

A THANK YOU FROM YVONNE MORLEY-CHISHOLM, PROJECT ORIGINATOR

I would like to thank the many people who have made contributions to this project over the past ten years. Their time, expertise and generosity have been invaluable. Many are from the interdisciplinary world of voice most notably dialect coach: Tim Charrington; Speech & language therapist / Voice teachers: Pippa Wilson, Julie Ellison, Melanie Mehta, Christina Shewell and Consultant Otorhinolaryngologist John Rubin. I particularly want to share my heart felt gratitude for the inspiration, guidance and friendship of a very special voice teacher, Roz Comins O.B.E., founder of Voice Care Network UK. The project was birthed on their Study Weekend in Leicester all those years ago.

Then there are a range of other professions who have helped to find and to shape pieces of the puzzle over time they include: dentistry, physiotherapy, orthopaedic surgery, ethology, forensic psychology, archaeology and genomics.

I also want to thank Dominic Smee who is described by some as Richard's body double for his unique insights and generosity towards the project.

When it comes to history I am particularly grateful to Matthew Lewis who's painstaking research as well as his energy, time and support I am indebted to. My thanks too to the many branches and groups of the Richard III Society in the UK, in Australia and in America. As the oldest historical society, I am pleased that this project has come to fruition in this Centenary year. Particular thanks goes to Philippa Langley M.B.E. who led the search to find the mortal remains of King Richard III; her great support and belief in the project from very close to the starting point has been greatly appreciated and invaluable.

For the launch event today I want to thank Juliet Forster, Creative Director at York Theatre Royal for her great support and encouragement over time. I also want to thank her

wonderful staff who have worked hard to bring the different elements together. It should be noted that it will be on York Theatre Royal's site that a public exhibition about this project is being planned. So it will provide further opportunity to see and hear King Richard speak.

Most of all I have to thank Professor Caroline Wilkinson and her team at FaceLab, in particular Mark Roughley, Jessica Liu and Thomas Dickinson, for engaging in this pioneering collaboration over the many years it has taken. It has been a privilege to work with you.

When all is said and done I remain deeply grateful to the wonderful actor who undertook a rather unique contract of work, Thomas Dennis.

Many donations and gifts have been made over the years that have enabled the project to go ahead. Thank you to everyone who has supported the work financially; you have given generously and enabled this project to come to fruition. I want to make special note, with great gratitude, to the family of Pauline Stevenson.



The Voice for Richard project has been supported by a bequest made by her family. Pauline died in August 2019, following a long illness. Pauline was a scientist with a passion for history, and was proud of her heritage from the North East of England. She was a long standing and committed member of the Richard III Society. This project would have been of great fascination for Pauline, given her personal and professional background.

Richard

*My bones, scripted in light, upon cold soil,
a human braille. My skull, scarred by a
crown, emptied of history. Describe my soul
as incense, votive, vanishing; your own
the same. Grant me the carving of my name.
These relics, bless. Imagine you re-tie
a broken string and on it thread a cross,
the symbol severed from me when I died.
The end of time – an unknown, unfelt loss –
unless the Resurrection of the Dead ...
or I once dreamed of this, your future breath
in prayer for me, lost long, forever found;
or sensed you from the backstage of my death,
as kings glimpse shadows on a battleground.*

By Carol Ann Duffy

*We gratefully thank Carol Ann Duffy
for permission to publish her poem*