - to make them grow. They know how and what to sing during the baking of the wedding bread; at the birth of a child or when somebody has died."*

As a singer and performer interested in embracing traditional Ukrainian culture in her own work she has researched the melodies used in ritual songs - exploring the type of voice quality used and the different rhythms employed. The songs are both an incantation and an instruction and the voice used for these songs is very different from the type of voice used for love songs or ballads.

*"In these songs the voice must 'think'. Ritual songs demand the singer creates a voice that 'knows', that has the power to heal, to protect, to change and to influence."*

Yn y ddau weithdy bydd y cyfranogwyr yn rhannu ei hadnabyddiaeth o ddetholiad o ganeuon defodol o'r Wcraïn - gan gynnwys: caneuon a ddefnyddir mewn priodasau, caneuon i 'alw' y Gwanwyn (Rusalni), caneuon i nodi Nos Gŵyl Ifan, (Trojitzki). Bydd y gweithdy deuddydd yn fwy corfforol ei sail ac mae'n addas ar gyfer perfformwyr a chantorion ymroddedig â chanddyn nhw beth profiad. Bydd y gweithdy undydd yn cyflwyno llai o ddeunydd ac yn gweithio ar gyflymdra a'i gwnaiff yn hygyrch i bawb.

In both workshops participants will share her knowledge of a selection of ritual songs from the Ukraine - including: songs used at weddings, songs to 'call' the Spring (Rusalni), songs to mark Midsummer's Eve, (Trojitzki). The two day workshop will be more physically based and is suitable for performers and committed singers with some experience. The one day workshop will introduce less material and will work at a pace which makes it accessible to all.

Mariana Sadowska acted with the Les Kurbas Young Theatre in Lviv before joining the Gardzienice Centre for Theatre Practices in Poland in 1991, where she won the Best Actress Award in 1998 given by the Polish Theatre Union. As the musical director of the Gardzienice Theatre, Mariana has performed worldwide as well as conducting numerous workshops at universities and theatre companies. As well as taking part in many Gardzienice expeditions, for the past ten summers Mariana has travelled through the villages of Ukraine collecting folksongs and rituals. Most recently, since 2000, she has been artist-in-residence for Yara Arts Group in New York, performing and conducting special song workshops at La MaMa Experimental Theatre. Global Village Music (USA) have released a CD by Mariana, entitled Songs I Learned in Ukraine.

**Mariana's first hand knowledge of the very deep meaning of traditional song combined with her expertise as a theatre practitioner and musician make her teaching a rare experience, open to both professional singers and performers as well as keen singers who take pleasure in song traditions of the world.**





**Stepanida (Siberia) | THROAT SONGS OF THE SIBERIAN SHAMAN**

**This year we are privileged to present a day long workshop in 'Kylkhakh', a most unusual style of throat singing used by the female shamans of Siberia.**

The CPR has brought this artist from Siberia specially to perform in the context of the psychological and philosophical theme for 2004 GIVING VOICE festival, and took the opportunity of asking her to give a short workshop as an introduction to her vocal style and approach. Stepanida is famous as an exponent of epic storytelling, performed in the style of Toyuk (vibrating singing of different motifs to represent different characters - good and evil by the same performer). These stories are normally performed over three or four days. The genre of Degeren (a four-line poem performed in Kylkhakh) and others which date back centuries, are still performed in Sakha today, to accompany the rituals of 'feeding the spirits'.



*"Listening to Stepanida it is not necessary to know the language. The timbre of her voice transmits all the information. To sing like that one should not only keep the connection with previous generations but should also have an inner freedom which only the people who were all their life surrounded with love, possess"* (Galina Semenova, from the Booklet of Golden Mask Festival, Moscow, 2002)

STEPANIDA BORISOVA is well known in Russia as a leading actress of the celebrated Sakha-Theatre and abroad as a singer performing folklore. Her kylkhakh versions of songs from Brecht's play "Good Woman from Sichuan" has put Yakutia-Sakha on the music map of the world. Stepanida was born in the village of Nakhara in the Megino-Kangalass region of Yakutia (Sakha Republic). She trained at the Shchukin Theatre College in Moscow, graduating as an actress in 1974. Since then, she has worked in The Sakha Academic Theatre. Her work won her the title "Honoured Artist of Russia" given by Boris Yeltsin and "People's Artist of the Sakha Republic". She gave her first solo-concert in Tokyo in 1993 and has been travelling and singing all over the world ever since.

**Mae hwn yn gyfle unigryw i ennill peth ddirnadaeth ar y modd mynegiant lleisiol hynafol a grymus yma ac i gael hyfforddiant gan berfformiwr o fri ym mydoedd theatr a gwerin ill dau.**

**This is a unique opportunity to gain some insight into this ancient and powerful means of vocal expression and to receive training from a performer of renown in both the folk and theatre worlds.**

**Sreenath Nair & Arya Madhavan (India)****BREATH, SPIRIT AND PERFORMANCE'**

**In performance, the potentially dynamic element, linking gesture, movement, and words is the breath.**

The distribution of breath throughout the body channels is perfected in Koodiyattom in such a manner that both are inseparably interlinked. This is the root of the particular acting training in Kudiyyattam, SwaraVayoo, emphasising the application of breath in relation to Rasabhinaya - emotive acting. Sreenath Nair and Arya Madhavan have developed a new method of actor training based on the South Indian Shiva tradition of breathing and Kudiyyattam, the oldest existing Sanskrit theatre of India. This training is called the 'BREATH PROJECT', which explores the knowledge and practice of breath found in South Indian traditions of Medicine, meditation, martial art and performance.



Arya Madhavan is from Kerala, India and started learning Koodiyattom at the age of 18 under the tutelage of Guru Sati Devi (Margi Sati). Arya has performed throughout Kerala as well as choreographing works that combine aspects of Mohiniyattom, Bharatanatyam and Kathakali.

Sreenath Nair is an award-winning Indian director and playwright.

Cyflwyniad i rym yr anadl ar gyfer llais mewn perfformiad, wedi'i wreiddio yn hen ddirnadaethau ymarferion theatrig ac ioga Indiaidd, yn addas ar gyfer amrywiaeth eang o ymarferwyr sydd â diddordeb mewn perfformio.

**An introduction to the power of the breath for voice in performance, rooted in the ancient understandings of Indian theatrical and yoga practices, suitable for a wide range of performance interested participants.**

# WORKSHOPS

THREE DAY WORKSHOP, Monday 5th - Wednesday 7th April

## Tomasz Rodowicz (Poland) | CHOREA: TOWARDS THE VOICES OF ANTIQUITY

**Tomasz Rodowicz is an actor, director and co-founder of the Gardzienice Theatre Association from Poland, acclaimed progenitors of a particular East European music-theatre genre of 'ethno-oratorio' which transforms native folk culture into extraordinary avant-garde works.** Highly charged, dynamic and energetic, with stirring structures of sound, harmony and dissonance, Gardzienice combine an intensely physical performance style with rich vocal work, fusing the ancient and contemporary in compelling and beautiful music-theatre.

Gardzienice training is a study of the state of the body, as of the spirit and of psychic energy. Their training of the voice has been inspired by diverse traditional voice techniques. The Gardzienice Academy for Theatre Practices aims to teach theatre in close relation with an understanding of traditional folk cultures; reaching humanitarian and spiritual values by work with word, music, movement, theatrical space. It emphasizes indigenous culture; cultivating and restoring archaism for the common universal heritage of humans, building bridges between low and high culture.

Nod amgen Gardzienice ydi cydasio eithafion; mae egni theatraidd ac ysbrydol ei gynrychiadau yn deillio o gyfuniad o ddelweddau ac ymwybyddiaeth paganaidd a Christnogol, gofalon cymdeithasol a mythau hynafol, yr ysbrydol a'r daearol; o'i safle geoddwylliannol ar y terfyn rhwng y Dwyrain a'r Gorllewin; ac yn anad dim, o drafod mewn dull Bakhtinaidd "y berthynas rhwng diwyllianau uchel ac isel," a ddeallir "fel tir ffrwythlon i ddatblygu iaith theatr wahanol a byw."

**Through sharing Gardzienice methodologies, Tomasz's workshop for Giving Voice will help the individual and the group explore the theatrical musicality of both the body and voice; structured around the unique modalities of ancient Greek song and music, as well as the more polyphonic traditions of Eastern Europe, the work will also be quite movement-based, so it is desirable that participants have some movement experience, or at least come prepared to be moved!**



THREE DAY WORKSHOP, Monday 5th - Wednesday 7th April

## Jonathan Hart Makwaia (UK/USA) | VOICE AND MUSIC

**Jonathan Hart Makwaia grew up within the Roy Hart Theatre in its pioneer years in London, also receiving an education in classical piano and composition.**

Jonathan has led workshops in over 20 countries and continues to work at the Roy Hart Centre, Malerargues, France every summer. Roy Hart, Jonathan's stepfather, was the outstanding pupil of the voice therapist Alfred Wolfsohn, one of the greatest western influences on voice work in performance and in therapy in the second half of the twentieth century. Amongst many others, both Peter Brook and Jerzy Grotowski have acknowledged their debt to his work.

Jonathan's workshop for GIVING VOICE will begin by exploring participants' voices as they are (range, character and natural music) and move on to singing and structures using other kinds of vocal sound. Jonathan's work is rooted in Roy Hart Theatre training, focusing particularly on the dynamic between performer and form, and with its powerful psychological basis. Specific exercises depend on the interests and experience of participants but are likely to include musical improvisation, work on songs, and exploration of voice as a source for composition.

The son of Dorothy Hart and Chief David Kidaha Makwaia of the Sukuma tribe of Tanzania, Jonathan has integrated his multicultural roots as a composer, performer and teacher, expanding the role of the voice in the performing arts and for personal growth. He served as musical director, composer and performer for the Roy Hart Theatre from 1975 to 1988 and is the recipient of many awards both in Europe and the USA. Jonathan has performed solo concerts for voice and piano around Europe and the USA. Since 1988 he has been based in New York City, collaborating with artists such as Ellen Stewart, Jean-Claude Van Itallie, Molissa Fenley and Rosanne Cash, in theatres and experimental music venues around the city. For the past 15 years he has also taught on the faculty of New York University's Experimental Theatre Wing.

Er ein bod ni wedi cyflwyno sawl dehonglwr methodolegau Wolfsohn a Hart mewn sesiynau CODI LLEF eraill, dyma'r tro cyntaf i ni gael y cyfle i groesawu Jonathan, y bydd ei weithdy'n gyfle i berfformwyr, boed cantorion neu actorion, ehangu a chwilio eu cwmpas lleisiol a'u creadigrwydd.

Although we have presented several exponents of Wolfsohn and Hart's methodologies in other sessions of GIVING VOICE, this is the first time we have had the opportunity to welcome Jonathan, whose workshop will be a chance for performers, whether singers or actors, to expand and explore their vocal range and creativity.



## THREE DAY WORKSHOP, Monday 5th - Wednesday 7th April

CARDIFF

**Judith Shahn (USA) | 'I BELIEVE': DISCOVERING THE VOICE OF YOUR CORE BELIEFS**

Through a carefully structured, several-stepped process of writing and voicing, Judith encourages the participants in her workshop to access core beliefs by scanning through their own lives to begin to identify where their beliefs have originated: family, religion, school, friends, books, media...

Using body, voice and ritual, in an original and stimulating series of structures, exercises and improvisations, the participants will create, donate and receive unique texts, testaments of belief to be witnessed and acknowledged. The process of creation and distillation leading to a condensed poetic form, which is then spoken aloud, is open to all - whether performers or those interested in the creative or therapeutic nature of the workshop.

Judith Shahn has been head of voice and speech at the University of Washington's professional actor training programme since 1990. She first taught at Cornish College of Arts, later training with Kristin Linklater and becoming a designated Linklater teacher in 1992. At the UW, she directs as well as coaches. Professionally, Judith is one of the leading vocal and dialect coaches in the Northwest and credits include dozens of productions at The Seattle Repertory theatre, the Intiman Theatre and numerous productions at ACT, Seattle. Passionate about Shakespeare, Judith has coached for the Oregon Shakespeare Festival, Utah Shakespearean Festival and Shakespeare & Company.

Mae'r syniad ar gyfer y gweithdy yma'n un syml ac eto'n un grymus. Bydd gweithdy Judith yn chwilio credoau craidd pob cyfranogwr trwy ysgrifennu a siarad, gan ddefnyddio ei chyfoeth o brofiad o ddysgu dull Linklater yn ogystal â'i chyrchdull unigryw ei hun o symblu lleisiau dilys.

The idea for this workshop is a simple yet powerful one - Judith's workshop will explore each participants core beliefs through writing and speaking, using her wealth of experience in teaching the Linklater method as well as her own unique approach to encouraging authentic voices.



## THREE DAY WORKSHOP, Monday 5th - Wednesday 7th April

CARDIFF

**Åsa Simma (Sweden) | CARVING TIME WITH VOICE**

Åsa was born and grew up in Swedish Lapland, and her Saami culture and identity is crucial to her work, and her work as an actress, singer and director serves as a medium to bring this to the wider world.

Åsa was brought up during a time when the church had banned the traditional Lapp singing - when it was officially forbidden for Saamis to 'jojka' (to sing/chant in the Saami language). In secrecy her mother taught her the songs.

Åsa's approach to performance combines the traditions of her culture with theatre training and modern media skills. The content of her work deals with both the day-to-day and the spiritual. She is particularly concerned with how Saami women, "as important bearers of culture within the Saami world, can reach out and receive essential support from Swedish society as a whole." This rich voice tradition has taken her to many countries, where new singing traditions and techniques 'have been carved into her voice' - in particular Native Americans. It has given her a deeper understanding of her own roots and a greater capacity to explore and celebrate them via the performing arts.

*"If I see the beauty of a mountain, that creates the song inside me and I make a song of that strong feeling I have for the mountain. I am just a tool that's letting this melody come out. This melody is born through me."*

Åsa trained as an actor at the Tupak Theatre School in Denmark and studied singing at the Sibelius Academy in Finland. She has taken courses in experimental voice training and has also studied voice and song with Mirka Yemendzakis in Greece and Sainkho Namchylak in Mongolia.

Cyfle i ddysgu a choethi doniau dweud stori gan feistr diamau crefft dweud stori.

This is a unique opportunity to gain some insight into this ancient and powerful means of vocal expression and to receive training from a performer of renown in both the folk and theatre worlds.



# PRESENTATIONS

## PRESENTATIONS

30 March, 1 April, 7.15pm in Aberystwyth  
5 April, 7.15pm in Cardiff

**In addition to the programme of workshops there are informative and entertaining presentations and performances.**

This evening programme will enable a number of the performers and teachers at Giving Voice and other special guests to present the philosophy and ideas which inform their practice, to be open to questions and to provoke discussion and debate amongst contributors and participants.

**Presentations will be given by:**

### **Frankie Armstrong (UK)**

#### **The Need to Sing**

Frankie will speak about the philosophy underlying her own approach to voice and singing, as well as the development and aims of the Natural Voice Practitioners Network and its statement of philosophy.

Frankie Armstrong is a practitioner of worldwide renown with more than 40 years experience as a singer and teacher. She is best known for her outstanding renditions of traditional British songs and her understanding of the significance of traditional songs in life and culture. She has released many solo and collaborative albums which include her own and other new compositions as well as a wide range of traditional material and Brecht.

### **Yvon Bonenfant (Canada)**

#### **Gut Feelings, Dynamic Voicings: Psychologies of the Vocal Body**

This lively presentation will explore the role that emotional vocal expression plays in allowing the human body to access extreme emotional states safely and sanely. Drawing together recent research in neuropsychology, biocultural anthropology and evolutionary psychology, the lecture will subsequently explore the applications of the work of pivotal body-oriented psychotherapist Gerda Boyesen, and her collaborators, to understanding the voice.

Yvon Bonenfant is a body and voice specialist who creates somatic psychovocal live art and teaches and researches in the UK.

### **Andrew Kimbrough (USA)**

#### **A Practitioners' Guide to Talking to Academics about the Voice**

Film-maker, actor and scholar, Andrew has studied and worked in Sri Lanka, Moscow and China as well as the USA and currently works as a dramaturg in Los Angeles. His research area is theories of voice in twentieth century thought and performance, and he will talk about why the voice has been silenced in contemporary thought on actor training.

### **Alice Lagaay (UK/Germany)**

#### **Towards a Philosophy of Voice**

Is there or can there be such a thing as a philosophy of voice? Alice will suggest some of the main reasons why voice as a focus for enquiry has traditionally been overlooked in the history of metaphysics as well as why it is increasingly being constructed as a paradigm through which to articulate a theory of human being-in-the-world. Voice studies shed new light on what it means to communicate and be with others. Alice will consider the philosophical significance of this development.

Alice Lagaay is a researcher in the Collaborative Research Centre 'Cultures of the Performative' at the Free University Berlin. She was born in England, grew up and went to school in France, and studies philosophy at the universities of Edinburgh and Berlin.



# PRESENTATIONS

Presentations and performances will be given by:

## Tara MacAllister (UK)

### Is Sound Universal?

Tara explores the perceived shift in focus from culture/discipline specific British Voice Training for Actors into a more international focus. As voice pedagogy follows the larger trend in theatre to cross-cultural/cross-discipline work she feels it is wise to reflect as a teaching community how this trend shapes pedagogical practice.

Tara is a teaching fellow and PhD researcher in Performance Practice- Voice at the University of Exeter, School of Performance Arts and a Master of Fine Arts-Acting (Madison, Wisconsin, Asian Experimental Theatre Program). Her work is informed by her time teaching at the Korean National University of Arts, School of Drama where she also studied the traditional storytelling vocal form, P'ansori.

## Enrique Pardo (Peru/France)

### Myths of the Voice

Enrique will present a project being set up for 2006 on "Myths of the Voice" - a collaboration between Pantheatre's "Myth and Theatre Festival", CPR and Giving Voice, the Roy Hart International Centre (Southern France), and the Town of Naples.

Theatre Director, actor, founder and co-director of *Pantheatre* a company engaged in wide range of international performing and training projects, Enrique Pardo is also a mythology specialist and directs the international *Myth and Theatre Festival*. Born in Lima, he studied in Paris and Madrid and England, graduated in painting from Chelsea School of Art, and became involved with performance art in the 60s. He studied with Roy Hart and began a long and continuing dialogue with many well-known psychotherapists which was to inspire *Pantheatre*

## Dr. Ralf Peters (Germany)

### Liberation and Limitation of the Voice Through Thinking

Ralf will talk about the difficulties of thinking about voice: he will consider philosophical, historical and aesthetic aspects of the voice, focusing on the idea of 'the beautiful voice' and its effect on our understanding of the voice on the whole.

Ralf Peters is a voice artist in the field of extended voice movement, having trained mainly with Paul and Clara Silber and other Roy Hart teachers. He is a voice teacher in Cologne, Germany and as a doctor of philosophy also thinks and writes about the voice.

## Judy Shahn (USA)

### Interview Texts : the search for a cross cultural approach in dialects and accent training

Judith Shahn has been head of voice and speech at the University of Washington's professional actor training programme since 1990. She trained with Kristin Linklater and became a designated teacher in 1992, and is one of the leading vocal and dialect coaches in the Northwest of the USA. Inspired by the work of Anna Devereaux Smith, Judy will talk about the

profound results yielded through work she has developed using dialect research interviews as performance texts.

## Jean-René Toussaint (France/Netherlands)

### Stemwerk

Jean-René is director of the Stemwerk Foundation in Rotterdam, now the largest voice institution of its kind in the Netherlands. He will talk about his work over the past 15 years, which has included collaboration with artists such as Jerzy Grotowski, Robert Wilson and companies such as Festival d'Avignon, Theatre de Radeau, Theatre de Feu, The Living Theatre, Bread and Puppet Theatre and the Roy Hart Theatre.

## Joanna Weir-Ouston (UK)

### The Moment of Magic

When a person connects deeply with the text and his or her breath, a moment of performance magic occurs. The thinking, feeling voice emerges with a profound richness of resonance, emotional connection and meaning which instantly echoes in the hearts and minds of the audience. Joanna will explore this 'moment of magic,' how it creates a sense of true inspiration, connection and resonance in performance, and the links between breath, psychology and personal permission to cross new 'frontiers' in performance. Joanna Weir-Ouston is an accomplished Voice and Text teacher of international repute with a background in directing, acting and writing, and over twenty years' experience teaching Voice and Text in conservatoire and college environments.

## Linda Wise (Kenya/France)

### Voice & Soul

Linda will reflect on a vision of the voice that engages the widest possible perspective on each person's individuality.

Co-founder and Director of Pantheatre, Linda is invited to teach and direct throughout the world. She worked with Roy Hart from 1969 until his death in 1975. She was a member of the original Roy Hart Theatre and a founder member of the Roy Hart Centre in the South of France. Passionately concerned with a vision of the voice that engages the widest possible perspective on each person's individuality, she incorporates into her practice a range of vocal approaches: from Roy Hart's extended range techniques; to bel canto; to Feldenkreis.

GIVING VOICE has also invited the distinguished neuroscientist Dr Antonio Damasio (author of 'The Feeling of What Happens,' 'Descartes's Error' and 'Looking for Spinoza') to make a presentation but his participation is unconfirmed at the time of going to press.

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

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

# EVENING PERFORMANCES

Festival tickets include an evening presentation ticket for the evening before the days of the workshops you have booked in Aberystwyth (31 March, 1, 2, 3 April), but on the day in Cardiff (5, 6, 7 April). Please see the calendar.

Evening Presentation tickets can also be purchased separately - they are open to everybody whether or not you are participating in daytime festival activities - ALL ARE WELCOME. Please see page 17 for more detailed Booking Information.

Tickets for performances in Aberystwyth are available from CPR on 01970 622133 [www.theopr.org.uk](http://www.theopr.org.uk)

Tickets for Evening Presentations in Cardiff are available from the Royal Welsh College of Music and Drama on 029 20 391391

Giving Voice performances explore the Festival theme in its widest sense - whether it is the astonishing intricacies of Ukrainian ritual song, the powerful other-worldly sound of the Siberian Shaman or the deeply moving requiem theatre from Wales based Volcano Theatre Company.

Wednesday 31 March, 8pm

## **Mariana Sadowska**

### **In Concert**

Parry Williams Building, Dept. Theatre, Film and Television Studies

*"Sometimes a musician has such an inborn desire to communicate that her message naturally becomes universal. Such is the case with the Ukrainian singer Mariana Sadovska."*

**New York Times**

Friday 2 April, 8pm

## **Stepanida (Yakut-Sakha Siberia)**

### **In Concert**

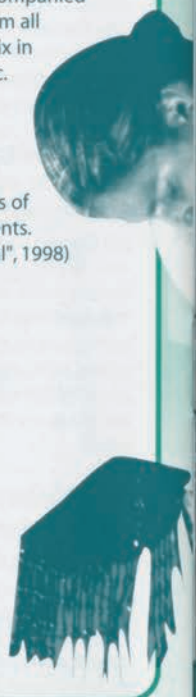
Parry Williams Building, Dept. Theatre, Film and Television Studies

Stepanida is a cult figure of the Yakutian rock phenomenon. Her recent CD called "Stepanida" in which she sings the Yakut TOYUKS accompanied with electronic music by musicians from all over the world was awarded a third prix in the European Chart of the World Music. However, her main singing repertoire consists of ancient epos of Sakha people, a heritage of shamanic traditions. Stepanida's long shamanic improvisations have amazed audiences of more than 20 countries in four continents. (In Prospekt "Green Wave International", 1998)

Saturday 3 April, 8pm

## **Participatory Concert with Mariana Sadowska**

Tabernacle, Machynlleth



Tuesday 6 April, 8pm

**Volcano Theatre Company (Wales)**

**This Imaginary Woman -  
A Modern Requiem**

Bute Theatre, Royal Welsh College of Music and Drama

Written, Composed and Performed by

Fern Smith and Patrick Fitzgerald

Co-commissioned by Battersea Arts Centre

A devastating personal testimony of bitter loss and tender memory. An exquisite black dress, beautiful live music and an astonishing performance in an ice-white space awash with colour and light. This haunting, sexy cabaret opens the throttle on honesty, pain and emotion. This Imaginary Woman is a powerful and passionate show; a journey from loss and mourning to resolution and acceptance. It is a haunting celebration of someone who wasn't famous or important to most of us, but who lived, died, and left people behind.

Fern Smith, a charismatic and commanding performer, and Patrick Fitzgerald, formerly of acclaimed band Kitchens of Distinction, have come together to create a remarkable piece of music theatre that is candid and moving in its intensity. Volcano is one of Wales' most acclaimed international touring theatre companies with a reputation for unpredictable and arresting theatre that combines strong visual impact and physical presence



Wednesday 7 April, 8pm

**Jonathan Hart Makwaia (USA)  
In concert**

Bute Theatre, Royal Welsh College of Music & Drama, Cardiff

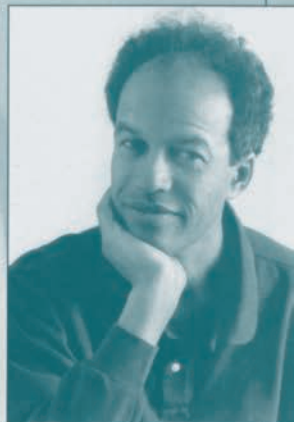
The Wild Is Rising

A solo concert for voice and piano - 90 minutes of mostly original music integrating traditional and non-traditional voice. Influences include East African tribal music, classical music, blues and jazz.

Jonathan Hart Makwaia uses the concert form as a medium for transforming 30 years' vocal research into music.

*"...unusually versatile.....a spectacular display of vocal timbres and techniques..."*

The New York Times



## VOICE INTERNATIONAL

**Voice International is the new division of CPR that consolidates and develops a wide range of voice initiatives originated by the Centre over the past twenty years.**

Voice International presents a range of activities, organised at a number of levels, practical and theoretical, for professionals and amateur performers, individuals, and the community, and extends opportunities for all to participate in explorations and projects that enhance and underline the significance of the expressive voice in creative life.

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



## CPR MEMBERSHIP

**The Centre for Performance Research (CPR) is a multi-faceted 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 resource centre.

Membership runs for twelve calendar months from the date of joining. By becoming a member of CPR you are not only getting access to services and discounts but are contributing to the development of the organization.

**FULL MEMBERSHIP** presents a complete communication and network package for anyone interested in performance, theatre scholars and practitioners, ensuring discounts on conferences and the opportunity to support CPR's work generally.

**£30 (UK, EU)**

**£35 (rest of World)**

**ASSOCIATE MEMBERSHIP** ensures you keep in touch with our work and offers you a reduced but nonetheless substantial benefits package.

**£10 (UK, EU)**

**£15 (rest of World)**

**INSTITUTIONS** can nominate one named individual and then receive benefits for up to 3 other individuals.

**£100**



# GIVING **8** Voice

## The Giving Voice International Festival will take place in Aberystwyth and Cardiff.

The Festival will take place in the Department of Theatre, Film and Television Studies on the University campus in Aberystwyth and at the Royal Welsh College of Music and Drama in Cardiff.

Local Voices, Worlds of Song the Wales-wide Community Choir Gathering will take place at Y Tabernacl in Machynlleth.



### ABERYSTWYTH

**Aberystwyth is West Wales premiere seaside resort.** Aberystwyth is a characterful town located on the beautiful shores of Cardigan Bay, set in unspoiled surroundings away from the industrial and urban conurbations but with good road and rail links. The coastline to the north and south abounds in fine beaches, while in land there are expanses of rolling moorland, dissected by wooded valleys, with the mountains of Cader Idris and Snowdonia within easy reach.

The Aberystwyth 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 Arts Centre is the largest arts centre in Wales and has recently benefited from an extensive refurbishment.

*"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

Aberystwyth is served by good road and rail links. Approximate journey times by car are: from Cardiff, 2 1/2 hours; from Manchester, 3-4 hours; from London, 4-5 hours.



Photo: Keith Morris

### CARDIFF

**Cardiff is the capital city of Wales and in recent years has seen its derelict docklands transformed into one of Europe's most ambitious waterside developments; Cardiff Bay is home to Wales' National Assembly and the Cardiff Barrage, which helps create the huge marina that symbolises the City's new found energy and wealth and will soon see the opening of the Wales Millennium Arts Centre.** It has a long tradition of welcoming immigrants from

around the world and this has contributed to the vibrancy of its multi-cultural communities. Its compact city centre provides for some of the best shopping and entertainment and is home to some of the UK's largest businesses. Its arts continue to flourish with the world renowned Welsh National Opera, preparing to move to its new building, one of the UK's leading conservatoires, Royal Welsh College of Music and Drama expanding its current site and the international arts centre Chapter (former home to CPR) continuing its eclectic and radical programme of dance, theatre, cinema, visual and digital arts.

Cardiff is served by excellent road, rail and air links and approximately 3 hours drive from London.



### ACCESS DETAILS:

**In Aberystwyth workshops and performances are located in the Department of Theatre, Film and Television and Y Tabernacl in Machynlleth.** The Department of Theatre Film and Television Studies has level access at the rear of the building. Please contact CPR for further access information.

In Cardiff, all workshops and some performances will take place on the main campus of the Welsh College of Music and Drama, which again has level ground floor access and a lift to further floors.

**FOR FULL ACCESS DETAILS PLEASE CONTACT CPR.**

# Booking Information

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

Workshops must be booked in advance and each workshop followed for its full term. Access to all other Festival events - workshops, evening presentations and Common Ground sessions - is open to all Festival ticket-holders (for that day) please remember your ticket will give you access to the performance the evening before your first workshops in Aberystwyth and on the day in Cardiff.

## Places are limited and early booking is advised!

To make a booking please complete the following booking form and return it to the CPR together with a short letter of application, stating your choice of workshop with a short description of your interest and experience. Feel free to fax, or e-mail the same information to us. However, your place can only be

confirmed once we have received a deposit from you of £50.00 (non-returnable) and full payment will be expected upon confirmation of your booking. (In the event of a participant canceling after full payment has been made, the CPR reserves the right to charge the full fee unless the place is taken by somebody else.)

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

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: 5th March 2004.**

## ACCOMMODATION / LLETY

Accommodation is not included in the registration fee, but we have reserved rooms in Aberystwyth university hall accommodation for the period Tuesday 30 March to Saturday 3 April. Accommodation costs £16.50 per night for bed and breakfast in a standard single room. Evening meals can also be pre-booked at £5.00. Please contact CPR direct if you would like to make a booking - Tel: +44 (0) 1970 622133 Fax: +44 (0) 1970 622132 Email: [cprwww@aber.ac.uk](mailto:cprwww@aber.ac.uk)

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

Alternatively, a list is available for private and guesthouse accommodation in Aberystwyth (30 March - 3 April) and in Cardiff (5-7 April). If you require a list, please tick the box on the form and we will post or email it to you.

## PROGRAMME/RHAGLEN

Please refer to the Festival calendar for full details. Workshops must be booked in advance and each workshop followed for its full term (i.e. one, two, three or four days). Workshop places are generally allocated on a first-come-first-served basis, so please also indicate your second choice of workshop in case your first choice is already fully-subscribed.

Free places are available for a disabled participant's personal carer. Guide Dogs and Hearing Dogs are welcome.

## FESTIVAL TICKETS TOCYNNAU'R WYL

**1 DAY FESTIVAL TICKET (Aberystwyth)  
£60 (£45 unwaged)**

**2 DAY FESTIVAL TICKET (Aberystwyth)  
£115 (£95 unwaged)**

**3 DAY FESTIVAL TICKET  
(Aberystwyth & Cardiff)  
£165 (£130 unwaged)**

**4 DAY FESTIVAL TICKET (Aberystwyth)  
£205 (£165 unwaged)**

**FULL FESTIVAL TICKETS:  
£350 (£275 unwaged)**

Full Festival Ticket includes all events, and is valid from the evening of Tuesday 30 March to 10pm on Wednesday 7 April. 4 Day, 3 Day and 2 Day Festival Tickets include access to all Giving Voice events, including a presentation the evening before, Common Ground sessions and Workshops for each day booked.

## METHOD OF PAYMENT

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

# Booking Form

Please include a brief letter detailing your interest and experience.

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
Postcode: \_\_\_\_\_  
Telephone- Day: \_\_\_\_\_ Eve: \_\_\_\_\_  
Fax: \_\_\_\_\_  
Email: \_\_\_\_\_

**Festival Days** (please tick the boxes appropriate to the workshop days you wish to book)

- 30 March - 3 April (Aberystwyth) 4 Day Ticket  
 30 March - 2 April (Aberystwyth) 3 Day Ticket  
 2 - 3 April (Aberystwyth) 2 Day Ticket  
 2 or 3 April (Aberystwyth) 1 Day Ticket  
 5 - 7 April (Cardiff) 3 Day Ticket  
 30 March - 7 April Full Festival Ticket

I enclose £50 as a booking deposit (please tick):

- I am a waged person £ \_\_\_\_\_  
 \*unwaged person £ \_\_\_\_\_

to book a place at Giving Voice 2003.

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

- I enclose a separate cheque for £30 (£35 outside EU) to become a Full member of CPR and claim my 10% discount on this project and others throughout the 12 months of my membership. £ \_\_\_\_\_

Total Festival Fee Due £ \_\_\_\_\_

Less Full membership 10% Discount: -£ \_\_\_\_\_

Membership No. \_\_\_\_\_  
(if already a member)

Total Due I enclose a cheque and agree to pay the balance upon receipt of confirmation of my booking.

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

## Accommodation

Please send me details of accommodation in:

- Aberystwyth   
Cardiff

**Child Care** Please send me details of child care facilities in:

- Aberystwyth   
Cardiff

3 April - Local Voices, Worlds of Song (Aberystwyth)  
Please send me further information

## Other requirements

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



For any further information please contact/ Am unrhyw wybodaeth bellach a wnewch chi gysylltu â: Voice International, CPR, 6 Science Park, Aberystwyth, Wales, SY23 3AH  
Tel: +44 (0) 1970 622133 Fax: +44 (0)1970 622132  
Email: cprwww@aber.ac.uk Web: www.givingvoice.org.uk

## Festival Workshops

Please indicate your first and second choices by ticking the boxes below as appropriate and please remember you can book a 3 day workshop in Aberystwyth by choosing a 1 day workshop and a 2-day workshop together.

### ABERYSTWYTH

#### 1ST 2ND

Four Day Workshops Wed 31 March - Sat 3 April  
4-day ticket

- Enrique Pardo  
  Jean Rene Toussaint

Two Day Workshops Wed 31 March - Thurs 1 April  
2-day ticket

- Anne Marie Blink  
  Mariana Sadowska

One Day Workshop Friday 2 April 1-day ticket

- Anne Marie Blink  
  Mariana Sadowska

One Day Workshops Saturday 3 April  
1-day ticket

- Stepanida  
  Arya Madhavan & Sreenath Nair

### CARDIFF

#### 1ST 2ND

Three Day Workshops Monday 5 - Friday 7 April  
3-day ticket

- Jonathan Hart  
  Judy Shahn  
  Tomasz Rodowicz  
  Asa Simma

- Please charge my Visa / Mastercard / Switch / Delta  
(please delete as appropriate) the amount of £ \_\_\_\_\_

(this can be the deposit, or the full fee if preferred), and agree to pay the balance upon receipt of confirmation of my booking.

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

## Giving Voice 30 March - 3 April, Aberystwyth • 5 - 7 April, Cardiff

The Programme of workshops, presentations and contributions is accurate at the time of going to press.  
Voice International reserves the right to change the programme.

For further information please contact:

**Voice International, CPR**, 6 Science Park, Aberystwyth, Wales, SY23 3AH  
**Tel: +44 (0) 1970 622133 Fax: +44 (0) 1970 622132 Email: cprwww@aber.ac.uk**

The Centre for Performance Research is supported by the Arts Council of Wales

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

## VOICE INTERNATIONAL • LLAIS RHYNGWLADOL

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

Voice International is the new division of CPR that consolidates and develops a wide range of voice initiatives originated by the Centre over the past twenty years. Voice International will extend opportunities for all to participate in explorations and projects that enhance and underline the significance of the expressive voice in creative life.

Yn gweithio ar y cyd â Choleg Cerdd a Drama Cymru, fe fydd Llais Rhyngwladol yn cyflwyno amrywiaeth o ddigwyddiadau, wedi'u trefnu ar nifer o lefelau, yn ymarferol ac yn ddamcaniaethaol, ar gyfer perfformwyr proffesiynol ac amatur, unigolion, a'r gymuned.

## OUR PARTNERS



**Royal Welsh College of Music & Drama**  
Coleg Brenhinol Cerdd a Drama Cymru

**Voice training at the Royal Welsh College of Music and Drama (RWCMD) provides one of the cornerstones of our integrated programme of actor training.**

"Giving Voice offers our students a unique opportunity for contact with some of the world's leading practitioners and reinforces the commitment of the College towards embracing innovative professional practice and experience."

RWCMD is the National Conservatoire of Wales and offers a range of specialist undergraduate and Post-graduate courses in Acting, Theatre Design, Stage Management, Music, Music Therapy and Arts Management. Courses are performance based and/or practically orientated. With over 300 performances a year, there is a wide range of performance and design opportunities available in one of RWCMD's 6 venues, or further afield at venues in Wales, the United Kingdom and beyond.

**Department of Theatre Film & Television Studies, University of Wales, Aberystwyth**

The Department of Theatre, Film and Television Studies, founded in 1973 and rated 5 in the RAE, offers a range of Media and Performance degrees both at undergraduate and postgraduate level. As well as Drama, Performance Studies and Scenographic Studies the Department also offers degrees in Film & Television and Media & Communications. Alongside its excellent academic reputation the Department is also recognised internationally for the quality of its practical work across its portfolio.

Giving Voice is also supported by  
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**The Baring Foundation**



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