

# HUZ

HRVATSKA UDRUGA ZBOROVOĐA  
CROATIAN CHORAL DIRECTORS ASSOCIATION

MEĐUNARODNI ZBORSKI INSTITUT  
INTERNATIONAL CHORAL INSTITUTE

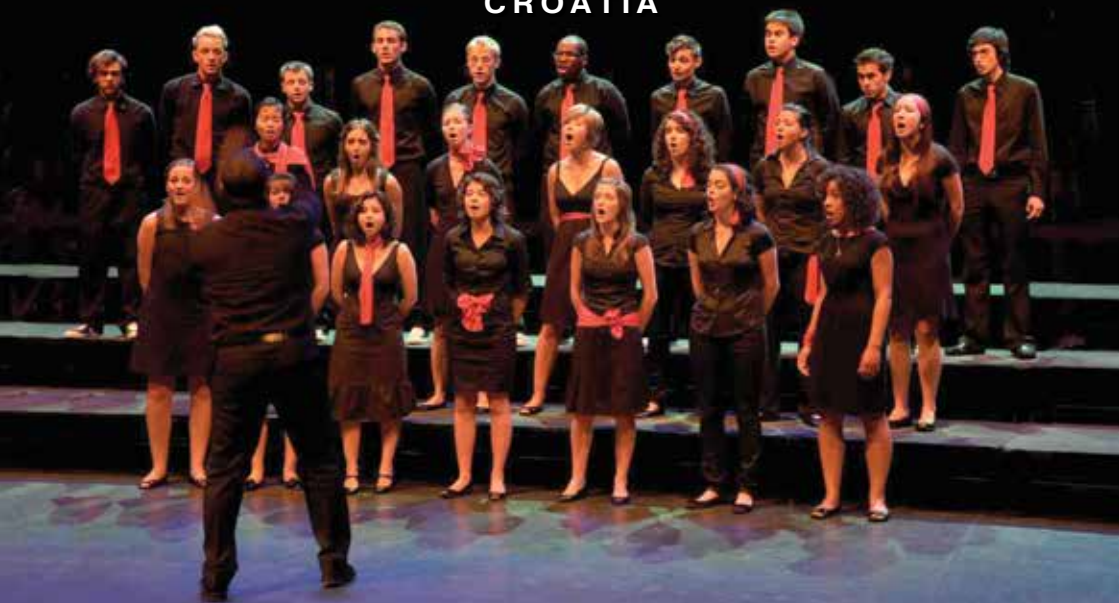
# ARS CHORALIS 2014

Treći međunarodni simpozij o korusologiji  
zborska umjetnost – pjevanje – glas

The Third International Symposium on Chorusology  
Choral Art – Singing – Voice

Zagreb, 24.–26. 4. 2014.

CROATIA





## **ARS CHORALIS 2014**

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The Third International Symposium on Chorusology  
Choral Art – Singing – Voice

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Ovaj je simpozij posvećen Ivanu pl. Zajcu

This Symposium is dedicated to



Ivan pl. Zajc (1832.-1914.)

Počasni gost

Guest of Honour

**MARVIN KEENZE – USA**

**Ovaj je Simpozij ostvaren u suradnji s** **The Symposium is organized in collaboration with**  
Institutom za crkvenu glazbu Albe Vidakovića The Institute for Church Music Albe Vidaković  
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- Zbor/zborovođa
- Pjevačko umijeće/Pjevačka pedagogija
- Dirigiranje/Interpretacija
- Glazbeno djelo/Analiza/Hermeneutika
- Izvedba/Vokalna stilistika
- Znanost/Glas/Sluh
- Znanost/Glazba
- Glazbena pedagogija/Obrazovanje
- Musica sacra
- Glazbeni mediji/Tehnologija
- Govorni glas/Govor
- Slobodne teme

**Topics**

- Choir/Choral Conductor
- The Art of Singing/Vocal Pedagogy
- Conducting/Interpretation
- Composition/Analysis/Hermeneutics
- Vocal Performance/Vocal Stylistics
- Science/Voice/Hearing
- Science/Music
- Music Pedagogy/Education
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- Other topics

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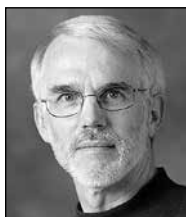
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**DAMIR BEDRINA (Germany)**  
**Istarska ljestvica na primjerima zbornih skladbi**  
**Ivana Matetica Ronjgova • (L)(C)**

Istarska glazbena ljestvica sastoji se od šest tonova koji se nižu izmjenjivanjem polustupnjeva i cijelih stupnjeva. Napjevi se izvode dvoglasno, ali u netemperiranim intervalima: D/C/D E F G G# / te H# C H C# D E F. Koristi se ne samo u Istri nego i na Kvarneru te kvarnerskim otocima. Matetić Ronjgov objavio je godine 1925. radove o Istarskoj ljestvici i o obilježjima istarskih napjeva te raspravu o bilježenju istarskih napjeva. Zabilježio je četiri razne temperacije pokušavajući snizilicima označiti odmak od jednotonske temperacije.

**DAMIR BEDRINA** rođen je 1961. u Puli, a živi i radi u Njemačkoj. Nakon završetka studija teologije u Rijeci studirao je crkvenu glazbu na Fachakademie für Kirchenmusik u Regensburgu (Njemačka), a orgulje, zbornsko pjevanje i dirigiranje kod prof. Rolanda Büchnera te klavir kod prof. Rentsch-Bauer. U Regensburgu je studirao i solo pjevanje kod prof. Petera Wetzlera. Od 1992. do 2004. godine voditelj je Glazbene škole u Aicha vorm Wald (Njemačka). Od 2004. voditelj je projekata Glazbene škole u Passau te nastavnik glazbene umjetnosti na Berufsfachschule Grafenau i FOS Waldkirchen. Također je zborovođa mješovitog crkvenog zbora i orguljaš š u Bischofsmaisau.



**KENNETH BOZEMAN (USA)**  
**The Role of Formant/Harmonic Interactions in Acoustic**  
**Registration Pedagogy • (L)(E)**

Awareness of the acoustic events caused by the interactions of voice source harmonics with vocal tract formants can form the basis of a coherent acoustic pedagogy. A stable vocal tract length, resultant harmonic/formant crossings, and accompanying passive vowel modifications are crucial in training male *passaggio*. F1/H1 tracking for pitches above normal F1 locations is crucial in training treble upper voices. A *chiaroscuro* balanced timbre, facilitated by a generally convergent, *voce chiusa* resonator orientation creates interactive resonance, which can assist voice source efficiency. Knowledge of the specific roles of formants, the acoustic characteristics of open, close, yell, and whoop timbres, the ways in which F1, F2, and the singer's formant cluster are tuned, and the typical pattern of first formant locations is essential to implementing effective acoustic pedagogic strategies. These two sessions will summarize that information in a deliberately user-friendly format, and demonstrate its application with voice synthesis and recorded examples.

**KENNETH BOZEMAN** Professor of Music, holds performance degrees from Baylor University and the University of Arizona, and studied at the Conservatory of Music in Munich. He is chair of the voice department at Lawrence University, where he has received two awards for excellence in teaching. He was awarded the *Van Lawrence Fellowship* by the Voice Foundation for his interest in voice science and is the chair of the editorial board of the *Journal of Singing*. His students have sung with major houses, including



Houston Grand, Deutsche Oper Berlin, San Francisco, the Metropolitan, and Santa Fe. He has been a frequent presenter at voice science conferences, has written several articles on voice acoustics, especially in training the male *passaggio*, and a book, *Practical Vocal Acoustics: Pedagogic Applications for Teachers and Singers*. Mr. Bozeman was a master teacher for the 2013 NATS Intern Program at Vanderbilt University.



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**LADA BUJAS MAJIĆ (Croatia)**  
**Vokalize Ivana Zajca • (L)(C)**

Kada sam prije pet godina pronašla opus Ivana Zajca namijenjen učenju pjevanja, ostala sam zatečena njegovim opsegom i kvalitetom. U ovom predavanju istaknut ću osnovne značajke Zajčevih vokaliza, kao i razloge za njihovo objavljivanje.

Zajc postupno unosi specifične zadatke u učenju pjevanja čiji je cilj stvaranje vokalne tehnike i izgradnja vokalnog aparata. Vješto su skladane, pjevne, prožete slavenskim melosom, jednostavne i pregledne. Svaka vokaliza u sebi sadrži pokret čime mladom pjevaču olakšava svladavanje zadatka. Pišući drugi glas u već napisanoj vokalizaciji smanjuje raspon vokalizacije, a pjevaču omogućuje usredotočenost na odabrani problem. Značajan broj vokaliza Zajc je namijenio samom početku učenja pjevanja. Na jednoj od bilježnica Zajc je zabilježio 1889. kao godinu nastanka. One su tako zapis jednog vremena u svoj svojoj punini, obilježene autentičnom agogikom i melodijom. Svojim školovanjem u Milanu, a poslije službom u Beču i Zagrebu Zajc kao skladatelj i vokalni pedagog postaje autentični promicatelj bel canto.

**LADA BUJAS MAJIĆ** diplomirala je te magistrirala Lied, oratorijsko i operno pjevanje na Muzičkoj akademiji u Zagrebu. Ostvarila je niz zapaženih cjelovečernih koncerata solo pjesme i istaknula se kao operna i oratorijska pjevačica. Na dvostrukom CD-u, pod nazivom *Poziv na put* zabilježen je dio njezine višegodišnje suradnje s prof. Mladenom Raukarom. Pročelnica je pjevačkog odjela Glazbene škole Vatroslava Lisinskog u Zagrebu.



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**THOMAS CAPLIN (Norway)**  
**The choir as a learning organisation – building from the inside and out • (L)(E)**

Building and presenting a choir as a musical ensemble involves musical skills and processes that are normally related to and dependent of the conductor's work with the choir as a whole. What is equally important is to focus on developing the choir as an organisation that can support and carry the musical processes and expectations. The audience always only experience the tip of the choir's iceberg, but what's beneath the surface? What does it mean for the singer being professional in the choir? How can the choir become a learning organisation? In this lecture I will discuss how to build the choir from the inside and out – how to build expectations and their relevance to musical results, responsibilities in the choir, leadership and co-leadership, involvement, motivational aspects and the choir as a learning organisation.

**THOMAS CAPLIN** (1960) Professor in choral conducting and management, Hedmark University College, Norway, conductor Vocal Group Nordic Blue, Defrost Youth Choir. Mr Caplin received his education as a singer, conductor and choral pedagogue. He is frequently engaged as guest conductor and clinician, and as adjudicator in international competitions. Specialist within the psychological/pedagogical aspects of choral leadership, coupled with the traditional perspectives of choral conducting, and in the cross field between classical and rhythmical singing and conducting. These focus areas are also fundamental in his book on choral leadership that will be published in English in the course of 2014. He has received international recognitions for his leadership of the following choirs: The Lund University Male Choir (prominent male choir from University of Lund, Sweden, World Choir champions in Shaoxing in 2010), Chamber Choir Collegium Vocale (Norway) and Oslo University Male Choir (World Choir Champion in Xiamen, China 2006). Internationally he is the Norwegian representative in the Interkultur World Choir Council.




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**MARIA DO ROSÁRIO PESTANA (Portugal)**  
**Music's in between: the choral singing movement as a social practice in Portugal • (L)(E)**

This paper is part of an on-going research project developed by several researchers at the Universidade de Aveiro entitled “Music's in-between: the ‘orfeónico’ movement and choral singing in Portugal” that aims to contribute to develop a systematic and critical approach to the role of choral singing practice in Portugal in diachronic and synchronic perspectives. Considering the diversity of practices, the project developed an extensive fieldwork and a survey to more than one thousand choral groups and their choral directors. The research reveals that (1) a transnational way of making music and expressing ideas was, paradoxically, part of a large nationalist project, constantly reformulated at actualized, (2) repertoire and choral performances have significant impact on the Portuguese society, and (3) choral singing it's a dynamic and hybrid practice ‘in between’ Western-art and popular music, written and oral, amateur and professional, traditional and progressive, urban and rural.

**MARIA DO ROSÁRIO PESTANA**, PhD at Universidade Nova de Lisboa, Portugal, with SalwaCastelo-Branco, is Invited Professor and Course Director (MA in Music) at the Universidade de Aveiro, Portugal. Teaches courses on Ethnomusicology and Historical Musicology. Domain of specialization – Ethnomusicology and Musical Sciences: 1) folklorization processes in Portugal; 2) Rural traditional music in Portugal and processes of archiving and documentation; 3) The choral singing movement in Portugal (1880-2013); 4) Cultural industries in Portugal in the first half of the 20<sup>th</sup> century. Coordinates, among others, a research project sponsored by the Portuguese Foundation for the Science and the Technology that is being developed at the Universidade de Aveiro and integrates several researchers from different research centers: “Music in-between: the ‘orfeonismo’ movement and choral singing in Portugal (1880-2014)”. Published works after 2010: two books (one with a co-author), two book-chapters, and five papers on peer-reviewed journals.



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**HELGA DUKARIĆ DANGUBIĆ (Croatia)**  
**Hrvatsko glazbeno društvo »Zvijezda Danica« Kraljevica**  
**• (L)(C)**

Davne prosinačke noći 1894. osnovano je Hrvatsko pjevačko društvo »Zvijezda Danica«. Bilo je to doba kada je Kraljevica živjela drugačijim životom. Bilo je to doba kada su u Kraljevicu dolazili August Šenoa, dr. Milan Šenoa, Antun Nemčić, Antun Gustav Matoš, Jan Neruda i drugi. Bilo je to doba kada se osnivač HGD »Zvijezda Danica« Ivan Jakovčić Hijacintov ni u najljepšem snu nije mogao nadati da će »Zvijezda Danica« ovako dugo sjati. Stodvadeset godina povijesti koja ispunjava ponosom generacije mještana koji su kroz sve burne godine nastojali i uspjeli održati svijetlo kulture, što »Zvijezda Danica« na ovim prostorima zasigurno jest. Za ovaj Zbor 1911. sklada i Ivan pl. Zajc, »Poputnicu« koja je postala himna Društva. »Zvijezda Danica« je drugi najstariji zbor u Hrvatskoj i ove godine, povodom svoje 120. godišnjice, priprema mnogobrojne koncerte i snima novi nosač zvuka s djelima Jakova i Pere Gotovca pod ravnanjem dirigentice zbora Helge Dukarić Dangubić.

**HELGA DUKARIĆ DANGUBIĆ**, profesor mentor i dirigent. Diplomirala glazbenu kulturu na Pedagoškom fakultetu u Puli. Iza sebe ima postignut impresivan uspjeh te je sudjelovala na brojnim državnim smotrama i natjecanjima na kojima osvaja srebrne i zlatne plakete. Sa Studentskim Vokalnim Studiom Rijeka u travnju 2011. u Veroni na međunarodnom natjecanju zborova 22. CONCORSO INTERNAZIONALE DI CANTO CORALE gdje osvaja srebrni pehar. Iste godine dirigira na cjelovečenjem koncertu najvećeg mješovitog pjevačkog zbora u Hrvatskoj – *Castrum* pod visokim pokroviteljstvom predsjednika RH Ive Josipovića. Snimila je dva nosača zvuka. Umjetnička je voditeljica i dirigentica mješovitim pjevačkim zborovima Vokalni Studio Rijeka te HGD »Zvijezda Danica« Kraljevica s kojima je ostvarila brojne nastupe u zemlji i inozemstvu. Vodi i dječji zbor Kantridska jedra.



**JASMINA GJORGJESKA (Macedonia)**  
**Zborska umjetnost u Makedoniji • (L)(C)**

Tijekom turske vladavine; Atanas Badev, prvi makedonski muzički autor makedonske liturgije nakon Sv. Jovana Ztoustog; Muzički život nakon Prvog svjetskog rata; Najznačajniji zborovi u gradovima Makedonije; Muzički život nakon Drugog svjetskog rata; Formiranje prvih nacionalnih institucija, profesionalni kadar, dirigenti, zborovi; Makedonska zborska umjetnost danas; Najznačajniji zborovi, festivali, natječaji; Skladatelji; Pravci skladanja; Zborsko stvaralaštvo kod svih generacija; Melodijsko-harmonijski aspekt; Metro-ritmičke kombinatorike; Harmonijsko-polifona osnova; Dinamičke karakteristike; Struktura forme; Tematizam; Povijesna i društvena usvojenost; Dramaturško-psihološka postavljenost.

**JASMINA GJORGJESKA** diplomirala je zborsko dirigiranje na Fakultetu za muzičku umjetnost u Skopju u klasi profesora Drage Šuplevskog (2000), a magistrirala zborsko dirigiranje

pri istom fakultetu u klasi profesora Saše Nikolovskog Gjumara (2006). Maestra Jasmina Gjorgjeska već petnaest godina radi sa svim zbarskim sastavima (dječji, omladinski, odrasli, amaterski i profesionalni). Od 2008. godine do danas dirigentica je pri Makedonskoj operi i baletu u Skopju. Dirigirala je nekoliko opera: Carmina Burana, Madam Butterfly, Tosca, Orfej, Karmen i druge. Od 2012. dirigentica je amaterskog mješovitog zbora »Vardar« iz Skopja i dirigent zbora »Iljo Antevski-Smok« u Tetovu. Sa svojim zborovima osvojila je više nagrada među kojima i drugu nagradu na Međunarodnom Ohridskom festivalu 2013. i drugu nagradu na Međunarodnom festivalu »Mokranjčevi dani« u Negotinu, Srbija, 2013. godine, prvu nagradu sa dječjim zborom »Lale« na Republičkom natjecanju u Kavadarcima te prvu nagradu s mješovitim komornim zborom »Ananije Popovski« u Kavadarcima.




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**CYNTHIA HANSELL-BAKIĆ (Croatia–USA)**  
**Wellness for Sigers – Wellness za pjevače • (L)(E/C)**

Wellness is a way of organized preparation for singers, which covers the mental, physical and emotional aspects of their being before a show, an exam, an audition or a premiere. Singing requires maximum concentration and wellness should be used to maintain the psycho-physical balance before, during, and after the show has ended. A great part must be played by exercises for better concentration and by furthering your own feel of self.

Wellness je psihički, fizički i emocionalni način organizirane pripreme pjevača za nastup, ispit, audicije ili premijeru. Pjevanje zahtjeva maksimum koncentracije a wellness je način da održimo psiho-fizičku ravnotežu prije nastupa, za vrijeme trajanja nastupa te poslije nastupa. Pri tom važnu ulogu mogu imati vježbe za bolje koncentraciju i općenito bolji osjeća sebe samoga.

**CYNTHIA HANSELL-BAKIĆ**, prvakinja Opere Hrvatskoga narodnog kazališta u Splitu, redovni profesor u trajnom umjetničko-nastavnom zvanju na Odsjeku za pjevanje Muzičke akademije Sveučilišta u Zagrebu, rođena je u Sjedinjenim Američkim Državama. Diplomirala je solo pjevanje (Bachelor of Arts) u klasi profesora Lava Vrbanića na New England Conservatory of Music u Bostonu (Massachusetts). Godine 1971. dodijeljena joj je stipendija Austrijske države za poslijediplomski studij, specijalnost njemački Lied na Mozarteumu u Salzburgu. Iste godine postaje stalnom članicom Opere Hrvatskog narodnog kazališta u Splitu, a od 1976. postaje stalnom članicom Opere Slovenskog narodnog gledališča u Ljubljani. Godine 1977. ponovo se vraća u HNK Split. U svojoj bogatoj opernoj karijeri pjevala je više od šezdeset glavnih uloga.

**CYNTHIA HANSELL BAKIĆ**, lead soprano soloist in the Croatian National Opera of Split, and full professor of voice for the last 25 years in the Academy of Music in Zagreb, was born in Arlington, Virginia, USA. She studied voice and performance at the New England Conservatory of Music in Boston, Massachusetts where she received her Bachelor of Arts under prof. Lav Vrbanić of Zagreb. She made her opera debut in the role of Leonora in *Il Trovatore*. Her very extensive list of operatic roles includes over 60 major heroines. Her work as a professor of voice has taken her to many countries as teacher and lecturer and her students perform today in some of Croatia's major opera houses and concert stages.



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Prof. dr. sci. **Santa Večerina Volić** (otorinolaringolog i fonijatar) oformila je u okviru CEM-a i **Centar za glas**. Centar za glas jedini je takav u Hrvatskoj i pruža mogućnost vrhunske dijagnostike i liječenja i najsloženijih glasovnih bolesti. U Centru za glas postoje posebni programi za glasovne profesionalce, a povodom **Svjetskog dana glasa** (16. travnja) nudimo i posebne preventivne programe, upravo za ugrožene glasovne skupine glasovnih profesionalaca.

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**CHRISTIAN T. HERBST (Austria)**  
**Electroglottography – a low-cost method to non-invasively assess vocal fold vibration • (L)(E)**

Laryngeal endoscopy is the default method to investigate vocal fold vibration. However, endoscopy is invasive (not well tolerated by some subjects), cost intensive, and is usually only performed by trained personnel in dedicated premises such as voice clinics. As a low-cost, non-invasive alternative, vocal fold vibration can be monitored indirectly by electroglottography (EGG). A low intensity, high-frequency current is passed between two electrodes placed on each side of the larynx. The time-varying change of vocal fold contact during the flow-induced oscillation of laryngeal tissue induces variations in the electrical impedance across the larynx, resulting in variation in the current between the two electrodes. These admittance variations are proportional to the relative vocal fold contact area during phonation. In this presentation an overview of the applications of electroglottography is given. Various approaches of quantifying and interpreting the EGG waveform are critically discussed, and new developments are presented

**CHRISTIAN T. HERBST** is an Austrian voice scientist. He studied voice pedagogy at Mozarteum University, Salzburg, Austria, and worked for several years as a voice pedagogue. Christian was a visiting researcher at the Center for Computer Research in Music and Acoustics (CCRMA), Stanford University, and received his PhD in Biophysics from the University of Olomouc, Czech Republic. Following a position as head of the Bioacoustics Laboratory, Department of Cognitive Biology, University Vienna, Christian now works as post-doctoral researcher at the Voice Research Lab, Department of Biophysics, Palacký University Olomouc, Czech Republic. The focus of Christian's scientific work is both on singing voice physiology, and on the physics of voice production in mammals. He received several international scientific awards, and has published, among others, in the prestigious *Science* journal.



**Irena Hočevár-Boltežar (Slovenia)**  
**Medications and Voice • (L)(E)**

*Background.* Healthy vocal tract and its normal function are mandatory for good quality of voice. Medications are used for successful treatment of a variety of pathologic conditions in the vocal tract. However, the medications can also negatively influence vocal tract, change normal vocal folds vibration and cause dysphonia.

*Medications.* Medications affecting voice can be classified in three groups: 1) those affecting respiratory tract mucosa (e.g. corticosteroids, sex hormones, antihistaminics, sympathomimetics, etc); 2) those affecting phonatory muscles (e.g. different hormones, corticosteroids); 3) those increasing nonvocal vocal folds' load (e.g. antihypertensives, beta-blockers). Different herbs and dietary supplements can also influence voice production. Some medications and complementary treatment can have adverse effects only when used at the same time.

*Conclusions.* Professional voice users must be familiar with the potential vocal effect of their prescribed medications. They should be informed also with the possible side effects of herbal drugs and dietary supplements which they wish to use.

**IRENA HOČEVAR-BOLTEŽAR** has finished Medical Faculty at University of Ljubljana in 1981. Since 1987 she has been employed at the University Department of Otorhinolaryngology in Ljubljana. She obtained her MSc in 1991, and her PhD degree in 1998 at University of Ljubljana. In 1993 she finished her training in otorhinolaryngology and started working also as a teaching assistant at Medical Faculty, University of Ljubljana. In 1997 she became the head of Center for Voice, Speech and Swallowing disorders. She also has a position of professor for otorhinolaryngology at Medical Faculty, and a lecturer for “Pathology of voice” at the Pedagogic Faculty in Ljubljana. Her present field of interest is pathology of voice, speech and swallowing, especially neurologic disorders and rehabilitation after head and neck cancer. She is a current president of Slovenian Otorhinolaryngological Association, a member of European Laryngological Society, International Association of Logopedics and Phoniatrics, and European Union of Phoniatrists.




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**DAVID HOWARD (Great Britain)**  
**Tuning strategies in a cappella singing • (L)(E)**

When singing *a cappella* (unaccompanied), singers tend to tune in non-equal temperament with pure fifths and thirds, which results in a more musically *consonant* sound. It turns out that this effect can be the cause of overall pitch drift if the music itself changes key (there are of course a number of other reasons to bear in mind when considering why choirs drift in pitch). This talk will explore the nature of the effect itself and discuss its relevance to choral performance with reference to items from the *a cappella* repertoire, including Bach chorales and works by English Tudor composers. It will be advocated that conductors and choral singers should be aware of this effect and think about developing a strategy for dealing with it both in rehearsals and performances.

**David Howard** researches in speech, singing and music, including their analysis, synthesis, production and perception and teaches aspects of music technology. He holds a first class BSc (Eng) in Electrical and Electronic Engineering (UCL) and a PhD in Human Communication (University of London). David is currently Head of the Department of Electronics at the University of York, UK where he also leads the Audio Laboratory and is a Founder Member of the York Centre for Singing Science. Key research areas include the perception of speech and singing, intonation in unaccompanied singing, the acoustics of singing voice development, and computers and iPads in voice training, performance and natural voice synthesis. David presented on the BBC4-TV programs *Castrato* and *Voice* and he presents his work regularly at National Science and Engineering weeks, Café Scientifiques, and the public. He sails, plays the organ, conducts the *Vale of York Voices* who sing evensong in York Minster once a month and leads the vocal group *Consonance*.



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### FIRST HALF

Hong Kong Children's Choir (China), conducted by Kathy Fok  
Voz en Punto (Mexico), conducted by José Galván  
Moran Choir (Israel), conducted by Naomi Faran  
University South California Thornton Chamber Singers (USA), conducted by Jo-Michael Scheibe  
Choeur Africain des Jeunes (Senegal), conducted by Ambroise Kua Nzambi Toko  
Oslo Chamber Choir (Norway), conducted by Håkon Nystedt  
Roomful of Teeth (USA), conducted by Brad Wells  
Inner Mongolian Youth Choir (China), conducted by Yalun Genie  
Hamilton Children's Choir (Canada), conducted by Zimfira Poloz  
Choir of the John Paul II Catholic University (Poland), conducted by Grzegorz Pecka  
Musica Quantica Voces de Cámara (Argentina), conducted by Camilo Santostefano  
Harmonia Ensemble (Japan)  
Incheon City Chorale (Korea), conducted by Hak-Won Yoon  
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### SECOND HALF

Sofia Vokalensemble (Sweden), conducted by Benigt Ollén  
Muungano National Choir (Kenya), conducted by Risper Oduor  
Ikeda Junior Choir (Japan), conducted by Kayoko Shibuya  
University of Maryland Chamber Singers, conducted by Edward Maclary  
Kammerchor Stuttgart (Germany), conducted by Frieder Bernius  
Manado State University Choir (Indonesia), conducted by André de Quadros  
Tümben Pax (Mexico), conducted by Jorge Córdoba  
Choeur des Jeunes de Casablanca (Morocco), conducted by Adnane Matrone  
VocalEssence Ensemble Singers (USA), conducted by Phiup Brunelle  
Leola Kantika Korala Children's Choir (Spain), conducted by Basilio Astúlez  
Fusion (Australia), conducted by Debra Shearer-Dirrie  
Naniwa Choraliers (Japan), conducted by Keishi Ito





**DAG JANSSON (Norway)**

**Conducting beautifully: phenomenology of choral leadership • (L)(E)**

The conductor role is complex and multi-faceted. Research on conducting has a pedagogic bias, leaving little room for the conductor co-musician, team builder and artist. The singer viewpoint is largely missing in the literature and the fundamental rationale for the role is rarely questioned. The purpose of this paper is to explore the phenomenology of the encounter between conductor and ensemble: what goes on when singers experience great choral leadership. Such moments can be described as a layered phenomenon, with mastery of the music and the situation at the surface. Moving deeper, the coherence of the conductor as an integral being may open the gates to the innermost layer; the inter-subjective space. This is where the musical flow is shared and meaning is created. The holistic view taken in this paper sheds new light on several ideals and conceptions about choral conducting that are often taken for granted.

**Dag Jansson** earned his PhD at Norwegian Academy of Music in 2013 and he holds a master degree in musicology from the University of Oslo. He conducts the chamber choir Vox Humana. He teaches leadership and music pedagogy at the Norwegian Academy of music, the University of Oslo and Oslo University College. He also holds an MBA degree from INSEAD in France. Based on a previous career as business leader, he has experimented extensively with choral singing and conducting for team building and leadership development.



**MLADEN JELIČIĆ (Slovenia)**

**Znanje o vokalnoj higijeni među slovenskim prosvjetnim radnicima • (L)(C)**

Glasovna opterećenja prosvjetnih radnika puno su veća nego ona kod prosječnih govornika, pa je stoga odgovarajuća briga za glas (vokalna higijena) preduvjet njihova zdravog glasa i glasovne učinkovitosti. Test-upitnikom o poznavanju vokalne higijene (Kovačić i Buđanovac, 2000) nastojalo se utvrditi kakvo je znanje o vokalnoj higijeni među prosvjetnim radnicima. Ispitivanje je provedeno kod dvije skupine prosvjetnih radnika – odgojitelja i nastavnika u osnovnim školama tijekom 2001. i 2012.godine. Rezultati točnih odgovora pokazali su da gotovo svi prosvjetni radnici uključeni u istraživanje znaju da pušenje i vikanje štete glasu. Najslabiji rezultati postignuti su o poznavanju prosječne visine ženskog glasa, kao i o utjecaju kontracepcijskih pilula te predmenstrualnog sindroma na glas. Raščlambom rezultata Test-upitnika u 2001. i 2012. godini može se zaključiti da se poznavanje vokalne higijene u zadnjih desetak godina među odgojiteljima popravilo za gotovo 15% , a kod učitelja za 9,6%.

**MR. SCI. MLADEN JELIČIĆ**, specijalist kliničke logopedije rođen je 7. prosinca 1963. u Karlovcu, gdje je završio osnovnu i srednju medicinsku školu. Studij logopedije na Fakultetu za defektologiju u Zagrebu završava 1988 godine. Od 1987. do 1988. radi kao individualni slušni terapeut s djecom oštećenog sluha na Centru za sluh i govor u

Mariboru (CSGM). Od 1996. stalni je suradnik odjela za ORL i MFK Univerzitetskog kliničkog centra u Mariboru, gdje radi s laringektomiranim osobama kao i osobama s poremećajima glasa. Na Edukacijsko rehabilitacijskom fakultetu Sveučilišta u Zagrebu je 2. srpnja 1999. magistrirao radom »Akustične in spirometrijske značilnosti ezofagalnega glasu in govora«. Na području vokalne edukacije održao je brojne seminare i predavanja s radionicama. Objavio je više od dvadeset stručnih i znanstvenih radova s područja logopedije i rehabilitacije glasa. Bio je izabran za prvog predsjednika samostalnog Društva logopedov Slovenije, koje je 7. svibnja 2005 postalo punopravnim članom Europskog udruženja logopeda (CPLOL). Godine 2012. postao je specijalist kliničke logopedije.




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**MARVIN KEENZE (USA)**  
**The Choral Conductor as Singing Teacher • (L)(E)**

Many people receive all of their voice training in choirs. How can conductors prepare themselves to take on this responsibility and develop an accurate pedagogical language and the skills for teaching singing technique in a rehearsal situation?

**The Conductor's Ear/The Choir's Sound • (L)(E)**

The sound of a choir reflects the tonal preferences of the conductor. It may also reflect the *mother tongue* of the singers. Should all choirs sound the same or is there an ethnic tonal identification that should be encouraged. Is there an AMERICAN sound, a SWEDISH sound, or a CROATIAN sound that is evident in tonal production. How is this modified for different styles and languages? What is it that you hear in a *bel canto* trained singer's voice that is different in an *untrained* singer? Which one wins in your choir?

**MARVIN KEENZE** is Professor Emeritus of Voice and Pedagogy at The Westminster Choir College of Rider University (Princeton, NJ) where he taught for 35 years. He founded and directed the Westminster Voice Resource Center and Laboratory and for twenty years coordinated the Master Teachers and Singers Week. He has also taught at the University of Delaware, Swarthmore College and for Boston University at Tanglewood. He has served numerous churches as choral director and organist. As a singer, choral conductor, teacher, pianist, and adjudicator he has visited 52 countries around the world. He has adjudicated the Metropolitan Opera district and regional competitions, the Australian Opera Competitions, the National Association of Teachers of Singing and National Opera Association competitions, and the Dunedin competitions in New Zealand. He is a recipient of the Voice Foundation's Van Lawrence Award for his work in voice pedagogy and research. He is a member of the American Academy of Teachers of Singing, the National Association of Teachers of Singing (USA and CANADA), the New York Singing Teachers Association and holds honorary memberships in associations in Brazil, Australia, Iceland, Slovenia and France. Since 1992 he has been the Chairman of the International Congress of Voice Teachers (ICVT) and in that capacity encourages the formation of new member associations and continuing education opportunities for singing teachers, singers, choral conductors, and voice specialists. He is the International Coordinator of the National Association of Teachers of Singing. He maintains a private voice studio in Philadelphia, where he lives.

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### **NATAŠA KLARIĆ BONACCI (Croatia)**

#### **Ritam i metar u poeziji i glazbi • (L)(C)**

(Nataša Klarić Bonacci / Maura Filipi)

Spoj poezije i glazbe sastavni je čimbenik već prvih oblika profane glazbe u Europi, preuzete od trubadura. Povezanost te dvije, blisko srodne umjetnosti, kroz povijest je bila predmetom proučavanja, ali i inspiracijom brojnih kompozitora, muzikologa i teoretičara glazbe. Poetski je jezik već u doba stvaranja prve opere Jacopa Peria »Euridice«, krajem 15. st., organiziran i stiliziran. Tekst i njegova ritmička struktura, njegov zvuk i značenje u tom su razdoblju podloga prema kojoj se stvara melodija. Ritam je jedan od znakova proporcije, čiji je melodija subjekt. Cilj ovog rada jest prikazati prisutnost i naglasiti važnost ritma i metra u poeziji na talijanskom i njemačkom jeziku u stvaranju vokalne glazbe na spomenutim jezicima. Na primjerima iz glazbe prikazuje se ritam kao slijed naglašenih i nenaglašenih slogova unutar metričke sheme, kao slijed naglasaka („ictusa“) u metričkom skandiranju te kao slijed naglasaka istaknutih prilikom umjetničke (pjevačke) izvedbe.

**NATAŠA KLARIĆ BONACCI** rođena je u Šibeniku, gdje završava jezičnu gimnaziju i srednju glazbenu školu (violina). Na Filozofskom fakultetu u Zagrebu završava studij fonetike i njemačkog jezika. Od 2002. radi kao fonetski muzičar u Poliklinici SUVAG, u rehabilitaciji djece oštećenog sluha i/ili govora. Od 2007. godine vanjski je suradnik Muzičke akademije, gdje radi kao predvač na kolegijima Njemački jezik I i Njemački jezik II. Poseban interes joj je povezanost između poezije na njemačkom jeziku i glazbe (Lied) te pjevačka dikcija. Jedna je od glavnih suradnica na njemačko-hrvatskom/hrvatsko-njemačkom rječniku u izdanju izdavačke kuće ALFA 2006.



### **FILIPA LÃ (Portugal)**

#### **The effects of warm-up exercises on perturbation measures of individual voices while singing in an amateur choir • (L)(E)**

(Filipa M.B. Lã, Johan Sundberg and Marlene Tavares)

Vocal warm-up is commonly regarded as a beneficial prelude to singing. However, its effect on voice function, particularly with respect to choral singing, has not yet been analysed. We recorded a total of 16 members of an amateur choir before and after performing specific vocal warm-up exercises. The warm-ups consisted of a triad pattern sung on the vowels /a/, /o/ and /u/, preceded by the consonant /n/, lasting approximately 15 minutes. The recorded vocal tasks done before and after the warm-ups included two vocal tasks: versions of a *messa di voce* sung on the vowel /a/ (i) including and (ii) excluding tones in the *passaggio* regions of the soprano and tenor voices. The recording procedure followed an investigation with choir singing described elsewhere. Two types of microphones were used: (i) directional microphones placed on each singer's nose; and (ii) an omnidirectional microphone placed in front of the ensemble. The recordings made with the directional microphones were ana-

lyzed using Praat software, so that jitter, shimmer and harmonics-to-noise ratio (HNR) of the individual voices could be analysed and compared between the two conditions (before and after warm-up). The recordings made with the omnidirectional microphone were analysed using a long-term-average spectrum (LTAS), and comparisons between conditions were also made. A statistically significant effect of the warm-up was found on perturbation measures in the sequence that included *passaggio* tones only. The LTAS results suggested that formant frequencies tended to be somewhat lower after warm-up, presumably reflecting a general trend to a lower larynx position and hence to more relaxed phonation. The results thus support the assumption that vocal warm-ups have a beneficial effect on singers, even when these sing in choral contexts and not as soloists.

### **Phonatory characteristics of Coimbra Fado style • (L)(E)**

(Filipa M. B. Lã, Johan Sundberg and Alberto C. Pais)

*Fado* can be considered an urban rooted singing style (like for e.g. Samba in Brazil, Tango in Argentina, Rebetika in Athens, *Chanson Realiste* in Paris). It emerged in the middle 19<sup>th</sup> century in neighbourhoods of Lisbon. Like any other orally transmitted tradition, this type of singing has changed over the years, assuming varied styles, such as the one sung in Coimbra. The Coimbra *Fado* style (originated from Lisbon *Fado*), has been clearly modified by the strong influences of the academic traditions present at one of the oldest universities in Europe. Thus, it presents distinguishable features when compared to the Lisbon *Fado*, such as: (i) it is sung outdoors, (ii) only by male singers, (iii) the guitars are tuned one tone lower than those accompanying Lisbon *Fado*, and (iv) the repertoire is composed of ballads and serenades, describing the love and life of students. The existing investigations concerning the voice in *Fado* present subjective metaphorical descriptions of vocal quality, such as a sad and melancholic sound. No studies so far have attempted (1) to explore the main physiological and acoustical parameters of this style of singing, neither (2) to investigate how distinguishable is this type of singing from other male singing styles in general (e.g. operatic, music theatre, country, pop/rock and traditional male genres), in terms of phonatory characteristics. In order to answer to these questions, Coimbra *Fado* singers were recorded in a treated sound studio during the performance of a representative song of Coimbra *Fado* repertoire. The recordings were done using a hybrid system, i.e. a combination of a Digital Laryngograph Microprocessor and the Glottal Enterprises MS-110 computer interface. This equipment was used to allow simultaneous recordings of four signals: (1) audio and (2) electrolaryngograph signals, recorded by the Laryngograph device; and (3) oral pressure and (4) flow signals, recorded by the Glottal Enterprises unit. The latter was collected by means of a Rothenberg flow mask. Psub was determined as an estimate of intraoral pressure during /p/ occlusion, using a pressure transducer attached to a thin plastic tube inserted into the flow mask, such that its end was located inside the subject's lip opening at the corner of the mouth. The four signals were digitized and sent over a USB contact into a PC provided with the SpeechStudio software; thus, audio, ELG, Psub and airflow signals were obtained as separate tracks of wav computer files. Each signal was previously calibrated for each recording session. Data analysis consisted of both acoustical and voice source analysis:

LTAS analysis of the audio signal and inverse filtering of the flow signal, respectively. The acoustical analyses included measures of: (i) Equivalent Sound Level (Leq), a measure of vocal intensity obtained by a logarithm of sound energy averaged over time. Leq was normalized with respect to the level of the highest peak in the LTAS; (ii) Long-term Average Spectrum (LTAS), reflecting voice quality in terms of contributions of glottal source combined with vocal tract resonances; (iii) alpha ratio ( $\alpha$ ); and (iv) estimate of F0 dominance from the LTAS curve ( $H1-H2$ )<sub>LTAS</sub>. It corresponds to the difference between the mean LTAS level in the F0 range as well as one octave higher, since the fundamental and the second partial must have determined these mean levels. The voice source analyses were carried out using the custom made *Decap* software (Svante Granqvist, KTH) for one singer in each of the two contrasting styles. A detailed description of this method can be found elsewhere. Summarizing, it allows calculations of voice source parameters by analysing the results of the inverse filter by the custom made software SNAQ (Svante Granqvist, KTH). The voice parameters analysed were: (i) maximum flow declination rate (MFDR), i.e. the negative peak amplitude of the differentiated flow glottogram; (ii) normalized amplitude quotient (NAQ); (iii) level difference between the first and second partials of the source spectrum  $H1-H2$ ; and (iv) closed quotient (Qclosed), i.e. the ratio between the time duration of the closed phase and T0. These four last measures provide an estimation of phonation type. To identify possible distinguishable vocal parameters for this type of singing, a principal component analysis (PCA) was carried out. Results will be presented and discussed at the conference, as currently data is still being analysed.

**FILIPA LÃ** (Portugal) Born in Covilhã Filipa obtained a diploma degree in Biology from the University of Coimbra and a bachelor degree in Singing Performance from the Conservatory of Music in Coimbra. Since then she has combined her career as a performer with her career as a researcher. In 2001, she finished her MMus in performance at the University of Sheffield, and at Guildhall School of Music and Drama in London. Through the past years, Filipa has performed in several singing recitals, oratorio and opera roles in Portugal, Spain, Australia and in the U.K. gaining much appreciation in reviews. In 2002 she was awarded a PhD grant and in 2007 a Post-Doctoral grant, both from the Minister of Science and Technology in Portugal. In her PhD studies she investigated the effects of the sexual hormones on aspects of voice production in female opera singers. Since then, she has presented her research work at several international conferences, gaining two *Young Researcher's Award* from the "Society for Education, Music and Psychology Research" (2005), and by the "European Society for the Cognitive Sciences of Music", (2007). Currently she is further developing her research in the field of voice at National Institute of Ethnomusicology, music and dance (INET-MD), and she is a lecturer at the Department of Communication and Arts at Aveiro University.



**PER-ÅKE LINDESTAD (Sweden)**  
**Why is the laryngeal muscle different? • (L)(E)**

It is well known that the voice can be trained to sound in many different ways and also to endure work and strain far beyond what would usually be called normal voice use. The muscles of the larynx are similar to other striped skeletal muscles but also different in fiber charac-

teristics and in how their activity is regulated from the central nervous system. The sensory input from the muscles to the brain has its origin in the so called muscle spindles, and for phonation it is most likely that also pressure receptors in the mucosa are important. Compared to the sensory information from the tongue or the fingers, a much smaller part of that from the larynx reaches consciousness (the cortex). On the other hand the pharynx and the larynx are involved in several very important reflex circuits involving lower centra in the brain. This lecture will discuss muscle features with special emphasis on laryngeal muscles and their developmental origin as well as basic neuroanatomy, all from the perspective of the singer, voice clinician or voice coach. Some data on what a singer can do in terms of laryngeal gestures but without phonation will be presented.

**PER-ÅKE LINDESTAD** was born in 1952 and grew up in mid Sweden. He studied medicine at Karolinska Institutet in Stockholm, qualified as an ENT surgeon in 1984 and as a phoniatrician in 1988. The year 1991 to 2002 he was head of the Department of Phoniatrics and Logopedics at Huddinge University Hospital and since 2006 he is a senior lecturer and clinical supervisor at the Department of Otolaryngology, Karolinska University Hospital. In 1994 Lindestad published a thesis on laryngeal electromyography. The research otherwise covers mostly laryngeal inflammation, singing physiology and neurological voice disorders. In the year 2000 Lindestad became an assistant professor in affiliation with Karolinska Institutet.



### **ROZINA PALIĆ-JELAVIĆ (Croatia)**

**Ivan pl. Zajc i HPD Kolo • (L)(C)**

U njegovanju zbarske glazbe u drugoj je polovici 19. stoljeća najveću ulogu odigralo HPD *Kolo* (1862.), a ona je bila znatna i u Zajčevu zbarskom stvaralaštvu. *Kolo* je bilo prvo PD kojemu je Zajc, još boraveći u Beču, posvetio svoju skladbu; riječ je o – unutar autorova golema opusa – amblematskoj (zbarskoj) skladbi *U boji!*, među vokalnim djelima prvoj nadahnutoj povijesnom domoljubnom tematikom. Nastala u prigodi obilježavanja 300. obljetnice bitke kod Sigeta na tekst Franje Markovića, prvi put ju je 1866. u Beču izvelo HAD *Velebit*, potom *Beseda*, a u Zagrebu *Kolo* 1867. Zajc je *Kolu* posvetio i zborove *Večer na Savi* i *Kad*, a po dolasku u Zagreb *Poputnicu Kola / K'o grom nek pjesma ori*, *Pozdrav brodaru* i dr. Stoga je 1866. označila početak Zajčeve suradnje s pedesetak hrvatskih pjevačkih društava, a *Kolu* je posvetio i najviše skladbi (29); štoviše, *Kolo* je sudjelovalo u premijeri i kasnijim izvedbama Zajčeva *Zrinjskog*.

**ROZINA PALIĆ-JELAVIĆ**, muzikologinja i glazbena pedagoginja, završila je u Zagrebu osnovnu školu i gimnaziju te osnovnu i srednju glazbenu školu. Uz studij matematike na PMF-u, diplomirala je i na Muzičkoj akademiji u Zagrebu na Odjelu za glazbeni odgoj te na Odjelu za muzikologiju i glazbenu publicistiku. Doktorandica je na Interdisciplinarnom doktorskom studiju kroatologije na *Hrvatskim studijima* Sveučilišta u Zagrebu. Bavila se glazbenom pedagogijom (*Gornjogradska; X. gimnazija*), zbarskim dirigiranjem te korepeticijom (*Ivan Goran Kovačić*). Autorica je četiriju gimnazijskih udžbenika glazbene umjetnosti te 90 znanstvenih i stručnih radova, objavljenih u znanstvenim i stručnim časopisima te zbornicima. Sudjelovala u radu 48 znanstvenih (muzikoloških) i



stručnih skupova u Hrvatskoj i inozemstvu. Istraživačko polje: hrvatska glazba 19. i prve polovice 20. stoljeća, osobito područje vokalne (svjetovne i crkvene) glazbe. Dobitnica je *Rektorove nagrade* 1984. i godišnje nagrade *Dragan Plamenac* HMD-a 2008. Viša je stručna suradnica na Odsjeku za povijest hrvatske glazbe Zavoda za povijest hrvatske književnosti, kazališta i glazbe HAZU u Zagrebu.



### **ANA PENEZIĆ (Croatia)**

#### **Jednostrana paraliza glasnice/Unilateral vocal cord paralysis • (L)(C/E)**

Nastaje zbog disfunkcije n. recurrensa ili n. vagusa, te uzrokuje karakteristični "dahtavi" glas često praćen s poteškoćama gutanja, slabim kašljem i osjećajem kratkoće udaha prilikom disanja. Iako je poznat cijeli niz etiopatogenetskih entiteta koji uzrokuju jednostranu paralizu glasnice, ona je često posljedica neurogenih promuklosti. Kod evaluacije pacijenta važno je dobro poznavati njegove glavne tegobe, socijalnu anamnezu (ukoliko se radi o glasovnom profesionalcu), te životne navike. Svakako je potrebno učiniti klinički pregled glave i vrata, uz indirektnu laringoskopiju i laringovideostroboskopiju, te je potrebno akustički evaluirati glas (GRBAS). Liječenje jednostrane paralize glasnice može biti konzervativno i fonokirurško. Cilj operacije kod takvih pacijenata je pomaknuti slobodni kraj paralizirane glasnice prema središnjoj liniji kako bi se smanjio glotički procjep i olakšala fonacija.

This condition is caused by the recurrent laryngeal or vagus nerve dysfunction. It has a characteristic presentation: breathy voice often accompanied by swallowing difficulties, mild cough and a feeling of shortness of breath. Although there is a whole range of different etiologic factor that cause unilateral vocal cord paralysis, it is most commonly a result of neurogenic hoarseness. Before treating such a patient, a thorough evaluation of the patients' complaints, social background (especially if it is a case of a professional voice user) and habits are very important. Clinical head and neck examination including indirect laryngoscopy, laryngovideostroboscopy and acoustic voice analysis (GRBAS) is also necessary. This condition can be treated conservatively and with phonosurgery. The aim of an operation is to move the free end of the paralyzed vocal cord medially in order to bring the cords closer together resulting with better phonation.

**ANA PENEZIĆ** (rođ. Pangerčić) rođena je u Zagrebu, gdje je završila je XV. gimnaziju. Od 2002. do 2008. godine studirala je na Medicinskom fakultetu u Zagrebu. Tijekom studija bila je glavna urednica časopisa *Medicinar*, a 2007. godine dobitnica Dekanove nagrade za najbolji studentski znanstveni rad. Od 2011. godine radi kao specijalizant Klinike za otorinolaringologiju i kirurgiju glave i vrata u KBC »Sestre milosrdnice« u Zagrebu. Dobitnica je dvije nagrade Europske Akademije za alergologiju i imunologiju (2012. i 2013. godine), te nagrade za najbolji specijalizantski poster na Hrvatskom kongresu otorinolaringologa u Vodicama 2013. godine. Od 2009. do 2012. pohađala je doktorski studij Biomedicina i zdravlje na Medicinskom fakultetu u Zagrebu, a u godini 2012./13. specijalistički poslijediplomski studij iz otorinolaringologije. Publicirala je šest CC indeksiranih radova i dio je većih istraživačkih timova u još četiri CC rada.



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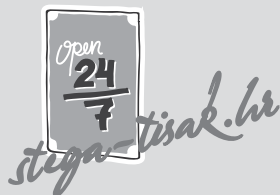
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**BOJAN POGRMILOVIĆ (Croatia)**  
**Klapa – hrvatski pjevački fenomen/Klapa – a Croatian singing phenomenon • (L)(E/C)**

The word 'klapa' denotes a group of people with common interests (from the Italian word 'capulata' – herd, group). Today we feel this word is like our own, as it has become a synonym for a type of folk singing group hailing from certain geographic territories (the urban and rural urban centers of Dalmatia). As a phenomenon, the klapa began to emerge in the second quarter of the 19th century. In the klapa there is a certain number of singers (at first these were only men), singing homophonic songs, often with one first tenor. With the coming of Dalmatian students to other parts of Croatia, klapa singing started to grow in the whole country, and it became a wide-spread music & song movement. In Croatia today, there are over 400 klapas (male, female, mixed, and children's), and there is a great number of them abroad, on all five continents. The artistic level of klapa singing is quite high, and numerous klapas have won awards at choral competitions throughout the world. Klapa singing is protected, as it is on the UNESCO intangible cultural heritage of humanity list.

Riječ klapa označava skupinu koja ima zajedničke interese (od talijanske riječi 'capulata' – krdo, skupina). Danas tu riječ osjećamo kao svoju i ona je sinonim za folklornu pjevačku skupinu određenog geografskog područja (urbane i ruralno urbane sredine Dalmacije). Klapa se kao pojava javlja u drugoj četvrtini 19. stoljeća, a pod njom se podrazumijeva određeni broj pjevača (isprva isključivo muških) koji pjevaju homofone napjeve, u pravilu s jednim prvim tenorom. Dolaskom dalmatinskih studenata u druge krajeve Hrvatske počinje razvoj klapskog pjevanja u cijeloj zemlji te to postaje opći glazbeno-pjevački pokret. Danas na području Hrvatske postoji oko 400 klapa (muških, ženskih, mješovitih i dječjih), a ima ih mnogo i u inozemstvu, i to na svih pet kontinenata. Umjetnička razina klapskog pjevanja je vrlo visoka a brojne klape osvajaju nagrade na zbornim natjecanjima širom svijeta. Klapsko pjevanje pod zaštitom jer se nalazi na Unescovoj listi nematerijalne baštine.

**BOJAN POGRMILOVIĆ**, mr. art.; conductor; solo singer; vocal pedagogist; member of domestic and foreign competition committees; placed in the world's "Who is who in choral music"; awards at domestic and foreign festivals with the choir KUD-a INA, the klapa Cesarice and V.A. Samoborke; has recorded 30 CDs with his ensembles; vice president of the Croatian Choral Conductors Association; was long standing president of the Croatian Vocal Pedagogists Associations; winner of two Porin awards (Cesarice); was art director for a number of singing ensembles (LADO ten years, Cesarice ten years, V.A. Samoborke eight years, Klapa Poj two years, Klapa Mareta two years, Klapa Gajeta 2two years, Zora one year); current art director of the choir KUD-a INA for 25 years, recently started directing Klapa »Barun«.

**BOJAN POGRMILOVIĆ**, mr. art.; dirigent; solo pjevač; vokalni pedagog; član žirija domaćih i inozemnih natjecanja; uvršten u svjetski "Who is who in choral music"; nagrade na domaćim i inozemnim festivalima sa zborom KUD-a INA, Klapom Cesarice i VA Samoborke; sa svojim ansamblima snimio trideset CD-a; dopredsjednik Hrvatske udruge zborovođa; bio je dugogodišnji predsjednik Hrvatske udruge vokalnih pedagoga; dobitnik dvaju Porina (Cesarice); bio je umjetnički voditelj niza pjevačkih ansambala (LADO deset g., Cesarice deset g., VA Samoborke osam g., Klapa Poj dvije g., Klapa Mareta dvije g., Klapa Gajeta dvije g., Zora jedna g.); sadašnji voditelj Zbora KUD-a INA 25 g., nedavno umjetnički vodi Klapu »Barun«.



## SNEŽANA PONOŠ (Croatia)

Ivan Zajc – život i djelo/Ivan Zajc – Life and Work • (L)(C/E)

Ivan Zajc (Rijeka, 1832. – Zagreb, 1914.) središnja je glazbena osoba druge polovice XIX. stoljeća u Hrvatskoj. Životni put vodi ga od Rijeke preko Milana i Beča do Zagreba gdje tijekom četiri desetljeća djeluje kao skladatelj, dirigent, glazbeni pedagog, utemeljitelj i prvi ravnatelj opere Hrvatskog narodnog kazališta te organizator cjelokupnog glazbenog života grada. Zajčev doprinos razvoju hrvatske kulture toliko je velik da razdoblje njegova boravka u Zagrebu (od 1870. do 1914. godine) s pravom nazivaju „Zajčevim dobom“. Najveći je Zajčev doprinos skladateljski. U imponantnom opusu od oko 1200 raznovrsnih djela osobitu važnost imaju vokalna i glazbeno-scenska djela. Unatoč znatnom poznavanju Zajčeva lika utemeljnom na brojnim stručnim napisima o njegovu životu i radu, o 100-toj obljetnici skladateljeve smrti još ne postoji sveobuhvatna monografija koja bi cjelovito sagledala i vrednovala njegov skladateljski opus. S obzirom na zanimljivost i opsežnost toga opusa predstoji nam velik i zanimljiv muzikološki rad.

Ivan Zajc (Rijeka, 1832 – Zagreb, 1914) was a central figure of Croatian music in the second half of the 19<sup>th</sup> century. His paths of life took him from Rijeka, across Milan and Vienna, to Zagreb, where he – for four decades – worked as a composer, conductor, and music teacher. He was also the founder and the first director of the opera at the Croatian National Theatre and organiser of the entire musical life in the city. Zajc's contribution to the development of Croatian culture is so outstanding that the period of his life in Zagreb (from 1870 to 1914) is rightly referred to as the *Zajc's era*. What he contributed to most greatly is composing. In his impressive oeuvre, which includes some 1200 varied works, vocal and musical theatre works have a special significance. Despite the fact that considerable knowledge about Zajc – based on numerous texts about his life and work – is already available, on the hundredth anniversary of the composer's death there is still no comprehensive monograph which would define and evaluate his oeuvre. Regarding Zajc's fascinating body of work, this remains to be done.

**SNEŽANA PONOŠ**, diplomirana muzikologinja i profesorica povijesti glazbe, rođena je u Vukovaru. Od dolaska na studij 1982. godine živi i radi u Zagrebu. Pedagoškim radom bavi se od 1987. godine, a od 1993. godine stalno je zaposlena u XVI. gimnaziji kao profesor i zborovođa. Povremeni je predavač Povijesti glazbe na Školi za zborovođe pri Vokalnoj akademiji u Zagrebu. Zborskim dirigiranjem Snežana Ponoš bavi se od 2003. godine, najprije kao zborovođa *Djevojačkog zbora XVI. gimnazije*, a od 2007. godine i djevojačkog zbora *Cantus ante omnia*. U razdoblju od 2003. do 2013. godine s oba je zbora sudjelovala na državnim i međunarodnim zborskim natjecanjima u Hrvatskoj i inozemstvu (Varaždin, Krapina, Neerpelt, Bratislava, Beč, Prag, Graz) te osvojila brojne nagrade. Dobitnica je i nekoliko posebnih dirigentskih nagrada. Godine 2009. promovirana je u Maestru mentoricu Hrvatske udruge zborovođa.

**SNEŽANA PONOŠ**, musicologist and History of Music teacher, was born in Vukovar, Croatia, living and working in Zagreb. She has been teaching music since 1987 and working as a music teacher in the 16<sup>th</sup> Grammar School in Zagreb since 1993. She occasionally teaches History of Choir Music on the Vocal Academy in Zagreb. Snežana Ponoš has been a choir director since 2003, first as the conductor of the 16<sup>th</sup> Grammar

School Girls' Choir, and since 2007, the girls' choir Cantus Ante Omnia as well. During the period from 2003 to 2013 she participated with both choirs in national and international choir competitions in Croatia and abroad (Varaždin, Krapina, Neerpelt, Bratislava, Vienna, Prague, Graz) and won numerous prizes. She is also a winner of several special prizes for the best choir director of the competition. In 2009, she was promoted into a Choir Director Mentor by the Croatian Choral Directors Association.



### LISA POPEIL (USA)

#### How to Belt • (W)(E)

In this workshop, participants will learn the secrets to belting to the top of one's vocal range without vocal fold pressing. Topics covered are: support, an innovative model of registers, 'belter's bite', 'laryngeal lean', 5 vocal fold closures and the 5 Belting Substyles for Musical Theater singing. Lisa Popeil, MFA in Voice, is the creator of the Voiceworks® Method and the Total Singer DVD instructional program. A professional teacher for 35+ years with 50 years of vocal study, Ms. Popeil is an expert in the performance and pedagogy of multiple vocal styles. She has conducted vocal research using video-fluoroscopy, stroboscopy, kymography, high-speed photography, phonovideos and MRI with scientists in Japan, Norway, Germany, and in the US. She is on the Advisory Board of the Voice Foundation and is a voting member of NARAS, the Grammy organization. In addition to a busy private studio based in Los Angeles, Lisa offers the Total Singer Workshops, is a contributor to the *Oxford Handbook of Music Education* and the *Oxford Handbook of Singing*, has co-written the book *Sing Anything - Mastering Vocal Styles* and has created the 'Daily Vocal Workout for Pop Singers' CD.

**LISA POPEIL**, MFA in Voice, has studied voice for 50 years and has taught professionally in all styles of singing for over 35 years. Based in Los Angeles, Lisa is the creator of the Voiceworks® Method, the Total Singer DVD and the Total Singer Workshop. A contributor on commercial vocal genres for the 'Oxford Handbook of Singing' and 'OH of Music Education', Lisa has conducted voice research at international labs on the topics of belting and commercial voice technique. Besides being a skilled pianist, songwriter, and recording engineer, new products include 'Sing Anything: Mastering Vocal Styles' and the 'Daily Vocal Workout for Pop Singers' CD. In addition to performing with Frank Zappa and 'Weird Al' Yankovic, her 1984 self-titled album was a Billboard "Top Album Pick". Ms. Popeil sings and teaches classical, musical theater, pop, rock, jazz, R&B, rock and country styles. More at [www.popeil.com](http://www.popeil.com)



### MARTINA PREVEJŠEK (Slovenia)

#### Izgovor slovenskog jezika u slovenskoj solo pjesmi • (W)(C)

Radionica će imati dva djela. U prvom djelu radionice slušatelji će teoretski i praktički upoznati glasove slovenskog jezika (samoglasnike i suglasnike) te učiti izgovarati slovenske samoglasnike i poluglasnike. U drugom djelu radionice slušatelji će dobiti note

(slovenska solo pjesma) te primjenjivati znanje iz prvog djela radionice pri izgovoru teksta pjesme.

**MARTINA PREVEJŠEK** • Nakon završene matematičke gimnazije upisala je studij biologije na Biotehniškom fakultetu u Ljubljani i diplomirala godine 2000. Paralelno sa studijem biologije studirala je pjevanje na Srednjoj muzičkoj i baletnoj školi u Ljubljani i 2003. diplomirala na Akademiji za glazbu u Ljubljani. Godine 2013. magistrirala je iz managementa na Fakultetu za management Koper. Kao učiteljica pjevanja radi u Muzičkoj školi Sevnica. Od 2008. do 2012. bila je predsjednik Društva slovenskih pevskih pedagoga. Organizirala je mnoge seminare za pjevanje u Ljubljani (prof. Marvin Keenze (ZDA), dr. Scott McCoy (ZDA), prof. Norma Enns (Njemačka), prof. Dunja Vejzović (Hrvatska), kongrese Slovenski pjevački dani i koncerte za mlade pjevače, pobjednike slovenskog muzičkog takmičenja. U međunarodnom projektu Leonardo da Vinci organizirala je 4. Evropski pjevački pedagoški tjedan u Ljubljani na temu Digitalna tehnologija u pjevačkoj nastavi. Sudjeluje sa Zavodom za školstvo kao predavateljica na studijskim skupinama za glazbenu pedagogiju.



### **PEDRO SANTOS (Portugal)**

#### **The interaction choir-orchestra in *Ljus av ljus* by Karin Rehnqvist • (L)(E)**

The work *Ljus av ljus* by the Swedish composer Karin Rehnqvist is a reference in contemporary repertoire for children's choir and orchestra. The vocal writing of this work is extremely idiomatic and highlights the timbral characteristics of the children's voice. These characteristics enriches the sound palette of the symphonic orchestra and influences the orchestration in a determinant way. Each of the three movements of the work presents a particular sonority which results from the combination of three important elements: literary text, thematic material and timbral characteristics (vocal and instrumental). I propose to present an analysis of selected fragments of the score focusing the thematic material and also the choir-orchestra relationship (particularly at the level of registers and timbre of the children's voice and instruments). The analysis also considers the literary dimension of work proposing a hermeneutic perspective of its musical discourse.

**PEDRO SANTOS** completed a degree in Composition at the Superior School of Music and Performing Arts of Porto (Portugal) and also a Master in Composition at the Royal Conservatory of Music of The Hague (Netherlands). Currently is a student of the Doctoral Program in the Department of Communication and Art at the University of Aveiro (Portugal) where he develops a research in composition for children's choir. As part of his PhD studies he accomplished analyzes of works for children's choir who have been selected for presentation in several international conferences. His article "The interaction choir-orchestra in *Ljus av ljus* by Karin Rehnqvist" was selected for publication in the Book "Choral Singing. Histories and Practices" edited by Ursula Geisler & Karin Johansson and published by Cambridge Scholars Publishing (2014). His compositional output includes works for instrumental ensembles, solo instruments and choir. He is Assistant Professor of Composition at Superior School of Music and Performing Arts of Porto.



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### **IVANA SENJAN (Croatia)**

#### **Primjena komunikacijskih vještina zborovođe u radu s pjevačkim ansamblom • (L)(C)**

Vođenje zbora je proces u kojem zborovođa uspostavlja komunikaciju kako s cijelom skupinom tako i s pojedincem unutar te skupine. Pri tome su njegove umjetničke sposobnosti podjednako važne kao i njegov intelektualni, socijalni, psihološki te karakterni profil/identitet. Komunikacija je mnogo više nego izmjena riječi između sugovornika; ona se temelji i na razumijevanju te izražavanju misli, pokreta, položaja tijela, mimike, gesta, emocija... Stoga će komunikacija između zborovođe i pjevača, a time i umjetnički rezultat, biti kvalitetniji i to u onolikoj mjeri koliko je zborovođa svjestan svojih komunikacijskih postupaka. Na taj način će zborovođa moći uspješnije motivirati pjevače i prenijeti na njih svoje umjetničke vizije što će rezultirati ostvarenjem zadanih ciljeva, a time i zadovoljstvom cjelokupnog pjevačkog ansambla.

**IVANA SENJAN** • Dipomirala je na Institutu za crkvenu glazbu »Albe Vidaković« Katoličkog bogoslovnog fakulteta Sveučilišta u Zagrebu i na Muzičkoj akademiji Sveučilišta u Zagrebu (*Glazbena kultura*). Završila je Školu za zborovođe pri *Vokalnoj akademiji* (Zagreb) te srednju glazbenu školu iz solo pjevanja u Varaždinu (prof. Darije Hreljanović). Predaje u Gimnaziji Dr. Ivana Kranjčeva u Đurđevcu (*Glazbena umjetnost i Zbor*), Umjetničkoj školi »Fortunat Pintarić«, Koprivnica (*Solfeggio i Glasovir*) i Osnovnoj glazbenoj školi u Đurđevcu (*Solfeggio i Zbor*). Crkvena je glazbenica župe Bl. Alojzija Stepinca u Koprivnici. Dirigentica je Djevojačkog zbora Gimnazije u Đurđevcu, Mješovitoga zbora Alojzijevci, klape Stepinac i Dječjeg zbora „Georgius“. S Djevojačkim zborom redovito sudjeluje na Glazbenim svečanostima hrvatske mladeži u Varaždinu i Međunarodnom natjecanju ženskih i muških komornih zborova *Lipanski zvuci* u Petrinji gdje osvaja prve i duge nagrade u kategoriji. Studentica je druge godine poslijediplomskog doktorskog studija iz pedagogije na Filozofskom fakultetu Sveučilišta u Zagrebu te Maestra mentorica Hrvatske udruge zborovođa.



### **ZRINKA ŠIMUNOVIĆ (Croatia)**

#### **Motivi za pristupanje, pohađanje i ostanak u amaterskom pjevačkom zboru • (L)(C)**

Što je zajedničko dvadesetogodišnjaku i sedamdesetogodišnjakinji koji pjevaju u amaterskom zboru? Koji su motivacijski faktori utjecali na njihovo pristupanje zboru? Što utječe na njihovo redovno dolaženje na zbarske probe više puta tjedno unatoč svakodnevnim obvezama, zdravstvenim tegobama ili nekim drugim otežavajućim okolnostima? Odgovora na ova pitanja ima vjerojatno koliko i zborosa, ali se oni ipak mogu svrstati u tri glavna područja. Glavni su motivi za pjevanje u zboru najčešće uživanje u doživljaju glazbe, želja za osobnim razvojem i usavršavanjem, potreba za društvenom uključenosti, očuvanjem kulturne baštine i nasljedama i ne manje važno, karizmatičnost dirigenta. Istraživanja pokazuju kako prosječni pjevač/ica u amaterskom zboru ima četrdesetak godina, ženskog je spola (prosječno 1/3 čine muškarci) i već je pjevala u školskom ili



studentskom zboru. To znači, kako se bogato nalazište budućih pjevača nalazi upravo u našim školama, a mi smo, kao glazbeni pedagozi, odgovorni za budućnost amaterskih zborova.

**ZRINKA ŠIMUNOVIĆ** rođena je u Vinkovcima gdje je završila osnovnu i srednju školu. Diplomirala je na Pedagoškoj akademiji u Osijeku, na odsjeku za Glazbenu kulturu. Od tada radi u OŠ Ivana Mažuranića i GŠ Josipa Runjanina u Vinkovcima gdje poučava glazbenu kulturu, zbarsko pjevanje i solfeggio. Kao učiteljica glazbene kulture u osnovnoj školi napredovala je u zvanje učiteljice savjetnice. Voditeljica je stručnog vijeća za glazbenu kulturu Vukovarsko-srijemske županije. Redovito pohađa državna natjecanja u zbarskom pjevanju gdje postiže zapažene rezultate. Znanstvenim radom počela se baviti nakon upisa na poslijediplomski doktorski studij “Rani odgoj i obvezno obrazovanje” na Učiteljskom fakultetu u Zagrebu 2010. godine. Do sada je objavila nekoliko znanstvenih i stručnih radova u časopisima i zbornicima s domaćih i međunarodnih stručno-znanstvenih skupova.




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**ZANE ŠMITE (Latvia)**  
**Traditional singing styles in Latvia • (L)(E)**

This workshop of Latvian Traditional singing will give a chance to explore and experience various types of Latvian traditional singing (e.g. Shepherds' Calls), the specific, powerful sound-making process as well as the great variety of the traditional vocal melodies from all regions of Latvia.

**ZANE SMITE** is a singer from Latvia performing since 1986 with such well-known Latvian groups as Ilģi, Lidojšais paklājs and others, whilst maintaining her solo career participating in different local and international projects. Since 2008, she has been working at the Jāzeps Vītols Latvian Academy of Music, being a mentor of Latvian traditional singing at the Ethnomusicology Class. Apart from that, she has been the voice coach for the female choir ‘Gaudeamus’ at the Riga Technical University. Over the years she has organised many traditional singing workshops in Latvia and abroad.



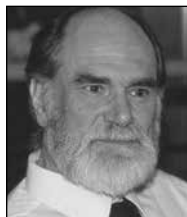

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**BRANKO STARC (Croatia)**  
**Ars choralis • (L)(E/C)**  
**Emotional Voice Posture and Ideoesthesia/Afektivna impostacija glasa i ideoestezija • (L)(E/C)**

**BRANKO STARC** (1954.), skladatelj, dirigent i učitelj glasa, predaje na *Umjetničkoj akademiji sveučilišta u Splitu* i profesionalni je zborovođa. Napisao je više od dvije stotine skladbi. Podučava pjevani i govorni glas te se bavi rehabilitacijom glasa. Sudjelovao je kao predavač na 39 znanstvenih simpozija i gostovao na mnogim fakultetima u Hrvatskoj i inozemstvu. Područja njegova posebnog zanimanja su glazbena hermeneutika, stilistika ekspresije, vokalna stilistika te teorija i praksa glasa koje znanstveno-pedagoški istražuje i o tome objavljuje

radove. Drži predavanja, seminare i majstorske razrede diljem svijeta (Argentina, Kina, Slovenija, Danska, Francuska, Engleska, Letonija, SAD, Koreja, Južna Afrika, Iran, Malezija, Indija, Indonezija, Tajland, Šri Lanka, Hong Kong, Brunej, Singapur, Filipini). Također je član ocjenjivačkih odbora na međunarodnim zbornim natjecanjima, do sada više od 50 puta u Hrvatskoj, Njemačkoj, Italiji, Austriji, Kini, Koreji, Indoneziji, Maleziji, Šri Lanki i Japanu. Predsjednik je *Hrvatske udruge zborovođa*, voditelj *Vokalne akademije*, član međunarodnoga savjeta *Svjetskih zbornih igara* i savjetnik za Hrvatsku u *Međunarodnoj federaciji za zbornu glazbu*.

**BRANKO STARC** (1954), composer, conductor and voice instructor, is a teacher at the *Arts Academy* (University of Split-Croatia). He has written over two hundred compositions for which he is the recipient of numerous awards. He teaches singers, choral directors, composers, actors, speech therapists, phoneticians and speakers and also engages in voice rehabilitation. Mr. Stark participated in thirty nine scientific symposiums and has been guest professor at many faculties in Croatia and abroad. His speciality is theory and practice of voice, vocal stylistics and expression stylistics in singing and speech, hermeneutics and works published on these subjects. He gives lectures, seminars, masterclasses and workshops worldwide (Argentina, China, Slovenia, Denmark, France, Great Britain, USA, Korea, South Africa, Iran, Malaysia, Indonesia, Thailand, Sri Lanka, India, Hong Kong, Singapur, Brunei, Latvia, Philippines). Mr. Stark is also a prominent adjudicator for many international choral competitions (Croatia, Germany, Italy, Austria, China, Indonesia, Malaysia, Sri Lanka, Japan, Korea). He is President of the *Croatian Choral Directors Association*, head of the *Vocal Academy*, a member of the International Council of the *World Choir Games* and Advisor for Croatia in the *International Federation for Choral Music*




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**JOHAN SUNDBERG (Sweden)**  
**Choral and operatic singing • (L)(E)**

Singing teachers sometimes argue that singing in choirs is detrimental to the development of the voice, while choir masters often claim the opposite. This presentation will review some possibly relevant reasons for this. - Unlike choir singers' voices soloists need to be heard individually. Operatic singers achieve this by producing strong high frequency partials by means of the vocal tract shape, so articulation differs between choral and operatic singing. - Solo singers' responsibility is to create emotionally interesting performances, which is the choir master's responsibility in choirs. - The margins for tuning, used for expressive purpose in solo singing, would be considerably narrower in ensembles. - Intonation accuracy relies on preplanning, equally important in choral and solo performance. Sensibility to musical structure, like phrase boundaries, harmonic progressions is an essential skill of a performer. For developing skill in intonational preplanning and in sensibility to music structure, solo singers may profit enormously from singing in choirs.

Until his retirement 2001, **JOHAN SUNDBERG** (born 1936, Ph.D. musicology, doctor honoris causae 1996 University of York, UK) had a personal chair in Music Acoustics at the department of Speech Music Hearing, KTH and was head of its music acous-

tics research group which he started in 1968. Visiting professor University of London and Universität Freiburg. His research concerns acoustical aspects of music in general, particularly the singing voice, music perception and the theory of music performance. Written *The Science of the Singing Voice* (1987) and *The Science of Musical Sounds* (1991), edited or co-edited 13 proceedings of international scientific meetings on music acoustic. He has practical experience of performing music as chorister and solo singer. Member of the Royal Swedish Academy of Music (President of its Music Acoustics Committee 1974-93), the Swedish Acoustical Society (President 1976-81) and fellow of the Acoustical Society of America, receiving its Silver Medal in musical Acoustics 2003.



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**VIVIANNE SYDNES (Norway)**  
**Conducting choirs over Internet. Why and how? • (L)(E)**

Internet has become a part of our daily-life, but when it comes to making music together, we still have to be present in the same room. Or do we? Can we make music together over Internet? Is it possible to really feel the strong togetherness we need when making music together? From The Academy of Music in Oslo, I conducted my former choir; Nidaros Cathedral Choir, 600 km away. We sat up a 1 GB dedicated line between the spots. We did several rehearsals, and had some very interesting discussions afterwards. In Oslo, we will hear and hear about NOVA chamber choir singing in their rehearsing room with me as a conductor present AND me recorded on video. How is the result? The music is Monteverdi: "Lasciate mi morire". In this workshop, we will do the same: sing the madrigal with me conducting both live and on the screen.

**VIVIANNE SYDNES** is appointed associate professor of choral conducting at the Norwegian Academy of Music in Oslo where she is responsible for the new bachelor study in conducting. She is also musical director and conductor of the award winning NOVA Chamber Choir. From 2002-2012 Sydnes was Director of Music at Nidaros Cathedral where she was conductor and artistic director of Nidaros Cathedral Choir, Nidaros Cathedral Oratorio Choir and also the professional vocal ensemble Nidaros Vocalis. Her choral activities included both the *a cappella* repertoire and major works for choir and orchestra. She led the premiere performances of a number of works and helped to develop exciting new concepts of concert performance. Sydnes was educated as an organist and choirmaster at the Norwegian Academy of Music and has diploma in conducting from the Royal College of Music in Stockholm. She is frequently used as an instructor in courses for choirs and conductors both in Norway and abroad, and is engaged as guest conductor by the Norwegian Soloist Choir.

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**KITTIPOORN TANTRARUNGROJ (Thailand)**  
**Choral singing in Thailand • (L)(E)**  
**Let's sing Thai songs! • (W)(E)**

Choral singing is an adopted culture in Thailand. Thai traditional music is pentatonic in nature. The music instruments are unique for the country. Although, some of these instruments resemble to those in the region. Many of them have their root from the Indian culture. The Thai traditional songs are mostly court music or ceremonial music. Traditional Thai songs usually sing with the Thai music instrument. They are sung, mostly, by a solo voice or in unison by a small group. Choral music in Thailand mainly associated with the Christianity. It is believed that the choral music came to this country some 400 years ago, when the Dutch came into Thailand for trading and colonization. It stays in the church until about half a century ago, when it started to emerge into the society. However, in this past decade, we see more and more public awareness of the choral singing. We can see more choirs in school and public functions.

**KITTIPOORN TANTRARUNGROJ**, conductor, accumulated his experience in choral music through singing in different choral groups. When he was a student studying in Philippines, he was member and student assistant conductor of the world famous “Adventist University of the Philippines (AUP) Ambassador Choral Art Society”. He has conducted numerous groups, from church choirs to school and university chorus, as well as community and concert choirs. He has helped establish several famous choirs in Thailand. At present, he is the conductor of “The Bagkok Voices”, a multi-award winning choir which is considered to be the best choral group in Thailand. He also served as an adviser to several ensembles around the country. Presently, he is working in Bangkok as a full-time surgeon. He also serves as Vice-President of the “Thailand Choral Association”, member of Choir Olympic Council, and member of the “International Federation of Choral Music (IFCM) Asia-Pacific chapter”.



**BYRON-MAHIEU VAN DER LINDE (South Africa)**  
**A Comparative Analysis of the Singer's Formant Cluster**  
**(F<sub>s</sub>) of Singing Students • (L)(E)**  
 (van der Linde, B-M, and Herbst, T.)

Traditionally it is believed that ensemble singing may be more detrimental to a soloists' technique. This myth has been at the centre of vocal and choral pedagogical debates across the globe, and has no less had a considerable stifling impact on the development of choral music in South Africa. The production of energy in the *singer's formant cluster* (F<sub>s</sub>) region is widely accepted to be the defining trait of the classically trained solo voice. We tested the amount of spectral energy vocal students produced in the F<sub>s</sub> region during ensemble/chorus mode and solo mode, using spectral indicators Short-Term Energy Ratio (SER) and short-term Singing Power Ratio (SPR). Our results showed that voice students produced significantly higher amounts of F<sub>s</sub> energy singing in ensemble/chorus mode than in solo mode ( $p < 0.05$ ). These results are in agreement with other studies conducted around the world and provide empirical evidence to support discussions about voice students' participation in ensemble ventures.

**BYRON-MAHIEU VAN DER LINDE** completed his BMus Honours in 2011 at Stellenbosch University, South Africa. He specialised in singing and choral conducting, under the guidance of Rudolf de Beer and KåreHanken (NOR). In 2009 he was awarded a scholarship for an exchange program through the University of Oslo and Academy of Music, Oslo. Here he was trained by Tone Bianca Dahl and sang in the esteemed ScholaCantorum – Oslo. Furthermore, he received master classes from the likes of Martin Berger (DE), Nicol Matt (DE) and Romans Vanags (LAT). He became interested in vocal acoustic sciences, and was awarded a prestigious Harry Crossley Scholarship to explore the phenomena of choir acoustics. In 2013 he obtained his Master's Degree in Choral Conducting with distinction. He has considerable conducting experience, including Canticum Chamber Choir – Oslo, ScholaCantorum – Stellenbosch and the Cape Soloist Choir; the last two of which he is a founding member. Currently he resides in Belgium with his wife; pursuing a career as a freelance conductor and singer.



**SANTA VEČERINA VOLIĆ (Croatia)**  
**Sindrom vokalnih nodula/ Vocal nodules syndrome • (L)**  
**(E/C)**

Vokalni noduli nastaju u srednjem dijelu slobodnog ruba glasnica gdje je vibracijska amplituda najveća, što je optimalno dokumentirano na originalnoj snimci tijekom pjevanja odnosno govora. U pravilu nastaju u djece i žena. Kad se ta fiziološka pojava udruži sa forsiranim i prolongiranim kontaktom posebice kod velike glasovne uporabe, dolazi vrlo često do reakcije tkiva u vidu vokalnih nodula, koji mogu biti morfološki različiti (mekani, tvrdi, miješani, spljošteni, izbočeni). Oni remete fonacijskopribližavanje glasnica i uz već postojeću hiperkineziju izvorište su lošeg i bolesnog glasa.

Međutim, oni se javljaju i kod stanjenih odnosno otečenih glasnica. Vokalni noduli liječe se konzervativno ili po potrebi-fonokirurški. Međutim, samo uspostava relaksirane fonacije odgovarajućom glasovnom terapijom spriječit ćenjihov povratak. Osim toga sasvim je drugačiji fonokirurškitretman vokalnih nodula nastalih na glasnicama normalne debljine i elasticiteta, odnosno na stanjenim ili otečenim glasnicama. Odstranjenje vokalnih nodula na stanjenim odnosno edematoznim glasnicama mora biti povezano i s njihovom fonokirurškom regeneracijom i redmodliranjem.

Vocalnodules are developinginthemiddleofthevibratoryvocalfoldmargin, wherethevibratory amplitude is thegreatest ( bestdemonstrated on original records of singing and speech voice). Vocal nodules could be found predominantly inchildren and women. When this physiological feature is associated with forced and prologed contact ( especially in voice overuse) it results in tissue reaction to phonotrauma creating very often vocal nodules . Such vocal nodule could be soft, firm,mixed, flattened or prominent, and they interfere with phonatory adduction resulting in bad and pathological voice.

Sometimes vocal nodules could develop in cases of thin, stiffor oedemastous vocal folds.Vocal nodules could be treated by conservative approach or by phonosurgery. But only the voice therapy enabling relaxed phonation will prevent vocal nodules recurrence. The phonosurgical procedure in patients with vocal nodules developed in thin sedemastous vocal must include vocal fold regeneration or remodelation.

**PROF. DR. SCI. SANTA VEČERINA VOLIĆ** redovni je profesor Medicinskog fakulteta Sveučilišta u Zagrebu. Specijalist je iz otorinolaringologije, subspecijalist iz fonijatrije. Završila je Medicinski fakultet Sveučilišta u Zagrebu, magistrirala na Prirodno matematičkom fakultetu iz područja molekularne biologije, doktorirala iz područja laringologije i fonijatrije na Medicinskom fakultetu u Zagrebu. Dr. Večerina Volić se usavršavala u području laringologije, fonijatrije i fonokirurgije u eminentnim centrima u svijetu kao dobitnica niza stipendija i nagrada: Karlovo sveučilište u Pragu, Karolinska bolnica u Stokholmu, u SAD-u (Columbia, University of California, Yale University, University of Florida, Harvard University, Mount Sinai Hospital) i medicinskim fakultetima u Japanu. Također je bila pozvani predavač na mnogim sveučilištima i kongresima, od kojih je najznačajniji boravak u Japanu kao gostujući profesor i istraživač - u trajanju od jedne akademske godine. Član je mnogih međunarodnih i domaćih udruga, od kojih je neke utemeljila (Hrvatsko društvo audiologa i fonijatarata, Hrvatska udruga za glas). Sudjelovala je i uvelike doprinijela u realizaciji subspecijalizacije iz audiologije i fonijatrije. Član je najeminentnije udruge otorinolaringologa svijeta Collegium ORL amicitiaesacrum, Europskog laringološkog društva, Svjetskog glasovnog konzorcija, Internacionalnog društva logopeda i fonijatarata, Svjetske udruge fonokirurga, član Austrijskog društva otorinolaringologa. Bila je voditelj niza istraživačkih projekata, redovni je član Hrvatske medicinske akademije, a sada vodi međunarodni projekt o utjecaju pušenja na vibratorno tkivo glasnica. Prof.dr.sc. Santa Večerina Volić bila je dugogodišnji pročelnik Centra za fonijatriju Kliničkog bolničkog centra, te prva žena Ravnatelj Kliničkog bolničkog centra Zagreb. Svojim znanstvenim istraživanjima dr. Večerina došla je do značajnih rezultata, koji su prepoznati u međunarodnoj znanosti o glasu. Bitno je pridonijela spoznaji o specifičnoj građi glasnica, na kojoj se temelji moderna dijagnostika, liječenje i kirurgija glasa i glasnica. Razvila je terapijske programe i tehnologije kako sačuvati i regenerirati funkcijski najvažniji dio glasnica: elastični omotač. Također je koristeći spoznaje o elastičnom omotaču glasnica bitno pridonijela ranoj dijagnostici karcinoma glasnica. Baveći se posebno područjem paralize glasnica prva je u Hrvatskoj za liječenje paralitičnog glasa primijenila metodu endoskopske intervencije pomoću Teflona. Nastavljajući svoj stručni i znanstveni interes, bitno je doprinijela razvitku hrvatske fonijatrije i fonokirurgije, te je afirmirala Fonijatrijski centar KBC-a Zagreb kao prepoznatljiv i u široj međunarodnoj javnosti. Utemeljila je neurolaringologiju i neurofonijatriju te je u hrvatsku laringologiju i fonijatriju uvela nove pojmove i područja: fonotrauma, dječja promuklost, kao i vrlo važnu i dotada neprepoznatu patologiju - degeneracija glasnica i metode liječenja. Tako je prva u Hrvatskoj i široj regiji uvela liječenje najtežih oblika promuklosti Botoksom, hijaluronom i masnim tkivom. Slijedom toga - nagrađena je prestižnom američkom nagradom za doprinos znanosti o glasu: Pacific Voice Foundation Award. Publicirala je velik broj radova u međunarodnim i domaćim časopisima, koautor je znanstvenih i stručnih knjiga, autor je E knjige o fonijatriji i organizator međunarodnih simpozija. Sudjelovala je u utemeljenju CEMA - Centra za ekspertnu medicinu gdje sada nastavlja svoju djelatnost, posebice u smislu razvoja Centra za glas, koji osim što pruža ekspertnu dijagnostiku bolesti glasa i glasnica, koristi i druge stručne timove u Centru ekspertne medicine, jer je bolestan glas često i dio bolesti drugih dijelova ljudskog organizma. Svoju fonokiruršku djelatnost ostvaruje u Poliklinici za estetsku kirurgiju dr. Tončić, gdje se uspješno primjenjuju metode estetske kirurgije za regeneraciju glasnica. Utemeljila je Hrvatsku udrugu za glas (Croatian Voice Foundation) čime se Hrvatska pridružuje sličnim renomiranim udrugama u

svijetu, što otvara mogućnost zajedničkog rada svih glasovnih profesionalaca i glasovnih stručnjaka koji se bave zdravim i bolesnim glasom. Uz to, omogućen je i zajednički rad na zahtjevnom cilju čuvanja, poboljšanja i učinkovitog liječenja glasa te fonokirurgiji

**PROF. DR. SCI. SANTA VEČERINA VOLIĆ** is a Professor at the University of Zagreb, School of Medicine, Croatia. She is a specialist in Otorhinolaryngology and subspecialist in phoniatry. Prof. dr. sc. Večerina Volić graduated from the School of Medicine, University of Zagreb, Croatia. She obtained her master's degree on The Faculty of Science of the University of Zagreb in the field of molecular biology and earned her PhD in the field of laryngology and phoniatry on the School of Medicine in Zagreb, Croatia. Dr. Santa Večerina Volić has been additionally perfecting her knowledge in fields of laryngology, phoniatry and phonosurgery in eminent world centres, as a winner of a series of scholarships and awards: Charles University in Prague, the Czech Republic, the Karoline Hospital in Stockholm, Sweden, various renowned universities in the USA (Columbia, University of California, Yale University, University of Florida, Harvard University, Mount Sinai Hospital) and medical schools in Japan. She also participated as a lecturer at many universities and congresses. Her stay in Japan for a whole academic year – as a professor and scientist was very influential for her career. Dr. Večerina Volić is a member of many international and national associations, some of which she founded (Croatian Association of Audiologists and Phoniatrists, Croatian Voice Association). She has also greatly contributed to the realization of subspecializations in fields of audiology and phoniatrics. Dr. Večerina Volić is also a member of the most eminent world association of otorhinolaryngologists – Collegium Oto-Rhino-Laryngologicum Amicitiae Sacrum, the European Laryngological Society, the World Voice consortium, the International Association of Logopedics and Phoniatrists, the International Association of Phonosurgeons, a member of the Austrian Society of Otorhinolaryngology. She was a leader in several research projects, and she is a full member of the Academy of Medical Sciences of Croatia. Currently, she is leading an international project on the impact of smoking on the vibratory tissue of the vocal cords. Prof. Santa Večerina Volić was the head of the Center for phoniatrics of the University Hospital Center Zagreb for a long time, and the first woman director of the Clinical Hospital Centre Zagreb. Dr. Večerina's scientific researches lead her to significant results, which are recognized by the international voice science. She has significantly contributed to the knowledge about the specific structure of the vocal chords, which serves as a base for modern diagnostics, treatment and surgery of voice and vocal cords. She developed therapeutic programs and technologies aiming at preserving and regenerating functionally the most important part of the vocal cords: elastic layer. Using the knowledge on the elastic layer of the vocal cords, she considerably contributed to the early diagnosis of vocal cord cancer. Dealing with the special area of vocal cord paralysis, she is the first in Croatia to treat paralytic voice applying the method of endoscopic intervention with Teflon. Continuing her professional and scientific interest, prof. dr. sc. Večerina Volić has contributed to the development of Croatian phoniatrics and phonosurgery. She also affirmed the Center for phoniatrics of the University Hospital Center Zagreb (KBC Zagreb), as a recognizable center in the wider international public. She founded neurolaryngology and neuro-phoniatrics and she introduced new concepts and areas to Croatia: phonotrauma, children's hoarseness, and – a very important and by the unrecognized pathology – degeneration of the vocal cords and treatment methods. She is the first in Croatia and region who initiated the treatment of the most serious forms of hoarseness with Botox, hyaluronic acid



and fatty tissues. As a result, she has been awarded a prestigious American award for her contribution to the science of voice – Pacific Voice Foundation Award. She has published numerous papers in international and national journals; she is the co-author of scientific books and the author of the e-book on phoniatriy. Dr. Večerina Volić is also an organizer of international symposia. She participated in the establishment of CEM – Center for Expert Medicine, where she is continuing her activities, particularly in terms of development of the Center for voice, which, except providing expert diagnosis of voice and vocal cords, uses other expert teams, because sick voice is often a part of other diseases of different parts of human body. She is applying her phonosurgical skills in the Voice Centre of the Cosmetic Surgery Clinic Dr. Tončić, where they successfully use cosmetic surgery methods for vocal cord regeneration. Dr. Večerina Volić established Croatian Voice Foundation, which puts Croatia next to similar reputable organizations in the world, this way raising the possibility of joint work of all voice professionals and voice experts who deal with sick and healthy voice. In addition, this enables joint work on a demanding goal – maintenance, improvement and defective treatment of voice together with the development of phonosurgery.




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**PETER VON WIENHARDT (Germany)**  
**The Art of piano accompaniment, an advanced introduction for pianists, singers and choir directors • (W)(E)**

A lecture about inner dynamics, different registration, displaced playing, coloring, taking responsibility, block reading and late entrance of the pianist.

**PETER VON WIENHARDT**, born 1966 in Budapest and raised in Germany and France travelled as pianist (almost) through the whole world. He gained many awards (f.e. Cziffra-Liszt prize, German Music Award, Echo Klassik, etc) and published 15 CDs as a pianist, chamber musician or with orchestras. It is Wienhardts specialty, always to search for new musical shores. The Information, the Improvisations and the Recomposing became not just a part of his life, but also of his music. Life and Music is change. His immense technical abilities, combined with his extraordinary sight reading skills allowed him to build a huge repertoire. His artists interest moves him therefore more towards unknown or unplayable music. 2006 he was assigned as Professor for Piano and Crossover in the Music University of Münster and is the director of the Aaseerenaden Münster. His latest CD „Rhapsody“ was published by Organophon 2014.




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**ALMA ZUBOVIĆ (Croatia)**  
**Zborske skladbe Ive Mačeka • (L)(C)**

Akademik Ivo Maček (1914.-2002.) bio je istaknuti hrvatski pijanist, pedagog, redaktor i skladatelj. Njegov skladateljski opus obuhvaća šesnaest skladbi, od kojih su dvije zborske, šest glasovirskih skladbi, sedam skladbi za različite komorne sastave i jedna skladba za

glasovir i komorni orkestar. Cilj rada je prikazati Mačekov skladateljski profil i upoznati javnost s njegovim zbornim skladbama koje su otkrivene tijekom istraživanja za svoju doktorsku disertaciju *Glazbenički i skladateljski profil Ive Mačeka (1914.-2002.)*. Dvije Mačekove zbornske skladbe ustvari su dva moteta u klasičnom polifonom stilu: *Gressus meos*, za četveroglasni mješoviti zbor, i *Confortamini*, za peteroglasni mješoviti zbor, skladana tijekom njegovog studija kompozicije na Muzičkoj akademiji u Zagrebu (1934.). Nadam se da će ovaj rad probuditi zanimanje koje će rezultirati praizvedbom moteta u 2014. godini, kada se obilježavanja 100 godina od rođenja akademika Ive Mačeka.

**ALMA ZUBOVIĆ** diplomirala je 1995. na Odsjeku za muzikologiju Muzičke akademije Sveučilišta u Zagrebu, a magistrirala 2000. na Muzičkoj akademiji u Sarajevu. Akademski stupanj doktorice znanosti stekla je 2012. na Odsjeku za muzikologiju Muzičke akademije Sveučilišta u Zagrebu. Od 1998. zaposlena je u X. gimnaziji "Ivan Supek" u Zagrebu. Od 2006. obnaša dužnost voditeljice Županijskog stručnog vijeća nastavnika glazbene umjetnosti srednjih škola Zagrebačke, Krapinsko-zagorske, Karlovačke županije i Grada Zagreba, a od 2007. i dužnost voditeljice Stručne radne skupine za Državnu maturu iz glazbene umjetnosti. U suradnji sa AZOO pokrenula je 2004. edukacijski projekt *Učeni-ci-učenicima* i bila mentorica učenicima na međunarodnom natjecanju *Join Multimedia 2006*. Objavila je 17 znanstvenih radova, 4 izvješća o znanstvenim skupovima i tekstove knjižica za 3 nosača zvuka. Koautorica je monografije *Zagrebačka filharmonija 1871.-1996*. Sudjeluje kao predavač na međunarodnim konferencijama u organizaciji ICTM-a i Muzikološkog društva BiH, na godišnjim sastancima Hrvatskog muzikološkog društva te na stručnim skupovima AZOO-a i međužupanijskim stručnim vijećima.



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