

GIVING **9** Voice

International
Festival of the Voice
Gŵyl Ryngwladol y Llais

06

4 - 9 April/Ebrill, Aberystwyth

Workshops
Gweithdai

Presentations
Cyflwyniadau

Performances
Perfformiadau

Discussion
Trafodaethau

Myths of the Voice
Myths of the Voice

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Aberystwyth Department of Theatre, Film & Television
studies. Mae CPR yn gweithio'n glos ag Adran Astudiaethau
Theatr, Ffilm & Theledu Prifysgol Cymru Aberystwyth.

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Giving Voice - 'Myths of the Voice'

WORKSHOPS - PERFORMANCES - PRESENTATIONS - DISCUSSION

Wales' International Festival of the Voice brings together 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.

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

Giving Voice: Myths of the Voice explores how the voice is conceived of, listened to and used - especially in the arts and therapeutic practices - in a spectrum ranging from from pagan oracles to protestant singing, from ventriloquism to contemporary myths of the soul; the power of myths and archetypes in vocal development, therapy, and practice; the role of the voice within the great myths of the world; myths and truths in voice practices and understandings; the somatic voice; the listening voice; the storyteller, the shaman and soul-singer; singing as personal transformation.

Giving Voice Bursaries

We have lost two dear and longstanding friends of Giving Voice: Siwspann George, Wales' leading folk singer and song writer; and the irrepressible Venice Manley singer and teacher, both of whom have recently passed away after long illnesses.

They were both extraordinary spirits and Giving Voice will not be the same without them and in their honour we are offering two special Giving Voice bursaries: the Siwspann George Bursary for a Wales-based participant and the Venice Manley Bursary for a London-based participant. Additionally, we should like to offer a further bursary in honour – and to highlight the plight - of **Helen Berhane**, Ethiopian gospel singer, arrested for refusing to abandon her gospel singing and her faith and currently believed to be imprisoned in a metal shipping container in Mai Serwa army camp. **(For further information visit www.amnesty.com)**

As with the Giving Voice Bursary Barter Scheme (please see page 18), please apply in writing for these bursaries to Giving Voice by 1st March 2006.



*"Stimulation on all levels – spiritual, intellectual, social – it was a very inspiring event."
"Diolch a waelod calon."*

Comments on Giving Voice 2002 and 2004

"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."

"You promised a feast and it was fulfilled. My ears have been opened and I have discovered my voice: I came considering myself an actress rather than a singer and I have returned full of confidence and joy in my new found freedom to express myself. I can't think of any other place where I could have experienced the combination of intellectual stimulation through lectures and demonstrations, the experiential workshops, and the programme of performances."



Calendar

Giving Voice Aberystwyth	Tuesday 4 April	Wednesday 5 April	Thurs 6 April	FRIDAY 7 April	SATURDAY 8 April	SUNDAY 9 April
WORKSHOPS						
9.30- 12.30 13.30 – 15.30		Debra Hale	Leigh Smiley	Kristin Linklater	Kristin Linklater	Kristin Linklater
9.30- 12.30 13.30 – 15.30		Enrique Pardo & Nick Hobbs	Enrique Pardo & Nick Hobbs	Enrique Pardo & Nick Hobbs	Liza Mayer/ Haim Isaacs	Liza Mayer/ Haim Isaacs
9.30- 12.30 13.30 – 15.30		Natalka Polovynka	Natalka Polovynka	Natalka Polovynka	Cusan Tan	Ken Campbell
9.30- 12.30 13.30 – 15.30		Theatre Zar	Theatre Zar	Theatre Zar	Francesca della Monica	Francesca della Monica
9.30- 12.30 13.30 – 15.30		Phil Minton	Phil Minton	Phil Minton	Rosanna Raymond	Michael Ormiston
9.30- 12.30 13.30 – 15.30		Spell In Time	Bragod	James D'Angelo	Mahdia Daulne	Mahdia Daulne
PRESENTATIONS (1)						
16.00 – 18.00		Ron Hutton/ Mary-Ann Constantine/ Leigh Smiley	Enrique Pardo & Stephen Karcher	Feral Choir/ Stephen Connor	Kristin Linklater/ Nick Hobbs	
PRESENTATIONS (2)						
19.30 – 20.15	Opening Reception	A Spell in Time	Grzegorz Kielkowski	Rosanna Raymond	Michael Ormiston	
EVENING PERFORMANCES						
20.30	Nuru Kane	Bragod	Natalka Polovynka	Chorea	Ken Campbell	

How to Create Your Own Experience

Full Festival Ticket includes all events, and is valid from the evening of Tuesday 4 April to 4pm on Sunday 9 April. 4 Day, 3 Day, 2 Day and 1 Day Tickets include access to your workshop and the performance the day before and the talk or lecture-demonstration either the day before or following on from the workshop - you choose.

Each 'Festival Day' begins at 9.30am. You can choose from a range of different workshops, but remember that the workshops are for **one, two or three** days and you need to book for the total duration of the workshop course you have chosen. The workshops will run from 9.30am, with a break for lunch, until 3.30pm. The day continues with presentations between 4pm and 6pm and between 7.30pm and 8.15pm. Your daily Festival Ticket gives you access to workshop sessions and afternoon presentations and the evening performance and presentation the day before (OR for the performance on the booked day, if that is preferable)

Full Festival Ticket - just £305 (£205 unwaged)

A Full Festival Ticket offers outstanding value for money giving you access to all events 4 – 9 April – each day you can see a life-affirming performance, immerse yourself in a workshop with a leading teacher and hear ground-breaking presentations.

ONE DAY WORKSHOP WEDNESDAY 5 APRIL

Debra Hale (USA)

An accredited Linklater voice teacher, Debra will work on the body and voice and breath, using Yoga, and the philosophies of Chinese medicine.

Yn athro llais Linklater-achrededig, bydd Debra yn gweithio ar y corff a'r llais a'r anadl, gan ddefnyddio loga, ac athroniaethau meddygaeth Tsieineaidd.

Shakespeare's Oriental Heart

Myth as: "A belief or a subject of belief whose truth or reality is accepted uncritically".

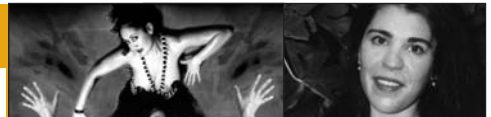
The ancient yogis believed, without question, that the vibrations of the voice deepened the experience of movement. Chinese medicine practitioners view voice as a component of health and vitality. Within the world of Taoist thought, certain sounds resonate with particular organs of the body to aid healing. Using these different belief systems, Debra asks the participants to explore, with the beginner's mind, the experience of the voice in the body. We will read quotes from Shakespeare about the lungs, spleen, liver, kidneys and heart. We then will discuss our present day relationship with these organs.

Beginning with yoga, we will practice different styles of breathing used to awaken and limber the breathing musculature, gradually incorporating sound that enhances movement and exploring the basic philosophy of Chinese Medicine Practitioners. Hands on work will demonstrate acupressure points related to the organs and the emotions, using sound to deepen relaxation and promote an awareness of chi, the energy that moves along the pathway in between the organs. Chi Gong (breath preparation) work will lead us into Chi Nsei Tsang, internal organ massage, derived from Taoist philosophy, which supports the experience of a visceral connection with vibration. Finally, there will be combined movement with sound in a more vigorous way using yoga, Chi Gong, and the healing inner organ sounds. We will then return to Shakespeare verse to explore our experience of the voice and the organs after we have practiced breath, movement, massage and voice under the myths of other ancient cultures.

Debra Hale is a Designated Teacher of Kristin Linklater's Voice Work, and she is an Assistant Professor at Florida State University. She received her MFA in Acting from California Institute of the Arts and is a member of Actors Equity and Screen Actors Guild, as well as a teacher of voice production. She has taught and coached voice and dialect with many universities, theatre companies, and professional regional theatres throughout the United States. Debra has studied yoga and Chi Nei Tsang (Internal Organ Massage with Sound) and is certified in Synergistic Acupressure. She is currently practising and developing healing voice work that gives the actor a visceral experience of the organs of the body.

ONE DAY WORKSHOP WEDNESDAY 5 APRIL

A Spell in Time (UK and Bulgaria)



A Spell in Time Theatre Company's performances bring together a spell-binding mix of Bulgarian song, myth and ritual, and this one day workshop will introduce participants to unique and special Bulgarian vocal techniques, harmonies and mythological songs.

Mae perfformiadau A Spell in Time Theatre Company yn dwyn ynghyd gymysgedd cyfareddol o ganu, mythau a defodau Bwlgaria, a bydd y gweithdy undydd yma'n cyflwyno'r cyfranwyr i dechnegau, cytgordiau a chaneuon myt-holegol Bwlgaraidd dihafal ac arbennig.

Singing Bulgarian Mythology

Bulgarian singing is powerful, expressive and full of vitality. Traditionally it has been a major carrier of Bulgarian mythology. It has a unique style with fiery rhythms, unusual harmonies and a vocal technique that gives power to the voice and voice to the heart. Bulgarians are born and die with music. There seems to be a special song – of joy, praise, lament – for every moment of a person's existence, turning life into a sacred ritual of sound and blessing. The richer and fuller the sound is, the greater the vibration and the more powerful the blessing.

Participants will have a chance to plunge into this rich living tradition with a workshop led by Dessislava Stefanova. They will be introduced to the basic techniques of voice production and special vocal effects (like shaking and hiccoughing) used in Bulgarian singing. They will learn Bulgarian mythological and ritual songs in two and three-part harmony (though dissonance might be a better word). Prepare to be loud!

Dessislava Stefanova grew up singing the songs of her native Bulgaria. Already an experienced international performer by age 18, she went on to become a professional singer with the renowned Philip Koutev Bulgarian State Folk Ensemble. Since 2000 she has been living in London and working with **A Spell In Time**, leading *The London Bulgarian Choir* and *The Dessibelles* vocal trio, performing, recording and giving workshops. She has also worked on a range of other projects, collaborating with artists in diverse music genres and art-forms.

THREE DAY WORKSHOP WEDNESDAY 5 - FRIDAY 7 APRIL

Enrique Pardo with Nick Hobbs (France)



Co-Artistic Director of Pantheatre and Director of the International Myth and Theatre Festival, Enrique will work with participants to build up improvisation structures with voice and text, with a strong emphasis on disassociation tactics. Bydd Cyd-Gyfarwyddwr Artistig Pantheatre a Chyfarwyddwr Gwyl Ryngwladol Myth a Theatr, Enrique yn gweithio gyda'r cyfranwyr i lunio adeiladweithiau byrffyrfyrio gyda'r llais a thestun, a phwyslais cryf ar dactegau daduno.

Placing the Voice

A voice and choreographic theatre workshop
 Enrique Pardo, director | Nick Hobbs, music *ex machina* | Sharon Feder, assistant director *in situ*

Multiple plots:

1. Ensemble work: plot, place and context - the "ecology of imagination"
2. Right and wrong moves: spotting tacit voices
3. Hearing voices ("dropping eaves"): panic oracles, echolalia and syllbilline ro-mantics
4. Bringing wild voices home to roost
5. Allowing texts a say (at the witness box)
6. Giving music the benefit of the doubt (i.e. divine status)
7. Verdict: "If you find your place you will find your voice - and the plot, i.e. *the meaning of your 'lines'.*"

Bring a working text learnt by heart; some 250 words, any genre, contemporary please (Enrique does not speak fluent Shakespeare. English, French, Spanish, Italian welcome.)

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.

"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 gwyrdroadau. Delir y corff mewn delweddasu cymhleth, tra mae'r llais yn medi ac yn cyfleu'r teimlad."

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

Nick Hobbs is British, living in Istanbul, a singer, actor, writer and music organizer. He has sung or sings with Kropparna, The Shrubs, Mecca, Infidel, Galen-Sadko, Galen-Klyushnikov, Black Paintings & solo. As well as seven-or-so composed albums, he has recorded three improvised voice records. He has acted in various Pantheatre productions: "Nero", "La Planque Aux Angles", "Shadow Boxing", "Stealing The Show" and "Pandora's Box". His website www.voiceofshade.net is a site always under construction.

THREE DAY WORKSHOP WEDNESDAY 5 - FRIDAY 7 APRIL

Phil Minton (UK)



Take a vocal leap – Phil will lead participants on a voyage of discovery through the instinctive and unusual vocal sounds produced by the human body to create his 'feral choir'. Rhowch naid lleisio – bydd Phil yn arwain y cyfranwyr ar daith ddarganfod trwy'r seiniau lleisio greddfodol ac anghyffredin a gynhyrchir gan y corff dynol er mwyn creu ei 'gôr gwyllt'.

FERAL CHOIR

This is a workshop and performance, not only for singers but for anyone who takes a delight in the freedom to experiment, and an interest in the major artistic movements of the 20th century; the courage to take a vocal leap and enjoy expanding the borders of your own voice will equip you more than any formal training. Phil will spend two days encouraging vocal exploration through exercises and improvisations, and on the third and final day, he will compose and rehearse with the participants. The Feral Choir Concert will then be presented.

feral: in a wild state after escape from captivity

Phil Minton is one of the UK's outstanding jazz trumpeters and singers who in a 30 year career has toured the world and performed with such big bands as The Ted Heath Orchestra and The Mike Westbrook Orchestra and worked with experimental theatre companies such as Welfare State International and I.O.U., formed a number of improvising duos – with Fred Frith, Roger Turner and Peter Brötzman and was a co-founder of the vocal group Voice in 1975 with Maggie Nicols and Julie Tippetts. In 1988, Phil was voted Best Male Singer in Europe by the International Jazz Forum. He has also been commissioned as a composer, working with Veryan Weston. Most recently he has been performing with the Phil Minton Quartet – alternatively known as 'River Run' – with Veryan Weston, Roger Turner and John Butcher, which has toured extensively throughout the UK, Europe and the US. He was awarded a NESTA Fellowship in 2005.

**THREE DAY WORKSHOP
WEDNESDAY 5 - FRIDAY 7 APRIL**

Theatre Zar (Poland)

Wroclaw-based Theatre Zar brings together stirring harmonies and dissonance in powerful music theatre, and for this workshop will share their methods and songs with participants. Mae Theatre Zar sydd â'u cartref yn Wroclaw yn dwyn ynghyd gytgordiau ac anghygyrd gwefreiddiol mewn theatr gerdd rymus, a byddant yn rhannu eu dulliau a'u caneuon â'r cyfranwyr.

**Into The Sound - A Workshop on Georgian Music
Jaroslaw Fret & Ditte Berkeley**

Between 1999 – 2002, Poland's **Theatre Zar** made four expeditions to Georgia, where they met and worked with those involved in Georgian traditional music. In Tblisi they learnt reconstructed religious songs, including many liturgical songs (from Sioni Church). However, their most important experience was in Svaneti, in the Higher Caucasus, where they encountered a tradition of polyphonic songs whose origins date back two thousand years. These old songs are performed in a language which is no longer understood by Svans themselves and are the oldest form of polyphonic singing in Georgia and perhaps in the whole world. Work with the songs from the Higher Caucasus will be the main theme for the workshop.

Divided into two 2½ hour sessions a day, most of the work will be carried out barefoot. Participants will be introduced to the following elements:

Pure Sound and Harmony (Svanetian harmonies, Georgian Liturgical songs, Cries/Calls); Rhythm / Breath rhythm (based on Balkan rhythm patterns and improvisations); co-ordination and exploration of natural rhythmic tendency; the connection of physical rhythms with the breath, voice and song and partner exercises (work on physical contact between partners through physical impulses and acrobatic elements).

Music material will include:

Alleluia, Amin – Liturgical incantations

Romelini Kerubimta Sa – Liturgical Song from the Church of Sioni

Tsmi Dao Gmerto – Liturgical Song from the Church of Gelati (fragments)

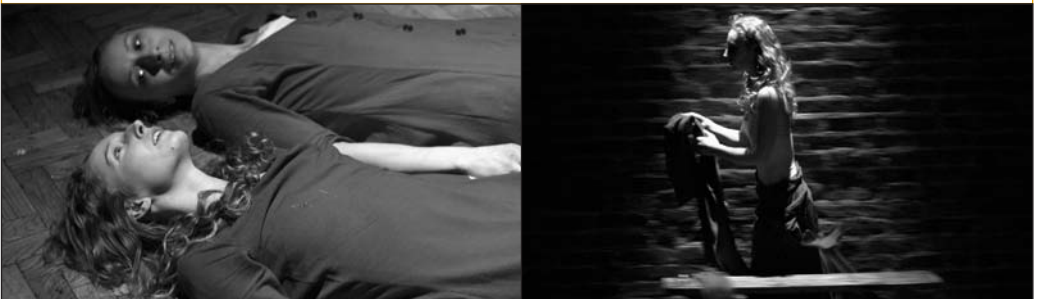
Shen Har Venahi – 'You are the vine bush', Funeral song

Yelia Lerde Yi - Svaneti

Lile – Song for the Rising Sun, Svaneti

Tsmi Dao Gmerto – Liturgical Song, Svaneti

Jaroslaw Fret, Director of the Grotowski Centre in Wroclaw is founder and leader of Theater ZAR with the project *The Gospel of Childhood*. From 1999-2003 he organized several expeditions to the Near and Middle East to explore the old Christian churches (Georgian, Armenian, Syrian) and Mandaean – the last living, ancient Gnostic sect surviving in Iran. One part of this project is Theatre Zar's performance, *The Gospel of Childhood*, which has been presented in the Czech Republic, Slovakia, Italy and Hungary. Jaroslaw has led workshops in the Czech Republic, Italy, Germany and England and is joint editor of *Pamiętnik Teatralny* (6 volumes 2000-2001) - a special edition dedicated to Jerzy Grotowski. He also organized the conference "Towards the Essence. G.I. Gurdjieff" which included the participation of Peter Brook.



Natalka Polovynka (Ukraine)

Formerly lead actress with acclaimed theatre Les Kurbas, Natalka returns to Wales with members of her group Maisternia Pisna to share the songs of her native Ukraine with an emphasis on sound and song, the voice in performance.

Gynt yn brif actores gyda'r theatr fawr ei chlod Les Kurbas, daw Natalka yn ei hôl i Gymru gydag aelodau ei grŵp Maisternia Pisna i rannu caneuon ei mamwlad yr Wcráin a'r pwyslais ar sain a chanu, y llais mewn perfformiad.

THE VOICE OF SONG

Natalka will explore the 'mythology of voice' aiming to understand Voice and Song as independent essences and special forms of a personal and shared (archetypal) existence. The work will explore key themes:

Singing as 'technology' (connecting the personal and essential though vocal expression - a 'technology' of transformation)

Archaeology (revealing vocal influences - finding the 'voices' of mythological characters.)

Principles of performing (working with the voice in the acoustic quality of a space or situation).

Song as an image of the voice's 'rite of passage' (revealed speech and expression, the essence of man and 'Personal myth').

The workshop will include:

1. Training - ritual
2. Principles, concepts and practice in working with a song
3. Work with song form and its spatial existence.

it is necessary to sing The Spirit, to sing only the Spirit of Birth, which wins inside us.

The voice of consciousness goes upwards, leaving all in the world, getting the aim for release, having become a single whole with the breath of the wind..

Natalka Polovynka is a singer, actress and pedagogue. She performs ancient spiritual music, folk songs, romance, music by contemporary composers, improvisations and has initiated various music and theatre projects. In 1988 she became the principal actress of the Les Kurbas Theatre in Lviv. A key turning point in her artistic exploration was her participation in the workshops at Jerzy Grotowski Workcentre in Pontedera (Italy). Since 2003 Natalka has been the Artistic Director of Art Center "Maisternia Pisni".

Sergiy Kovalevych graduated from Kiev Polytechnic Institute and is a director and dramaturg of musical-drama theatre. He is also a pedagogue and between 1988-2002 he was director of traditional culture at the drama school WORD AND VOICE in Electrostal. He has fourteen years experience of working with a 'laboratory theatre' - all the way from classical theatre and avant-garde to cultural projects of an Orthodox tradition. He is dramaturg and Creative Director of "Maisternia Pisni". "Maisternia Pisni" functions as a meta-project, enabling individual artist to collaborate over a wide-range of projects. Since 1996 he has collaborated with Natalka Polovynka in the realization of a number of "Maisternia Pisni" projects exploring singing and the voice.



ONE DAY WORKSHOP THURSDAY 6 APRIL

Leigh Smiley (USA)

Using Linklater based vocal exploration, creative movement and writing, this is an exploration of the Breath and Resonance of Archetype – an opportunity to delve deeper into the ‘archetype’ from which you usually speak and stretch the vocal boundaries of the archetypes which dwell in the shadow of the psyche.

Gan ddefnyddio ymchwil leisiol wedi'i seilio ar Linklater, symud a sgrifennu creadigol, mae'r gweithdy yma'n chwilio Anadl a Soniaredd y Gynddelw – cyfle i dreiddio'n ddyfnach i'r 'gynddelw' yr ydych fel arfer yn siarad ohoni ac i estyn ffiniau lleisiol y cynddelwau sy'n byw yng nghysgod y seice.

Breath and Resonance in Archetype

In this workshop participants will explore the breath, shape and sound of a number of different archetypes that reside in the collective unconscious. Through physical, vocal and imaginative exercises we will explore archetypes that dominate the voice and the archetypes that express the psyche's shadow. In illuminating the breath, vocal resonance and nature of different archetypes we have the potential to extend and to unify parts of our vocal range, uncover resonances of our psyche and discover character and creative possibilities that haven't yet found the voice to come out and play. **Please dress for movement, bring a journal for writing and a piece of text that you know very well.**

Leigh Smiley is a professional actor, an Assistant Professor at the University of Maryland, and a Designated Linklater Voice Teacher. She is an active member of the Voice and Speech Teachers Association and the International Federation of Theatre Research. Leigh has taught voice, acting, speech and dialects in University, Conservatory, and professional environments, including Fordham University - Lincoln Center, University of the Arts, University of Pennsylvania, Emerson College, Walnut Street Theatre, Peoples Light and Theatre Company, Shakespeare & Company, Berkshire Theatre Festival, Arden Theatre Company, New Theatre Conservatory, and The Linklater Studio. She has served as a voice/dialect/text coach for many professional and educational theatres, including Arena Stage, Philadelphia Shakespeare Festival, Georgetown University, Olney Theatre Center, Open Eye Theatre, Red Heel Theatre, The Catholic University of America, and Eastern College.

ONE DAY WORKSHOP FRIDAY 7 APRIL

James D'Angelo (UK)

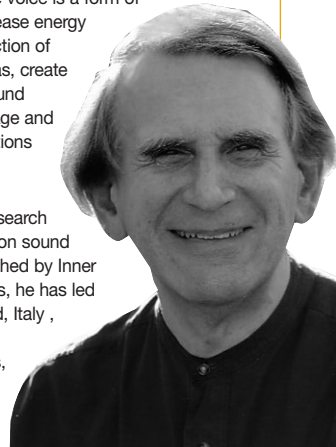
A leading authority on sound healing therapies and author of the book *The Healing Power of the Human Voice* James shows how working holistically with the voice is a form of sound Yoga and offers true sound health.

Yn awdurdod blaenllaw ar therapïau iachau trwy sain ac yn awdur y llyfr *The Healing Power of the Human Voice* mae James yn dangos sut y mae gyfithio'n gyfannol gyda'r llais yn ffurf ar loga sain ac yn cynnig iechyd sain go iawn.

HEALING WITH THE VOICE

The natural vibrations of the voice have the power to unlock the fine energies in our chakra system. Vocal sound, applied therapeutically to body, mind and spirit, is the perfect instrument for tuning our energy systems, removing stress from our organs and achieving mental clarity and heightened awareness. Working holistically with the voice is a form of sound Yoga and offers true sound health. You will learn to increase your breath capacity, release energy blockages through directed toning using therapeutic seed syllables, explore the cleansing action of intensified natural sounds such as laughter, stimulate and balance the energies of the chakras, create healing sounds for the organs and experience deep relaxation and peace. Many of these sound rituals are done with added simple movements similar to Tai Chi and Chi Kung that encourage and direct the vocal sound. All this is balanced by meditative silence that carries the vocal vibrations to deeper levels. The quality of the voice is not the issue, only the deep intent. No previous experience is necessary.

JAMES D'ANGELO, American musician and workshop leader, has been engaged in the research and practice of the healing power of sound since 1994 and has become a leading authority on sound healing therapies. His book *The Healing Power of the Human Voice* has been recently published by Inner Traditions International. A composer, Reiki initiate and practitioner of sacred Sufi movements, he has led workshops at many of the holistic health/education centres in England as well as in Scotland, Italy, Spain, Germany, Holland, and Hungary and the USA. He has been a presenter at the international Sound Colloquiums held in the USA, the Caduceus sound healing conferences, the Cambridge Light, Sound and Colour conference, the Glastonbury Symposiums and the Findhorn Foundation's Visionary Voices conference.



Performances / Perfformiadau

Giving Voice performances explore the Festival theme in its widest sense – whether it through the beauty of Ukrainian ritual song, the madcap humour of the ventriloquist, or stirring music theatre from Poland.

Myths of the Voice
Myths of the Voice

Tickets for performances
are available from
Aberystwyth Arts Centre
on **01970 623232**
www.aber.ac.uk/artscentre



Performances

Tuesday 4 April, 9pm Nuru Kane (Senegal)
Great Hall, Aberystwyth Arts centre

Nuru is a Senegalese singer/songwriter, who first grabbed attention with his performance at Mali's Festival in the Desert in 2004 and recently supported Robert Plant. Born in Medina, Dakar, the rising star of African music, Nuru Kane is both a natural band front man and utterly compelling solo performer, whether singing in Wolof, Peul, Soninke, French or English.

With the release of his debut album imminent, Nuru Kane is a name to watch.

'Nuru is a tall and charismatic character with his own style - he is something special'

CHARLIE GILLET, BBC London and Radio 2 presenter

Tickets £9/£6 concs



Wednesday 5 April, 8.30pm Bragod (Wales)
Parry Williams Building, Penglais Campus

Bragod is the only ensemble performing historically-informed, medieval Welsh bardic music and poetry. Join Robert Evans and MaryAnne Roberts on a vibrant journey to the medieval Welsh past in song.

Tickets £7/£5 concs



Thursday 6 April, 8.30pm
Natalka Polovynka
with Sergiy Kovalevych
Concert for voice and performer
Aberystwyth Arts Centre

Natalka Polovynka performs the sacred songs of ancient Ukraine, Ukrainian folk song, baroque music (chants), classical romances

"Kvitka is weaved with love and rigidity. Love for Man, for his Soul, for the beauty of its expressions - the real beauty, the beauty beyond aesthetics - deep nostalgia of nature for the lost purity. The outward simplicity of the direction provides with the quiet place in this mad world where something different from daily morphology of survival can appear..."

Bogdana Jasynskaja, Ukrainskij Teatr

Tickets £7/£5 concs



...the songs of wind and sky
wind wind

blew up by the wind heard by the ear
these songs were sung for me by the wind
songs prayers songs destinies songs cries
songs holy-days
the wind sang for me all my life...

BOOKING

To book tickets please telephone **01970 623232**
or visit **www.aber.ac.uk/artscentre**

Friday 7 April, 8.30pm **After the Birds**
Theatre Association Chorea (Poland)
Earthfall (Wales)

Parry Williams Building, Penglais Campus



After the Birds - a fusion of elements from Aristophanes' comedy, *The Birds* - is the story of a group of rebels who attempt to create a new, pure, uncorrupted society halfway between humans and the gods. This pioneering theatre performance work combines urban choreography, Greek song, and a uniquely physical choir, with contemporary live music and film, colliding to create a truly must-see spectacle in collaboration with one of Wales' leading dance-theatre companies, **Earthfall**.

Theatre Association Chorea aims to recreate the principles of ancient chorea - a trinity of music, word and physical gesture, within contemporary theatre practice, bringing together some of the founding members and most prominent practitioners of the seminal company Gardzienice with young and emergent artists.

Tickets £7/£5 concs



Saturday 8 April, 8.30pm

Ken Campbell (UK)

From the Royal National Theatre

Theatre, Aberystwyth Arts Centre

KEN CAMPBELL'S HISTORY OF COMEDY

part one: ventriloquism

Ken Campbell's one-man shows are hilarious and mind-boggling trips into the bizarre world of a master storyteller. **HISTORY OF COMEDY Part One: Ventriloquism** takes the audience on a dazzling journey through the art of ventriloquism: from schoolboy experiments in the ancient arts of gastromancy, glossolalia – the gift of tongues – and shamanic Eskimo ventriloquism to encounters with the “grand-daddy” of modern ventriloquism, William Shakespeare Berger, who bequeathed his Kentucky house ‘Vent-haven’ as a final resting place for all “knee pals” everywhere.

Campbell can create that blissful rising hysteria in which virtually anything can seem side-splittingly funny **Time Out**

Like any true artist his genius is in his ability to latch on to a subject and then make you see it in a completely new light **What's On**

If the ministry of silly walks were to publish a white paper on tap dancing it would have roughly the same feel

The Times

The funniest solo act in British theatre
Daily Express

Tickets £8/£6 concs

BOOKING

To book tickets please telephone **01970 623232**
or visit **www.aber.ac.uk/artscentre**

Presentations

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

All in the Parry Williams Building, University of Wales Aberystwyth

In addition to the programme of workshops there are informative and entertaining presentations and performances. This 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. (The information below may be subject to changes outside of CPR's control. A complete timetable of these presentations will be available beforehand on request or upon booking.)

Tuesday 4 April, 19.30

Enrique Pardo (Peru/France)

The Voices of Myth

An opening presentation by Enrique Pardo, Theatre Director, actor, founder and co-director of Pantheatre.

Wednesday 5 April, 16.00 – 18.00

Professor Ronald Hutton (UK)

British Myths

Ronald Hutton's talk is concerned with the nature of myth – nationalist, literary and historical – and its relationship with what we think is reality.

Professor Hutton has worked at Bristol University since 1981, being appointed professor in 1996 and is the co-author of 11 books on the British past.

Wednesday 5 April, 16.00 – 18.00

Dr. Mary-Ann Constantine (Wales)

Iolo Morganwg and the 'Voice Conventional'.

A brief encounter with one of Wales's greatest myth-makers, Edward Williams, aka 'Iolo Morganwg' (1747-1826) whose brilliant vision, fraudulently woven into hundreds of medieval texts, was a major inspiration in the Welsh cultural revival.

Mary-Ann is Research Fellow and Project Leader of the Iolo Morganwg Project of the University of Wales Centre for Advanced Welsh & Celtic Studies.

Wednesday 5 April, 16.00 – 18.00

Leigh Smiley (USA)

The American Boy Voice – The Cowboy Resonance in America

A discussion of the voice of young men in the United States and their increasing lack of connection of the voice to the self. Is this a cultural zeitgeist? Is it happening throughout the world?

Leigh Smiley is an Assistant Professor at the University of Maryland, an actress and a Designated Linklater Voice Teacher.

Wednesday 5 April, 19.30 – 20.15

A Spell In Time (UK/Bulgaria)

Giving Voice to Bulgarian Myth

Bulgaria's mythology has a powerful poetic voice that speaks through song, story, music and ritual. A Spell In Time explore connections between landscapes, life cycles, and the mythic transforming power of the voice.

A Spell In Time is a unique British-Bulgarian performing arts company that translates into English and performs the wonderful myths, heroic epics and folk tales of Bulgaria.

Thursday 6 April, 16.00 – 18.00

Enrique Pardo (Peru/France)

Pantheatre & The Myths of the Voice Festival

Steven Karcher (Denmark)

Myth?

Author, translator, lecturer and consulting diviner, Steven Karcher has worked with oracle texts, myths and archetypes for more than thirty years and has danced, acted and choreographed professionally.

Thursday 6 April, 19.30 – 20.15pm

Grzegorz Ziolkowski (Poland)

The Sorcerer at the Chair: Jerzy Grotowski at the College de France (1997-1998)

Grzegorz will focus on the last phase of Jerzy Grotowski's work in *Art as Vehicle*, and on his College de France lectures in particular. Grzegorz Ziolkowski is Programme Director of the Grotowski Centre, Wroclaw.

Friday 7 April, 16.00 - 18.00

Feral Choir - Phil Minton (UK)

presents a 'showing' by the 'Feral Choir' workshop participants.

Friday 7 April, 16.00 - 18.00

Professor Stephen Connor (UK)

DUMBSTRUCK – A Cultural History of Ventriloquism

Stephen Connor talks about his research into ventriloquism. Why does the metaphor of ventriloquism, speak so resonantly to our contemporary technological condition?

Steven Connor is Professor of Modern Literature and Theory at Birkbeck College, London.

Friday 7 April, 19.30 – 20.15

Rosanna Raymond (Samoa/UK)

Old Winds and Hidden Voices

"I want to talk about the 'hidden voices' that are embedded in the Taonga (cultural treasures) - artefacts that are stored in the museums and institutions around the UK and how this informs my artistic practice".

Rosanna Raymond, performance poet, artist, costume designer, and writer, whose poetry springs, in part, from her experiences in the diaspora, but it ranges across the various landscapes of her life and derives much of its force and images from the oral histories taught to her in her youth.

Saturday 8 April 16.00 – 18.00

Professor Kristin Linklater (USA)

& Alessandro Fabrizzi (Italy)

Metamorphosis

Kristin will talk about her recent project with Alessandro Fabrizzi – Ted Hughes' translation of Ovid's 'Metamorphosis'.

Kristin Linklater is one of the world's leading voice practitioners, and is the Chair of the Advanced Theater course at Columbia University, New York. **Alessandro Fabrizzi** is from Rome, Italy. He is a theatre director, writer, actor and teacher in the theatre of Luigi Pirandello.

Saturday 8 April 16.00 – 18.00

Nick Hobbs (UK)

Singing whispers, croaks, growls and roars: An exploration of fractured voices from the Blues to Flamenco

Nick explores throat singing (as opposed to overtone singing) and speculates on what these voices mean, why they are so rare in Western Culture.

Nick Hobbs is British, living in Istanbul, a singer, actor, writer and music organizer.

Saturday 8 April 19.30 – 20.15

Michael Ormiston (UK)

& Candida Valentino (UK)

Mongolian Khöömii.

Michael & Candida talk about & demonstrate their work with Mongolian Khöömii, a style of overtone singing.

Michael Ormiston & Candida Valentino currently perform & give workshops in Khöömii and sound healing.

For Giving Voice Performance tickets contact Aberystwyth Arts Centre: 01970 623232

For tickets for Giving Voice talks, presentations and day festival tickets contact CPR: 01970 622133.

For further information visit www.thecpr.org.uk

ONE DAY WORKSHOP THURSDAY 6 APRIL

Bragod (Wales)

Bragod is the only ensemble performing historically-informed, medieval Welsh bardic music and poetry. Robert Evans and Mary-Anne Roberts will guide you through their 7-year experiment, which encompasses pitting the harmonics of the voice against a musical instrument and an intensely physical, communal exploration of the Trinidad carnival form, leading to a challenging, visceral sound-world.

Bragod ydi'r unig ensemble sy'n perfformio cerddoriaeth a barddoniaeth barddol Cymraeg o'r Oesoedd Canol sy'n hanesyddol oleuedig. Bydd Robert Evans a Mary-Anne Roberts yn eich tywys chi trwy eu harbrawf 7 mlynedd, sy'n cwmpasu gosod harmoneg y llais yn erbyn offeryn cerdd ac archwiliad aruthrol o gorfforol, ar y cyd o ffurf carnifal Trinidad, gan arwain at seinfyd hergar, o eigion calon.

Robert Evans was born in north Cardiganshire. His research on the Robert ap Huw manuscript and Welsh Medieval musical instruments began thirty years ago and is the foundation of Bragod's work. He has contributed articles to organological and musicological journals and the New Grove Dictionary of Music and Musicians on the crwth and medieval Irish, Welsh and European harps.

Mary-Anne Roberts trained in performance arts in her native Trinidad and Tobago where she enjoyed a successful career in theatre and television before migrating to the UK. After a period of familiarisation to the sound of the crwth, she began concentrating on historical Welsh music and has performed with the instrument since 1999.



THREE DAY WORKSHOP FRIDAY 7 - SUNDAY 9 APRIL

Kristin Linklater (USA)

The celebrated author of Freeing the Natural Voice returns to Giving Voice to offer actors and singers her unique method of voice training and discovery.

Daw awdur enwog Freeing the Natural Voice yn ei hól i Codi Llef i gynnig i actorion a chantorion ei dull dihafal o hyfforddi a darganfod y llais.

Kristin Linklater is one of the world's leading voice practitioners, having pioneered a unique method of voice training and discovery. She is a leading teacher of voice-production for actors and is the Chair of the Advanced Theater course at Columbia University, New York. Her book 'Freeing the Natural Voice' is the preferred textbook for actor training programmes throughout the United States. She is also the author of 'Freeing Shakespeare's Voice' and has recently been working in Stromboli with Italian director, Alessandro Fabrizi.



TWO DAY WORKSHOP SATURDAY 8 - SUNDAY 9 APRIL

Mahdia Daulne - from Zap Mama! UK/Belgium/Congo

One of the dynamic duo behind the incredible success of Zap Mama! leads a workshop using polyphonic songs based on the singing traditions of different tribes in Central Africa - Pygmy, Budu, Bororo. Mae un o'r deuaud dynamig y tu ôl i lwyddiant anhygoel Zap Mama! yn arwain gweithdy gan ddefnyddio caneuon polyffonig wedi'u seilio ar draddodiadau canu gwahanol lwythau yn Affrica Ganol - Pygmy, Budu, Bororo.

Traditional music expresses and enacts the emotions of events lived by a group, a tribe, an ethnic group. (Wedding, circumcision, bereavement, coming out of bereavement, splitting up, thanking nature's abundance, imploring nature, birth, breast feeding, harvest, before the hunt, after the hunt...) Very often those events are verbalized and shared through the group (emotion (feeling) is translated through songs dance and rituals) a feeling that disturbs the soul is not kept inwardly! For many nations the voice, the music and rhythms are languages that touch (act upon) the soul, and the soul is on a never ending search for peace. The soul recognizes itself through the sound.

The songs that you will work through with Madhia-Anita are polyphonic songs based on the singing tradition of different tribes in Central Africa: Pygmy, Budu, Bororo, ect... the richness of these songs teaches us a message often forgotten nowadays: the harmony of a group. Real Harmony comes from the Harmony of the Souls. When hearts are united no argument can come through - this is where and how polyphony intervenes to unite hearts! This approach will of course be paired with a more technical approach! Rhythms, songs, with or without lyrics as can be encountered in the tribes of the tropical forest and in Central Africa.

Urban afro-european (afropean) music from Brussels. **Zap Mama!** has toured Europe, Africa and the United States, and everywhere they have gone, the audience has fallen for the eclectic mixture of styles somewhere between soul, gospel, pygmy song and Afro-Cuban rhythms.

Zap Mama! is a group centred around the vibrant personality of Marie Daulne, child of a Belgian Father and Zairian mother, who assembled an all-female a cappella group with theatrical elements to stage songs from different cultures. **Zap Mama!** has toured Europe, Africa and the United States with their eclectic mixture of styles somewhere between soul, gospel, pygmy song and Afro-Cuban rhythms.



ONE DAY WORKSHOP SATURDAY 8 APRIL

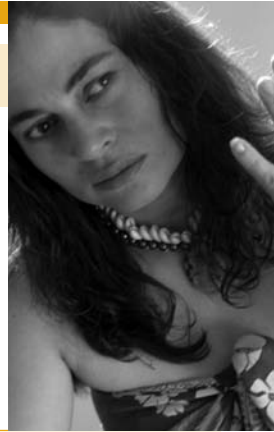
Rosanna Raymond (Samoa)

Storytelling working with Maori/Samoan influences.
Adrodd straeon yn gweithio gyda dylanwadau Maori/Samoa.

Decorating the Voice

"I will share the story of the how the tatau (tattoo) came to the islands and then explain the meanings of this symbolic language and how it is used today, with this knowledge I will get the participants to draw a 'tatau' with a story embedded in it and then to explore ways of reinforcing their story through decorating it with movement and symbols."

Rosanna Raymond, performance poet, artist, costume designer, and writer. New Zealand-born and of Samoan and Pākehā descent, Raymond currently lives, writes, and performs in London. Her poetry springs, in part, from her experiences in the diaspora, but it ranges across the various landscapes of her life and derives much of its force and images from the oral histories taught to her in her youth.



TWO DAY WORKSHOP SATURDAY 8 - SUNDAY 9 APRIL

Francesca della Monica (Italy)

One of the most original vocal performers in Italy as well as a leading voice teacher Francesca works across a spectrum of genres and techniques.

Yn un o'r performwyr lleisiol mwyaf gwreiddiol yn yr Eidal yn ogystal â bod yn athro llais blaenllaw, mae Francesca yn gweithio ar hyd ac ar led amrediad eang o genres a thechneg.

Vowels: Their Archetypal Meaning & Their Gesture Power

In this workshop participants will explore the theoretical analysis and above all the practical analysis of 'vocal range'. We will try to identify the so called 'Historical' sphere and particularly the 'Mythical' sphere. The former is where everyday speech is generated, the latter where the all important additional 'vocal' meaning is generated. This is where meanings, dynamics, intonations, and durations allow us to go beyond the so called 'Pillars of Hercules' of a restricted vocal identification. The access to the mythical sphere is often inhibited by defensive, removal and braking mechanisms.

The workshop will focus mainly on the analysis and identification of the phenomena that prevent us from accessing this sphere of the vocal act. We will also study the archetypal value of vowels, starting from the research of the unrepeatable and 'physiognomic' shape of each individual, and arriving to the study of the common features carried by each vowel.

Francesca della Monica

Francesca was born in Livorno in 1962. She is one of the most original vocal performers of Italian experimental music. She studied Chamber Music at Conservatorio "Cherubini" in Florence and gained her degree at Conservatorio "G. Frescobaldi" in Ferrara. From the outset of her career she has dedicated herself to contemporary music. This has led her to meet and work with many composers and musicians, including: Sylvano Bussotti; John Cage; Giancarlo Cardini; Aldo Clementi; Marco Betta; Armando Gentilucci; Roberto Fabbriciani; Daniele Lombardi; Paolo Castaldi; Giuseppe Chari; Pietro Grossi; Vittorio Fellegara; Francesco La Licata; Andrea Nicoli and Riccardo Vaglini, and to participate in festivals of contemporary music either in Italy or abroad. She is also well known for her research into different voice techniques - both traditional and experimental - and about the non-conventional manners of notation in vocal music. Besides, she has largely worked in theatre where she has collaborated with many companies: I Magazzini, Il Teatro dei Sensibili di Guido Ceronetti, Krypton, Parco Butterfly, Mascarà Teatro, Fondazione Pontedera Teatro, Fondazione Siparo Toscana, Festival di Santarcangelo, Koreja Teatro and recorded 2 CDs dedicated to John Cage for "Materiali Sonori" and CDs of music by Giancarlo Cardini, Andrea Nicoli, Riccardo Vaglini for "Quaderni d'Octandre" and "Ars Publica".



TWO DAY WORKSHOP SATURDAY 8 - SUNDAY 9 APRIL

Liza Mayer & Haim Isaacs (France/Israel)

A member of Pantheatre, Liza's work offers an understanding of the physiology of the sung and spoken voice, building a confidence grounded in knowledge, practice, and the pleasure of it all. She is accompanied by Haim, a long-standing musical collaborator with the Roy Hart Theatre and Pantheatre, who specialises in the interpretation of songs.

A hithau'n aelod o Pantheatre, mae gwaith Liza yn cynnig dealltwriaeth o ffisioleg y llais ar gân ac ar lafar, gen feithrin hyder sydd â'i sail ar wybodaeth, arfer, a phleser yr holl beth. I'w chanlyn daw Haim, sy'n gydweithredwr cerddorol ers talwm â Roy Hart Theatre a Pantheatre, sy'n arbenigo mewn dehongli caneuon.

The Voice In Movement, Movement In The Voice

The aim of this workshop is to find flexibility and movement in the voice – ways of moving in and out of different “voices”, and styles of singing, from at home in the shower, to different kinds of music, to classical, to blues, to jazz...and back again. We'll also explore the 'Myth' of 'The Note' – being 'on it', or 'off it', looking at what's in between...Does music from other cultures make these distinctions?

Beginning with a physical and vocal warm up we'll move onto a review (and practice) of 'How the Voice Works' – its physiology and different singing spaces. From there we'll begin exploring different “voice worlds” and music, how to cross and bridge their boundaries, if boundaries there are... **Please bring a song you know by heart.**

Liza Mayer is a voice teacher. She met and worked with Roy Hart in London, and performed as an actress and singer in the major Roy Hart Theatre performances. She helped found Pantheatre in 1981, in France. Her teaching has been formed by studies with laryngologists, classical and non-classical singers, and dancer/choreographers. She teaches in Paris with Pantheatre, and at the Roy Hart Centre, in the Cevennes.

Haim Isaacs is currently touring with his latest compositions and performance “The Bastard's Paradise”. Since his arrival to work with the Roy Hart Theatre in 1982 he has collaborated with PANTHEATRE on many artistic adventures both as musical director and performer. His teaching specialises in the interpretation of songs and is based on his studies as a classical singer and pianist (San Francisco University), as well as his research and practice with the Roy Hart Theatre. American by birth and with Israeli nationality, Haim is a tornado of energy both in his work as a singer/performer and as a teacher. He organises multi-disciplinary 'artistic events' and is the Maître de Cérémonie of a monthly Café Chantant at La Bastille, He is currently working on compositions for his second CD.

ONE DAY WORKSHOP SATURDAY 8 APRIL

Cusan Tân (Wales)

The singing of Ann Morgan Jones and Sue Jones-Davies lies at the heart of Welsh group Cusan Tan and this workshop will develop a cappella singing and arranging skills based on a bilingual folk song. Participants will gain more understanding of the voice's potential through vocal techniques, posture, breathing and performance skills. **Mae canu Ann Morgan Jones a Sue Jones-Davies wrth graidd y grŵp o Gymru Cusan Tan a bydd y gweithdy yma'n chwilio nid yn unig caneuon Cymru ond ffrwyth eu cydweithredu diweddar yn Norwy.**

As 'relaxation' is very much a key, it will be explored and supported by Yoga techniques. The workshop will introduce participants to techniques that tap these essential qualities and enable them to develop their unique vocal identity and potential. The outcome of the workshop will be the performance of a Welsh folk-song which will be arranged and harmonised during the course of the day and if time permits, one to one advice on posture.

Sue's yoga is heavily influenced by the work of Scaravelli and Donna Farhi. She has sung all her life and truly believes that it is life enhancing.

Ann is a professional flautist and has taught for 38 years. William Bennett told her “Flute playing is just singing my dear.” So Ann decided to study voice at the age of 30. She has developed her own understanding of breath control, based on 43 years of pursuing a better flute sound and understanding of resonance. She is particularly drawn to the Sadolin philosophy technique. **This Workshop will be conducted bilingually and is open to all.**



Michael Ormiston (UK)

A multi-instrumentalist specialising in Mongolian khöömi (overtone singing), Michael leads workshops in khöömi, Western overtone singing and Tibetan Singing Bowl Meditations throughout the world.

Yn amlofferynnwr sy'n arbenigo mewn khöömi Mongolaidd (canu uwchsain), mae Michael yn arwain gweithdai khöömi, canu uwchsain y Gorllewin a Myfyrdodau Powlen Ganu Tibetaid trwy'r byd yn grwn.



The Myth of The Infinite Voice

Michael Ormiston and Candida Valentino

Mongolian Overtone Singing (Khöömii) is steeped in Myth. The herds-people's legends speak of its origins in the sounds of wind on water being echoed in the mountains. In the old times some singers could call the air and water spirits with the sound of Khöömii. Outside the tradition the symbolic and physical meaning of harmonic overtones series has placed another layer of myth upon this esoteric style where one person sings a strong guttural drone and at the same time high "flute-like" melodic harmonic.

The lecture/demonstration will reveal these myths from the light of Michael Ormiston who has travelled to Mongolia many times and studied Khöömii within the tradition. The workshop will be a practical journey open to anyone who wishes to discover new heights and depths of their voice. You will: - Study basic overtone singing techniques, voice positioning and resonance - Explore traditional Mongolian Khöömii singing exercises - Understand the harmonic/overtone series - Play listening games to enhance your hearing - Create a harmonic choir of voices as you discover your own voice through the magic of Khöömii.

Please bring loose clothing and water to drink.

Michael Ormiston has been composing, performing and writing about music for many years. He is a multi-instrumentalist and is currently involved in a number of activities: as a composer for T.V., Film, Dance and Performance; a solo performer; a duo with Candida Valentino; a theatre musician; session musician; a member of Hyperyak, Mysterious Tremendum; Praying for the Rain music groups; a radio programme researcher, writer and presenter; a traditional music reviewer; and a workshop leader, teacher and researcher in Mongolian music. He has travelled to Mongolia four times (1993/94/97/2000) where he studied Khöömii with Tserendavaa, Gereltsogt, Ganbold, Sengedorj, Tsogtbaatar, the "Cream" of Mongolia's Khöömii singers. In 1994 Michael was given the blessing by Gereltsogt to teach the basic practices of Khöömii Singing. Since then he has given workshops, lectures and individual lessons worldwide and in the summer of 2002 Candida and Michael toured Europe with Tserendavaa who gave both of them his blessing to teach the basics of Mongolian Khöömii.

Candida Valentino currently works as a Chavutti Thirumal Massage Therapist, Overtone singer and Tibetan Singing Bowl and Gong practitioner. Candida is presently developing sound transformations workshops with Michael. She uses healing sounds both in individual sessions as well as in concerts around the U.K and in Europe.

Workshops

ONE DAY WORKSHOP SUNDAY 9 APRIL

Ken Campbell (UK)

An introduction to the basics of ventriloquism both ancient and modern in Ken's own inimitable manner. Rhagarweinïad i grefft tafu'r llais gan yr actor eithriadol a'r byrfyfyriwr dawnus.

Campbell can create that blissful rising hysteria in which virtually anything can seem side-splittingly funny

Time Out

Like any true artist his genius is in his ability to latch on to a subject and then make you see it in a completely new light **What's On**

The funniest solo act in British theatre **Daily Express**

Ken Campbell's productions and exploits in British Theatre over the last quarter century, as playwright, actor, director and comedian, are legendary. He founded first the wildly antic KEN CAMPBELL ROADSHOW and then THE SCIENCE FICTION THEATRE OF LIVERPOOL, directing monumental epics such as NEIL ORAM'S record-breaking 22 hour cult play cycle THE WARP, THE WAR WITH THE NEWTS and ILLUMINATUS!, which opened the COTTESLOE THEATRE at the ROYAL NATIONAL THEATRE. Ken Campbell's solo theatre shows, all performed at the Royal National Theatre, include: THE RECOLLECTIONS OF A FURTIVE NUDIST, PIGSPURT, JAMAIS VU, VIOLIN TIME (or the lady from Montsegur), THEATRE STORIES, WOL WANTOK/ PIDGIN MACBETH and most recently THE HISTORY OF COMEDY part one: ventriloquism. Ken Campbell has presented three science series for Channel Four Television: REALITY ON THE ROCKS (a companion piece to MYSTERY BRUISES at the Almeida Theatre), BRAINSPOTTING and most recently SIX EXPERIMENTS THAT CHANGED THE WORLD. Ken appeared in the long running West End hit ART with Warren Mitchell and John Fortune and created a new x-rated ventriloquial play - LET ME OUT!!!, for actress Nina Conti, which was premiered at the Edinburgh Festival 2001.



Voice International

The Voice International division of CPR presents a range of voice activities and initiatives, 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

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**

The Giving Voice International Festival will take place in Aberystwyth in the Department of Theatre, Film and Television Studies on the University campus.

ABERYSTWYTH

Aberystwyth is West Wales' premiere seaside resort and 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.



Approximate journey times by car are:

from Cardiff, 2 1/2 hours;
from Manchester, 3-4 hours;
from London, 4-5 hours.

ACCESS DETAILS:

In Aberystwyth workshops and performances are located in the Parry Williams Building, The Department of Theatre, Film and Television, Aberystwyth Arts Centre and the Castle Theatre

The Parry Williams Building has level access at the rear of the building. **Please contact CPR for further access information.**

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 is open to all Festival ticket-holders (for that day) please remember your ticket will give you access to the performance the evening before your workshops in Aberystwyth.

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 brief description of your interest and experience. Feel free to fax, or e-mail the same information to us.

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

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

BURSARY BARTERS

For applicants in particular financial hardship we are pleased to be able to offer a small number of discretionary bursary places in return for some practical assistance on the project. To apply for a bursary place, please write enclosing a brief C.V. and reason for applying. Closing date for bursary applications: 1st 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 4th to Sunday 9th April inclusive. Accommodation costs £19.50 per person per night for bed and breakfast in a standard single room. A self-service evening meal costs £5.75. To book please contact Residential & Hospitality Services direct by telephone on 01970 621960 or by email at events@aber.ac.uk.

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

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

PROGRAMME RHAGLEN

Please refer to the Festival calendar for full details. Workshops must be booked in advance and each workshop followed for its full term (i.e. one, two, three or 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 £65 (£45 unwaged)**
- 2 DAYS £125 (£85 unwaged)**
- 3 DAYS £185 (£125 unwaged)**
- 4 DAYS £245 (£165 unwaged)**
- FULL FESTIVAL TICKETS: £305 (£205 unwaged)**

Full Festival Ticket includes all events, and is valid from the evening of Tuesday 4 April to 4pm on Sunday 9 April. 4 Day, 3 Day 2 Day and 1 Day Tickets include access to your workshop and the performance the day before and the talk or lecture-demonstration either the day before or following on from the workshop - you choose.

METHOD OF PAYMENT

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

Booking Form

Please include a brief letter detailing your interest and experience.

Name: _____

Address: _____

Postcode: _____

Telephone- Day: _____ Eve: _____

Fax: _____

Email: _____

- I am a waged person
- *unwaged person

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

Total Festival Fee Due £ _____

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

Total Festival Fee Due: £ _____

I am a current member and my Membership No. is _____

- I wish to become a Full Member of CPR and claim my 10% discount on this project. I enclose a year's subscription of £30 (£35 outside EU)

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

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

Signature: _____

- I am paying the total Festival Fee due
- I am paying £30 (£35 outside EU) for Full Membership of CPR for one year

Festival Days

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

<input type="checkbox"/>	5 April (1 Day Ticket)	Debra Hale	<input type="checkbox"/>
<input type="checkbox"/>	5 April (1 Day Ticket)	Spell in Time	<input type="checkbox"/>
<input type="checkbox"/>	5 - 7 April (3 Day Ticket)	Enrique Pardo	<input type="checkbox"/>
<input type="checkbox"/>	5 - 7 April (3 Day Ticket)	Natalka Polovynka	<input type="checkbox"/>
<input type="checkbox"/>	5 - 7 April (3 Day Ticket)	Theatre Zar	<input type="checkbox"/>
<input type="checkbox"/>	5 - 7 April (3 Day Ticket)	Phil Minton	<input type="checkbox"/>
<input type="checkbox"/>	6 April (1 Day Ticket)	Bragod	<input type="checkbox"/>
<input type="checkbox"/>	6 April (1 Day Ticket)	Leigh Smiley	<input type="checkbox"/>
<input type="checkbox"/>	7 April (1 Day Ticket)	James D'Angelo	<input type="checkbox"/>
<input type="checkbox"/>	7 - 9 April (3 Day Ticket)	Kristen Linklater	<input type="checkbox"/>
<input type="checkbox"/>	8 - 9 April (2 Day Ticket)	Liza Mayer/Haim Isaacs	<input type="checkbox"/>
<input type="checkbox"/>	8 April (1 Day Ticket)	Rosanna Raymond	<input type="checkbox"/>
<input type="checkbox"/>	8 April (1 Day Ticket)	Cusan Tan	<input type="checkbox"/>
<input type="checkbox"/>	8 - 9 April (2 Day Ticket)	Mahdia Daulne	<input type="checkbox"/>
<input type="checkbox"/>	8 - 9 April (2 Day Ticket)	Francesca della Monica	<input type="checkbox"/>
<input type="checkbox"/>	9 April (1 Day Ticket)	Michael Ormiston	<input type="checkbox"/>
<input type="checkbox"/>	9 April (1 Day Ticket)	Ken Campbell	<input type="checkbox"/>
<input type="checkbox"/>	4-9 April (5 Day Ticket)	Full Festival Ticket	<input type="checkbox"/>

Festival Workshops: please indicate your first and second choices by 1 or 2 in the box.

Accommodation

Please send me details of B&B accommodation in Aberystwyth

Child Care

Please send me details of child care facilities in Aberystwyth

Other requirements

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



Please charge my Visa / Mastercard / Maestro / Delta / Solo the amount of £ _____

(please delete as appropriate)

Card No. _____

Name of Cardholder _____

Address _____

Postcode: _____

Expiry Date: _____ Issue No. Or start date if Maestro _____

Signature: _____

Date: _____

List of Voice Practitioners Hosted by CPR to date

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

Giving Voice Tuesday 4 – Sunday 9 April 2006

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:

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Tel: +44 (0) 1970 622133 Fax: +44 (0) 1970 622132 Email: cprwww@aber.ac.uk

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VOICE INTERNATIONAL LLAIS RHYNGWLADOL
www.voiceinternational.org.uk

The Voice International division of CPR 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 ddiwyddiadau, wedi'u trefnu ar nifer o lefelau, yn ymarferol ac yn ddamcaniaethaol, ar gyfer perfformwyr proffesiynol ac amatur, unigolion, a'r gymuned.

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