



**HUZ**  
CROATIAN  
C H O R A L  
D I R E C T O R S  
A S S O C I A T I O N

# **International Symposium on Chorusology**

## **Choral Art – Singing – Voice**

**Malta – April 20-22, 2017**  
**Catholic Institute, Floriana**

**Organized by**

**Management Catholic Institute**  
**The Croatian Choral Directors Association**  
**with the collaboration of The Malta International Choir Festival**

**Organization and Executive Committee:**  
**Rev. John Galea and Branko Stark**

**Supported by**  
**Malta Tourism Authority**

**Sponsored by**  
**Ministry of Education and Employment**



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**FREE ATTENDANCE**

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## SPEAKERS



### **CHRISTIAN HERBST** (Austria)

- 1. Voice building, coaching, or therapy? – A delineation of areas of responsibility in voice pedagogy**
- 2. A review of singing voice sub-system interactions towards an extended physiological model of ‘support’**

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.



### **DAVID HOWARD** (United Kingdom)

- 1. Tuning considerations in a cappella choir singing**
- 2. Acoustics of performance spaces and how to work best with them**

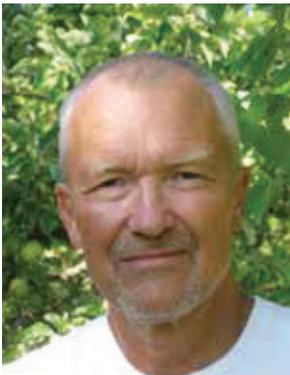
David Howard is Head of the Electronics Department at Royal Holloway, University of London. There he is setting up a new department of Electronics. His main research areas are the analysis and natural synthesis of singing, speech and music, the use of computers in singing training and taking advantage of what we know about human hearing. Key research topics of interest at the moment are intonation in unaccompanied singing, computers and iPad Apps in voice training, the Vocal Tract Organ (which now has the interest of a major UK Organ Builder), and natural voice synthesis. David sits on the IET (Institution of Engineering and Technology) Policy Panel on Education and Skills and has a strong conviction about the place of creativity in engineering, as will be exemplified in the way Electronics will be taught at Royal Holloway. David has spent time as an EPSRC Senior Media Fellow committed to popularising science and he presented for the BBC4-TV programs *Castrato* and *Voice*. David sings in choirs, plays the organ at St. Luke’s in York, conducts two choirs *Consonance* and *York Cantores* and he recently published the book *Choral singing and healthy voice production* ([willowleafpublishing.com](http://willowleafpublishing.com)).



## **FILIPA LÃ** (Portugal)

- 1. Fado and Minho singing: describing two Portuguese traditional singing styles**
- 2. Flow-Ball: a new tool for practicing semi-occluded vocal tract gestures with real-time feedback of airflow**

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)

- 1. What can brain do for the voice and vice versa?**
- 2. Nerves are the brain's messengers – But when they loose track of their task? – Reflexions on voice.**

Per-Åke Lindestad was born 1952 and has been happy ever since. After compulsory school he studied medicine at Karolinska Institutet and started already in 1977 with Ear-nose and throat studies that in the year 1984 slid into speech, swallowing and voice (phoniatics). Between 1991 and 2002 he was head of the phoniatic department at Huddinge University Hospital and when this was merged with the ENT clinic he became (and remains) a senior lecturer, research supervisor and clinician responsible for the phoniatic unit at the same hospital, today called Karolinska University Hospital at Huddinge. Lindestad lectures regularly for a variety of students and has participated and contributed at numerous international conferences since 1984. The main medical interests are neurology of speech and the physiology of singing.



## **HENRI POMPIDOR** (France)

- 1. Choral singing and sociology:  
Sociology's contribution to choral art**
- 2. Voice Techniques for Choir:  
How to strengthen the choral voice?**

Dr Henri Pompidor studied music, organ and choral conducting. Beside his French state diploma in choral conducting, he graduated with a master's degree and a doctorate in music and musicology at the University of Paris-Sorbonne. After a few years as music director in France, he was appointed as Head of the Choral Department at Rangsit Conservatory of Music of Thailand and joined the prestigious Mahidol University College of Music, holding until 2013 the position of chorus master, choral director and permanent choral conductor of the Thailand Philharmonic Orchestra. For more than twenty five years, Dr Henri Pompidor has devoted himself to research about choral music, especially French Baroque music and repertoires from the seventeenth and eighteenth centuries. The theme of his doctoral thesis (1997) was choral singing schools existing in France before the French Revolution. He continues nowadays his research about voice techniques and choral conducting. Major publications emanating from his work have been academic articles about choral history, choral singing and music education, voice techniques and phonetics for singers. One of his last publications is a conducting method for young choral conductors as part of his academic research within the Paris Conservatory of Music. Dr Henri Pompidor has conducted numerous choral performances in his career, among which major chamber choral music and choral works with children and adult, amateur, university and professional choirs. Board member of the French choral conductors' society (SFCC), Dr Henri Pompidor is currently teaching choral singing and choral conducting at the Music Conservatory of City of Paris. He holds master classes and workshops throughout the world and is frequently invited as adjudicator and lecturer in international choral festivals and competition.



## **BRANKO STARK** (Croatia)

- 1. Ars choralis**
- 2. The Ideo-Creational Model – How does a composition come into being?**

Branko Stark (1954), composer, choral director and voice teacher, is a professional choral director and a teacher at the *Arts Academy* (University of Split-Croatia) where he teaches vocal technique, singing and acting voice. He has written over two hundred compositions for which he is the recipient of numerous awards. He teaches singers, choral directors, actors, speech therapists, phoneticians and speakers and also engages in voice rehabilitation. Mr. Stark participated in more than 40 scientific symposiums and has been guest professor at many faculties in Croatia and abroad. His speciality is voice theory and its scientific-pedagogic research and works published on this subject. He holds seminars, masterclasses, lectures and workshops for choral conductors and singers worldwide (Argentina, China, Denmark, United Kingdom, Indonesia, Hong Kong, Korea, Slovenia, Czech Republic, Malaysia, Thailand, Germany, France, Russia, Austria, Latvia, South Africa, Singapore, USA, Iran, India, Sri Lanka, Brunei, Singapore, The Philippines). Mr. Stark is also a prominent adjudicator for many international choral competitions (Germany, Austria, Croatia, China, Japan, Indonesia, Malaysia, Italy, Korea, Latvia). He is President of the *Croatian Choral Directors Association*, leader 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*.



# SCHEDULE

## THURSDAY, April 20

15.00-16.00	Registration
16.00-17.00	<b>Welcome Address by the Hon. Evarist Bartolo Minister of Education and Employment</b> <b>Branko Stark</b> <i>Ars choralis</i> (L 1)
17.00-18.00	<b>David Howard</b> <i>Tuning considerations in a cappella choral singing</i> (L 2)
18.00-18.15	Break
18.15-19.15	<b>Christian Herbst</b> <i>Voice building, coaching, or therapy? – A delineation of areas of responsibility in voice pedagogy</i> (L 3)
19.15	Open Session with participants <i>Questions &amp; Answers</i>

## FRIDAY, April 21

8.30-9.00	Registration
9.00-9.30	<i>Good Morning, Voice!</i> Warming up
9.30-10.30	<b>Per-Åke Lindestad</b> <i>What can brain do for the voice and vice versa?</i> (L 4)
10.30-11.30	<b>Christian Herbst</b> <i>A review of singing voice sub-system interactions -towards an extended physiological model of 'support'</i> (L 5)
11.30-11.45	Break
11.45-12.45	<b>Filipa La</b> <i>Fado and Minho singing: describing two Portuguese traditional singing styles</i> (L 6)
12.45	Break

16.00-17.00	<b>Per-Åke Lindestad</b> <i>Nerves are the brain's messengers – But when they lose track of their task? Reflexions on voice</i> (L 7)
17.00-18.00	<b>David Howard</b> <i>Acoustics of performance spaces and how to work best with them</i> (L 8)
18.00-18.15	Break
18.15-19.15	<b>Henri Pompidor</b> <i>Choral singing and Sociology: Sology's Contribution to Choral Art</i> (L 9)
19.15	Open Session with participants <i>Questions &amp; Answers</i>

## SATURDAY, April 22

8.30-9.00	Registration
9.00-9.30	Good Morning, Voice! Warming up
9.30-10.30	<b>Henri Pompidor</b> <i>Voice techniques for choir: How to strengthen the choral voice?</i> (L 10)
10.30-11.30	<b>Filipa Lã</b> <i>Flow ball: A semi-occluded vocal tract tool for practicing feedback of airflow</i> (L 11)
11.30-11.45	Break
11.45-12.45	<b>Branko Stark</b> <i>The Ideo-Creational Model – How does a composition come into being?</i> (L 12)
12.45	Open Session with participants <i>Questions &amp; Answers</i>

Every lecture takes 45 minutes + 15 minutes for discussion