

A TARRAGON THEATRE PRODUCTION IN ASSOCIATION WITH NIGHTSWIMMING

# THE WOLF IN THE VOICE



CREATED BY  
**MARTIN JULIEN  
& BRIAN QUIRT**

SEASON SPONSOR



**February 4 - 23**  
**Extraspace**

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Please Note: icons highlighted in yellow may be of particular interest to educators.

# About the Lead Creators

**Martin Julien** is a performer and writer with forty-years of experience in Canadian theatre. He has received three Dora Mavor-Moore nominations for Best Performer. Recent productions include *Under the Stairs* (YPT), *Lysistrata and the Temple of Gaia* (Odyssey), *Sir John A: Acts of a Gentrified Ojibway Rebellion* (NAC), *This Is How We Got Here* (Summerworks) and *The Heart of Robin Hood* (Mirvish). Martin is an instructor of acting, play study, and singing in the Sheridan College Honours Bachelor of Music Theatre program. He was awarded a Ph.D. in Performance Studies from the University of Toronto in 2019, where he was a SSHRC Doctoral Fellow. Martin was also the senior co-editor of Playwrights Canada Press's Theatre "Passe Muraille: A Collective History", published in April 2019. He acted opposite Bradley Cooper in Guillermo del Toro's feature film *Nightmare Alley*.

**Brian Quirt** is Artistic Director of Nightswimming, a Toronto dramaturgical company that has commissioned 35 works of theatre, dance and music. He was Director of the Banff Centre Playwrights Lab from 2012-2024.

He has created and directed eight of his own plays, including *The Wolf in the Voice*; *Why We Are Here!* has toured to Toronto's Harbourfront Centre, Calgary's High Performance Rodeo and Victoria's Belfry Theatre; *These Are The Songs That I Sing When I'm Sad* has been seen at the Blyth Festival and Vancouver's Boca del Lupo, and tours to Whitehorse and St. John's this season. As a director, his recent credits include premieres of these Nightswimming commissions: Carmen Aguirre's *Broken Tailbone* (national tour in 2017-19), Anita Majumdar's *The Fish Eyes Trilogy* (2014-18 national tour), Carmen Aguirre's *Blue Box* (2012-2014 national tour), Anosh Irani's *Bombay Black* (Cahoots Theatre and tour), and Judith Thompson's *Such Creatures* (Theatre Passe Muraille). He has been Interim Artistic Director of the Great Canadian Theatre Company, Company Dramaturg at Factory Theatre, and Dramaturg at the Theatre Centre. He is the past Board Chair and a past-President of the Literary Managers & Dramaturgs of the Americas, and two-time recipient of LMDA's Elliott Hayes Award for Outstanding Achievement in Dramaturgy. In 2023 he received LMDA's Lessing Award for Lifetime Achievement in Dramaturgy.

Learn more about Brian Quirt here: [nightswimming.ca](http://nightswimming.ca)

# Cast and Creative Team

**Martin Julien** - Co-Creator & Co-Director

**Brian Quirt** - Co-Creator & Co-Director

**Thom Allison** - Associate Artist

**Rebecca Picherack** - Set & Lighting Designer

**Gloria Mok** - Production Dramaturg

**Sandy Plunkett** - Stage Manager

**Neema Bickersteth** - Cast

**Jane Miller** - Cast

**Taurian Teelucksingh** - Cast

# About the Play

## Synopsis

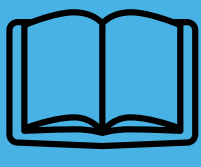
An exploration of the very first musical instrument ... the singer's voice.

From *Nightswimming (These Are The Songs I Sing When I'm Sad*, Tarragon Greenhouse Festival) comes a trio about trios. Join Neema Bickersteth, Jane Miller, and Taurian Teelucksingh for an intimate and uplifting evening, as they swap stories and songs about their struggles and triumphs as singers, and the mystery of *The Wolf in the Voice*.

# Creator's Note

The term “wolf in the voice” was discovered by Brian (in an Icelandic crime novel!) as a vivid description for that vocal ‘break’ between chest voice and head voice, most notable in men, but existing in every vocal instrument. This infamous, mysterious, and contested in-between territory is a place of vulnerability and transition. A trio is the smallest possible ensemble, a vulnerable assemblage of individuals prone to constant social transition and negotiation, demonstrating a constant jockeying of this ‘in between’ territory. That is the ‘wolf’ we have been investigating, with joy and curiosity and a lot of singing.

*The Wolf in the Voice* is part of a long-term commitment Nightswimming has made to exploring our relationship to singing and the human voice. Created during a series of in-studio sessions and public presentations, our process mined scientific research, the physical mechanics of singing, and stories about navigating our vocal insecurities. *The Wolf in the Voice* has also explored a wide range of music repertoire as we sought ways to invite the audience into the hidden world of singers’ anxieties and, in doing so, consider their own vulnerable places.



Check out *Voices* by acclaimed Icelandic writer Arnaldur Indriðason.

Our work on this piece has been inspired and shaped by our discoveries creating previous Nightswimming shows such as *Blue Note*, which explores an 8-member singing ensemble; *Why We Are Here!*, in which the entire audience becomes a choir; *These Are The Songs That I Sing When I'm Sad*, which looks at our addiction to sad songs; and the a capella musical *Lake Nora Arms*. Our thanks to all the artists who collaborated on those productions, and in particular to Thom Allison, Neema Bickersteth, Jane Miller, and Taurian Teelucksingh for their contributions to *The Wolf in the Voice*.

Martin Julien and Brian Quirt

## Nightswimming Past Works



*Blue Note* by Nightswimming



*Why We Are Here!* by Nightswimming



*These Are The Songs I Sing When I'd Sad*  
by Nightswimming



*These Are The Songs I Sing When I'm Sad* playlist from  
Tarragon's Greenhouse Festival special presentation



# The Power of Singing



1

## Finding Your Voice

Soprano Katie Kat and the necessity of singing.

2

## Don't Stop the Music

Stories of the indelible impact of music on both its creators and listeners from, *The Moth*.



3

## The Influence of Music on Human Relationships and Social Bonds

Music fosters empathy, bridges cultural gaps, strengthens romantic connections, facilitates friendships, and even heals troubled relationships.



4

## Who Am I Without My Voice?

Losing my voice was terrifying – but it ended up teaching me everything about myself.



# The Power of Singing



5

## **Choir Singing Improves Health, Happiness - and is the Perfect Icebreaker**

Choral singing has social and health benefits.

6

## **How Singing Together Changes the Brain**

Collective singing is shown to have remarkable effects on human health



7

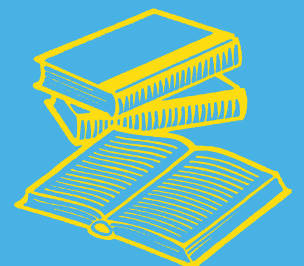
## **How Music Bonds Us Together**

According to new research, music helps synchronize our minds and bodies.

8

## **Music, Mental Health, and Immunity**

From the National Library of Medicine.



# Choirs, Vocal Breaks, and Puberty

1



## The Vocal Break Choir

Members of the Stockholm Boys' Choir reveal their most intimate hopes, fears, and desires, as they inhabit the liminal space between boyhood and manhood.



Check out a short *The New Yorker* article about the documentary here!



Check out an interview with the documentary makers here!

2

## Boys Keep Singing!

The *Choralosophy* Podcast explores one of the most challenging aspects of being a teacher of singing; dealing with the changing male voice.



3

## The Castrati

A brief history of this dark practice.



Hear the last known living Castrati Alessandro Moreschi singing *Ave Maria* in 1902.

# Singing Resources



1

## How to Find Your Singing Voice

An encouraging segment for NPR's *Life Kit*.

2

## This Is A Voice

Voice experts and bestselling authors Dr. Gillyanne Kayes and Jeremy Fisher chat about all things voice.



3

## Singing Out

Toronto's largest 2SLGBTQQIA+ choir is a non-auditioned, mixed-voice choir and anyone who loves to sing is encouraged to join in song.



4

## Toronto Shape Note

Sing from The Sacred Harp songbook. Experienced and not-so-experienced singers are welcome!



# More About the Voice



1

## **Pitch Perfect: A History Of Vocal Groups**

As musical revolutions have risen and fallen, the desire to sing as a group remains.

2

## **Musical Language**

This episode of Radiolab examines the line between language and music.

Check out another *Radiolab* episode about breathing.



3

## **An Innovative Vocalist Lost Her Speech, but She's Still Performing**

Linda Sharrock, an avant-garde jazz musician who became aphasic after a 2009 stroke, has returned to the stage and inspired new generations.



4

## **Meredith Monk on Her Revelation About the Voice**

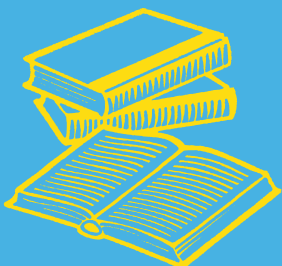
"Monk has mapped a world that never quite existed in the history of the arts." Alex Ross, *The New Yorker*.



5

## **Differences Among Mixed, Chest, and Falsetto Registers: A Multiparametric Study**

A study exploring the nature of the voice-production mechanism of the different registers



# See the Voice in Action



**1**

## **An Introduction to the Vocal Organs**

Dr. Geoff Lindsey explains the physicality of the voice.

**2**

## **Making the Voice Visible**

Singing in the MRI with vocologist Tyley Ross.



**3**

## **The Science Behind Vocal Distortion**

Opera singer Elizabeth Zharoff, metal singer Will Ramos of Lorna Shore, The University of Utah Health and the VAST research lab explore 'hardcore' vocalization in the first-ever study of this kind.



**4**

## **Live From the Larynx**

A series of short videos exploring the sounds and physiology of award winning beatboxer Tom Thum.



**5**

## **Tuvan Throat Singing Study**

MRI scans of Tuvan throat singing.



**6**

## **Overtone Singing in the MRI**

With Anna-Maria Hefe.



# Conversation Starters

Here are some prompts for stories you may want to share with your group:

- A time you felt empowered by using your voice
- A time you felt moved or changed by someone else's voice
- A time you felt disempowered by something said about your voice
- A story from childhood about your voice
- Your favorite concert or live vocal performance
- A vocal care practice you engage in