



**ICVT 2017**  
**Stockholm • Sweden**



## Welcome to Stockholm



*Ann-Christine Wilund,  
President av SSTPF/VoTS*

Welcome to ICVT9 and Stockholm and to our brand-new Royal College of Music/Kungliga Musikhögskolan KMH. The first building dedicated to Kungliga Musikaliska Akademien was inaugurated in 1878 at Nybrokajen 11 and is nowadays a conference and concert venue. When we met 2013 in Brisbane this new Colosseum of music was just an utopia, but luckily for us it was ready just in time for ICVT! We think you will find this state-of-the art college is a perfect place to listen, learn, exchange knowledge and make new friends from around the world. 2017 is a jubilee year not only for ICVT, which started in Strasbourg 1987, but for Swedish musical figures such as the founder of the Drottningholm Court Theatre, King Gustav III, the poet and composer Carl Michael Bellman and the composer and author Wilhelm Peterson-Berger. Stockholm 2017 also celebrates 75 years of its “Parkteatern” – summer theatre in the city’s Parks.

So “välkomna” to the Venice of the North and ICVT9, “The Future of Singing - Tradition and Science in Harmony” from your hosts, Svenska Sång- och Talpedagogförbundet SSTPF/VoTS Voice Teachers of Sweden.

Ann-Christine Wilund and the board, Anette, Bo, Catherine, Elisabeth, Eva, Helena, Jacqueline, Per and Åsa.

Special thanks to the programme committee – Helene, Titti and David, the team at Resia, our friends at NATS and many others for their invaluable ideas, help and support.



Photo: David Aler

*Top line: Per Lagerberg, Helene Lux Dryselius, Bo Rosenkull.  
Bottom line: Ann-Christine Wilund, Elisabeth Jonsson, Anette Stridh, Jacqueline Delman. Not represented in photo: Catherine Frisk-Grönberg, Eva Jonsson, Helena Lugnegård, Åsa Bäverstam.*



## Celebrating 30 Years of Learning and Friendship



Welcome to beautiful Stockholm and the 9th ICVT Congress. We are grateful to our host, the SSTPF/VoTS, whose generous efforts have made it possible for us to gather here to celebrate our 30th anniversary.

The idea for an international professional association was developed by the NATIONAL ASSOCIATION OF TEACHERS OF SINGING (USA and Canada) and the ASSOCIATION OF TEACHERS OF SINGING (U.K.) and it all began in Dartington in 1984. Since that time we have extended our circle of friendships and have met together in Strasbourg (1987), Philadelphia (1991), Auckland (2004), London (1997), Helsinki (2001), Vancouver (2005), Paris (2009), and Brisbane (2013). Each Congress has brought a unique vision of singing, repertoire, teaching, and the importance of sharing and learning together.

We all benefit from the influence of the EUROPEAN VOICE TEACHERS ASSOCIATION (EVTA) and the work of member associations around the world. We have developed lasting friendships and a deeper sense of international community. At the end of this meeting, there will be an announcement of the site of the 2021 Congress. I wish for all of you a rewarding and inspirational time together.

Marvin Keenze  
Chairman, ICVT  
International Coordinator, NATS

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# 2.8

10.00- | *Registration* for delegates begins at *Royal College of Music/KMH*

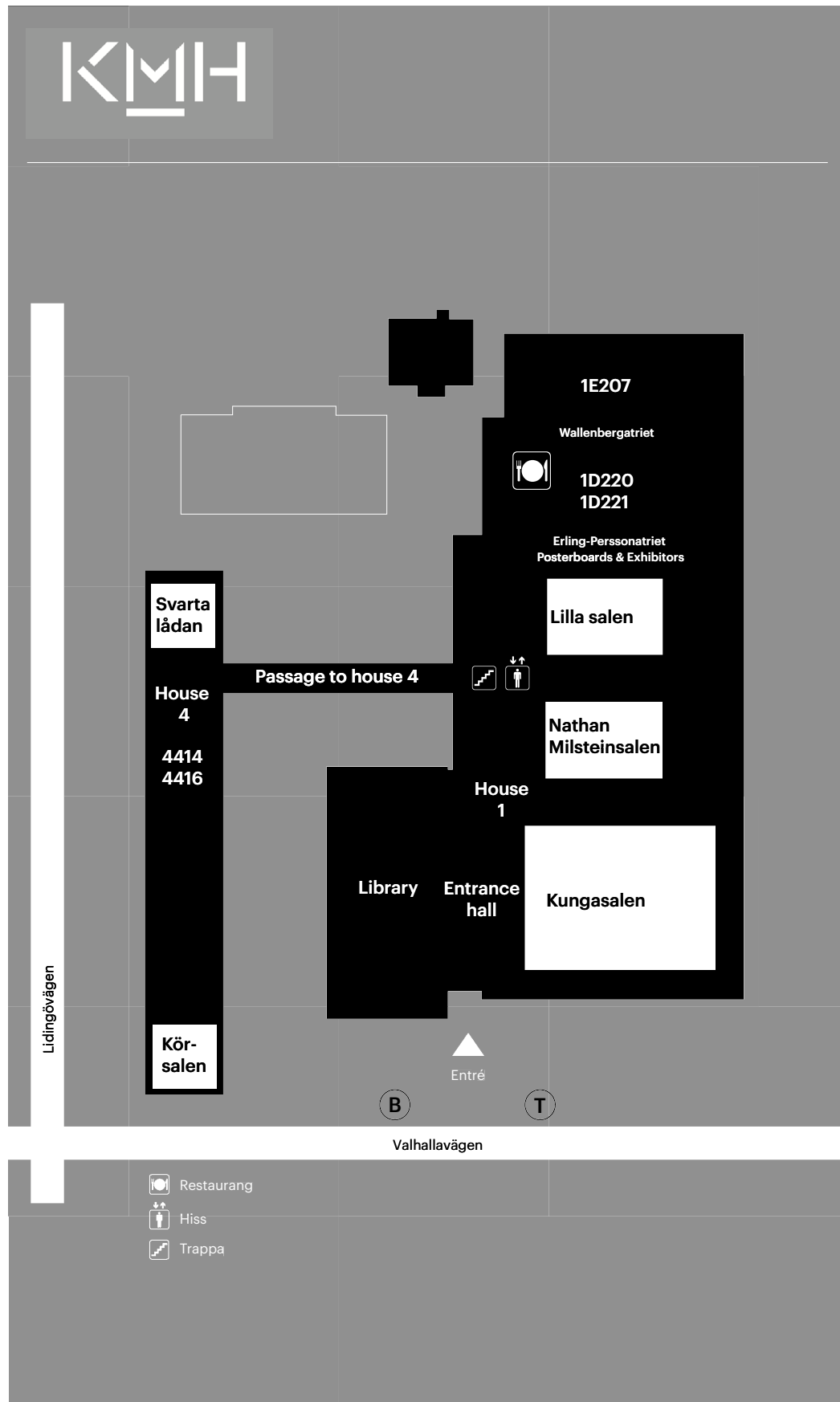
13.00-16.30| *Opening ceremony*, short talks and concert with an exciting line-up of guests and artists in Kungasalen, KMH

16.30-19.00 | *Time to check in* at your hotel and take a quick look at Stockholm

19.00 | *The City of Stockholm invites you to enjoy a Swedish themed buffet with fellow delegates in Stockholm's beautiful City Hall*, with its imposing facades and interior in National Romantic style. This is where the Nobel prize-winners dine with the Swedish King and all the Royal family!



Photo: KMH Ola Fogelström.



# 3.8

## 8.30-8.50: 'Rise and shine!' Your morning wake-up call!

*A short warm-up for song and speech with Anna Högröm*

9.00-10.00 | Kungasalen

### **Matthias Echternach: Research on the female singing voice**

The voice production system is a complex mechanical system which involves many separate modules. During the past years, innovative technologies have been applied for analyzing vocal physiology in professional singers. In the beginning most studies focused on male singers but during the last years female voices have been analyzed.

This presentation shows studies in professional female singers and offers inside views at all stages of the voice production system.

9.00-10.00 | Nathan Milsteinsalen

### **Round Table: "Cinderella Meets Cendrillon: Musical Theatre & Opera Living Under the Same Roof"**

The confluence of opera and musical theatre may indeed signal the start of a new era in and for opera companies. This round table presentation, featuring teachers, performers, directors, and artistic administrators who are actively involved in both worlds, will address many of the questions that arise from the cohabitation of these two art forms.

*Jennifer McQuade, Allen Henderson, David Sisco, Mark McQuade.*

9.00-10.00 | Lilla salen

### **The Ladies of Lyric and Song: Female Composers and Lyricists of the American Musical Theatre**

This theatrical program traces the history of American musical theatre through trailblazing female composers and lyricists. Featuring excerpts of 26 songs in a fast-paced program and fascinating stories illuminating challenges faced by female writers. "An amazing tour-de-force" directed by Tony nominee Patti Cohenour. [theladiesoflyricandsong.com](http://theladiesoflyricandsong.com) *Erin Guinup.*

9.00-10.00 | Seminarie 1 | 1D220 **Rehabilitation of the distressed singing voice**

“The only thing better than singing is more singing.” I like this quote by Ella Fitzgerald as it’s a wonderful feeling when everything is going well but if only this were true for singers experiencing difficulties. I will share with delegates problems that I’ve encountered and take them through exercises that I’ve used when retraining damaged voices.

*Lynne Wayman.*

9.00-10.00 | Movement room | 4414 **Warming-up methods in vocal training - in practice and acoustic research**

During their careers singers come across different types of warm-ups. Often teachers use classical exercises, or warm-ups based on a mixture of head- and chest tones. Lax Vox has been presented as a type of voice rehabilitation. This presentation will describe three methods and compare them with cooperation from laboratory DiagNova Technologies.

*Monika Kolasa-Hladíková, Marcin Just, Michał Hugo Tyc.*

10.00-10.30 | Morning Coffee Break

10.30-11.00 | Kungasalen **Levon Javadyan: 150 years of Armenian music**

*Marine Deinyan, Tigran Ohanyan.*

10.30-11.00 | Lilla Salen **Embodied Imagery: gestures and movements carried out by Western Classical singers away from the audience.**

Gestures and movements (GM) occur in different contexts in singing training and performance. GM that are employed as “embodied imagery” (EI) by singers in practice or rehearsal appear distinct from those observed on stage. A pilot study has shown that the use of EI led to greater vocal freedom and increased expressiveness.

*Julia Nafisi*

10.30-11.00 | Nathan Milsteinsalen **Instrumental data functional information – critical approach for voice teachers.**

"Minimal lesions" may not harm that much vocal production. But when do they? The workshop is proposed to discuss critically usefulness of instrumental data for voice teachers, in planning voice education. There will be a practical presentation of some exams and a discussion about their meanings in a vocal training.

*Orietta Calcinoni*

10.30-11.00 | Seminarie 1 | 1D220 **Timbral Perception and the Modern-Day Voice Teacher**

Recent research has demonstrated that the appraisal of timbre is subconscious and culturally, socially and experientially mediated. The purpose of this study was to discover voice teachers' perceptions of diverse singing timbres as well as the ways in which timbral perception impacts voice teachers' ability for empathic teaching.

*Emily Good-Perkins.*

10.30-11.00 | Seminarie 2 | 1D221 **What do Singers and Teachers Really Need to Know?**

Art versus Science in Singing & Teaching: Generations of teachers have succeeded while not knowing an arytenoid from a hemorrhoid. Is science really necessary for skilled teaching? Is there a core knowledge we all should possess? McCoy's answers to these questions might come as a surprise.

*Scott McCoy.*

10.30-11.00 | Movement room | 4414 **Pilates – A help or hindrance to singers**

Singing performing artists place demand on the body as part of their professional life. Pilates may improve strength, flexibility and well-being but is viewed cautiously by the singing community. Research results, qualitative and quantitative, from the integration of Pilates into the practice routine of singing performing artists will be presented.

*Larissa Kelloway.*



10.30-11.30 | Svarta lådan **Singers' careers – unique and ever-changing**

Teachers, singers, researchers and 'the trade' come together to discuss this important subject.

Moderator:

*Outi Kähkönen*

Panel includes

*Martin Vácha, Kathleen Connell, Ann Braathen, Emilia Mårtensson*

11.15-12.45 | Kungasalen **Master Class: Monica Groop**11.15-11.55 | Lilla salen **Power of Cabaret**

Cabaret is an incredible multi-disciplinary, multi-genre art-form which allows artists to craft personal stories through song, patter and performance. Discover how to evoke audiences to listen with fresh ears and open minds, and learn to utilize cabaret as an expressive art-form, taking both the audience and artist on a journey through performance.

*Kim Spargo, Emma Knights.*

11.15-11.55 | Nathan Milsteinsalen **The Mexican Art Song – Lecture/Recital**

A view of the origins and development of the Mexican Art Song, how it has been influenced by cultural, social and political factors, national and worldwide. This lecture-recital will comment on key composers, important compositional aspects of the songs, preferred languages and poets. Included, my last research with Mexican composer Julián Carrillo.

*Cecilia Montemayor .*

11.15-11.55 | Seminarie 1 | 1D220 **Neuroplasticity and the Singing Brain**

Neuroplasticity is when the brain takes isolated experiences, grows new neurons, and makes connections in the brain that improve nerve impulses. Learn how singers can isolate song elements to strengthen these neural connections and improve technique and musicality.

*Julie Kaldor Grives.*

11.15-11.55 | Seminarie 2 | 1D221 **Integrative approach to speaking and singing**

This presentation will explore the speakers' current qualitative research and findings from a year of trial groups. This information will explore the connections between the singing and spoken voice, identifying evidence of benefits to the performers overall arts practice and how it connects with their vocal technique. It will also consider how such models of practice can further the skills needed for artistic collaboration with different performance specialists.

*Scott Harrison, Lucinda Allen.*

11.15-12.45 | Movement room | 4414 **May the Ease be With You! – Taming Tensions and Performance Anxiety With the Feldenkrais Method**

Being “in the flow” is a heady sensation, one in which the voice seems to feel its most free and most inevitable. All too often, the “flow state” is blocked by barriers which range from the psychological to the physical. One of the biggest culprits is “negative” physical tension where the Feldenkrais Method is one approach which can help the singer.

*Elizabeth L. Blades.*

12.05-12.45 | Nathan Milsteinsalen **Wiring the Classical Voice**

Amplification is considered by some as masking the essential truth of the classical voice. What happens when the microphone steps in for the power of the classical singers' body? A range of contemporary classical composers are incorporating the microphone and other sound technologies in their compositions. New aesthetics and techniques are emerging.

*Karen Cummings.*

12.05-12.45 | Lilla salen **From the inside out: Breathing for pop and jazz singers**

There has never been such a thing as ‘breathing technique for pop and jazz singers’. However, a versatile breathing technique plays an important role in obtaining the vocal freedom necessary to express oneself in the vocal pop and jazz language. We will explore the subject of breathing for singers and address style specific issues.

*Ineke van Doorn.*

12.05-12.45 | Seminarie 1 | 1D220 **Assessment tools for applied voice teachers**

Any assessment for the voice studio must have the capability to deal with various complexities of an aesthetic art form, balancing the objective and subjective nature of singing. This proposed presentation on Assessment Tools for Applied Voice Teachers will present a holistic approach, including student self-assessment, teacher formative assessment, and summative assessments.

*Daniel Hunter-Holly.*

12.05-12.45 | Seminarie 2 | 1D221 **Logonomy**

What is logonomy and how is it used? This is an introduction to an effective voice pedagogy specializing in aesthetics and communication, useful for any voice teacher or practitioner.

*Rita Saxmark*

12.05-12.45 | Svarta lådan **Narrative of a slave woman**

Inspired by the Slave Narratives from the Federal Writers’ Project of 1936, this performance is a presentation of concert arrangements of Negro Spirituals interwoven with spoken slave narratives in a new kind of lecture recital format. This is the journey of a single woman, born into slavery and living to tell her story, post Emancipation Proclamation.

*LaToya Lain, Casey Robards.*

12.45-14.15 | Lunch Break

14.15-15.45 | Kungasalen **André de Quadros****The Role and the Power of Music in the World Today**14.15-15.15 | Lilla salen **Habilitating Injured Singers: A Systematic Approach**

This session's objective is to guide voice teachers in designing a protocol for habilitation of injured singers. Teachers will gain knowledge in triaging technical issues contributing to the pathology or injury, and designing a systemic approach through the five systems of the voice: respiration, phonation, registration, articulation and resonance.

*Kari Ragan.*

14.15-15.45 | Nathan Milsteinsalen **Elisabeth-Claude Jacquet de La Guerre – The Miracle Performer, use of gestures in baroque**

Our lecture/performance explores French composer, organist and harpsichordist Elisabeth C. de La Guerre. We wish to experience and learn about how re-introduction of performance of physical gestures in her vocal music impacts interaction between performers and audiences.

*Bettina Smith, Lise Karin Meling.*

14.15-15.45 | Seminarie 1 | 1D220 **Edition Peters**

Hidden behind the iconic green covers of Edition Peters lies a story that is fascinating, complex, at times heartbreakingly tragic, but overwhelmingly inspirational. This presentation includes the relationships between publisher and composer and how music for voice has always been at the very heart of the Edition Peters story.

*Linda Hawken*



14.15-15.15 | Seminarie 2 | 1D221 **A Developmental Look at Singing**

This session will examine the developing voice and connect the theory of singing (what we know) with practice (what we do). Beginning with the unchanged voice, we will continue with the changing voice and conclude with the undergraduate voice student. While theory will be addressed, the focus will be on practical applications to our research.

*Jeanne Goffi-Fynn, Lori McCann, Felicity Graham.*

14.15-15.15 | Movement room | 4414 **Breath, Balance and Flow; Integrating Yoga into Choral and Studio Settings**

This interactive session will lead participants through organized, physical sequences that steer singers toward energized, balanced and dynamic phonation. Exercises drawn from Hatha yoga practice will be combined with vocal warm-ups and song to provide a synergistic approach to enhanced vocal performance.

*Elizabeth Croy.*

14.15-15.15 | Svarta lådan **Armenian music in songs by Komitas**

*Karin Hellman-Geworkian, Marine Deinyan, Christer Wikmark.*

15.30-16.00 | Lilla Salen **Exploring interactivity in lessons with voice and video**

The internet is flooded with one dimensional singing lessons ie watch & learn. What is missing is the ability to give feedback & monitor progress. It lacks the traditions of interaction & collaboration between teacher & learner. Apart from skype, what other options do we have? How can video enhance/extend what is offered in the singing studio?

*Catrina Seiffert.*

15.30-16.00 | Nathan Milsteinsalen **How to read vocal music from the late 18th century according to Hiller. About the differences between notation and performance**

During the history of vocal art the difference between notation and how music actually was expected to be performed has changed over the times. Johann Adam Hiller's treatise from 1780 can be of help and inspiration for us today when we work with music from this period.

*Iwa Sörenson von Gertten.*

15.30-16.00 | Seminarie 1 | 1D220 **More than Meets the Eye (and Ear); Resilience Theory and Training the Third Age Singer**

This session explores challenges of vocal aging filtered through the lens of Resilience Theory. Multiple models of Resilience Theory and its application to training singers, especially those in the third age, will be explored in order to counter the challenges of the aging process with positivity.

*Sangeetha Rayapati.*

15.30-16.00 | Seminarie 2 | 1D221 **If Music and sweet Poetry agree, As they needs must – the Sister and the Brother!**

In classic opera, composers imitate speech by giving vocal shape to every movement of the speaking voice, finding rhythmic patterns, inflections and melodic lines, which enlarge, condense, exaggerate and transform figures of speech into vocal gestures.

*Gunnel Bergström.*

15.30-16.00 | Movement room | 4414 **Various Uses of the Straw for Increased Efficiency in Voice Production**

The straw is all the rage in singing circles these days and rightly so. It is an amazingly simple tool for increasing vocal efficiency and balancing resonance throughout vocal range. It provides a tool to help students in a variety of other ways from warm up to cool down. Straws will be provided for all as we explore the many uses of the straw.

*Allen Henderson.*

16.00-16.30 | Afternoon Break

16.30-18.00 | Kungasalen **Master Class: Aija Purтинен**16.30-17.10 | Lilla salen **"Your place, or mine?"**

I will try to explore to what extent science might contribute to the art of singing and vice versa. Art is about what gets communicated, at a high level of abstraction, while science is about what is happening to implement that communication, at a concrete level of physical reality. For teaching singing, it would seem necessary to have some grasp of both.

*Sten Ternström.*

16.30-17.10 | Nathan Milsteinsalen **Agathe Backer-Grøndahl, the Clara Schumann of Norway**

As a well-known pianist and composer both in her homeland and abroad, Agathe Backer-Grøndahl (1847-1907) could rightly be called the Clara Schumann of Norway. This lecture will give an overview of her output for voice and piano, and will include a performance of the Norwegian song cycle "Mor synger," with texts by Andreas Grimelund Jynge.

*Anna Hersey, Matti Hirvonen.*

16.30-17.10 | Seminarie 1 | 1D220 **LaxVox Voice Therapy Technique: Applications on Singing Voice**

LaxVox Voice Therapy Technique combines resonance tube and semi occluded vocal tract exercises in a well-defined multidimensional algorithm. It can be applied to habilitation (warm-up, cool-down, registration, vocal fitness, etc.) and rehabilitation of singing voice. Hands-on practice will be performed with the pocketVOX device in this course.

*Ilter Denizoglu.*

16.30-17.10 | Seminarie 2 | 1D221 **The Evolving Voice; Exploring a Chronological Perspective, Facts, Techniques, and Expectations for Healthy Singing at Every Age**

Understanding the chronological development of the body as it affects respiration, vibration, and resonance, can better inform voice professionals' goals for optimal singing throughout a lifetime. This interactive session explores the evolving body and voice alongside age-optimal techniques and expectations to nurture singing from birth to old-age.

*Karen Brunssen, Julia Davids.*

16.30-18.00 | Movement room | 4414 **Alexander Technique**

In 1895 F. M. Alexander started teaching the Technique he evolved to solve his own voice and breathing problem. Nowadays his Technique is taught in many Drama and Music schools all over the world. Our aim is to prevent habitual interferences that have been acquired in people in order to restore the innate mechanisms of speech breathing and posture.

*Steven Hallmark, Barbro Hallmark.*

16.30-17.10 | Svarta lådan **Toning – an easy method for a richer Voice flow**

Toning is a simple method of finding trust, joy and allowance in the voice, a wordless expression that brings forth the authentic expression. Everybody can easily learn how to tone for a richer singing voice, for wellbeing, creative self development and for healing. A method for everyone to develop the unique voice to embrace your inner powers.

*Marie Bergman.*

17.20-18.00 | Lilla salen **Working with primal sound and related devices in CCM choral music.**

This practical workshop will investigate the benefits and accompanying teaching practices associated with using Primal Sound with CCM choral music. Central areas for discussion will include: stylistic awareness, rehearsal flow and the technical application of Primal Sound in this context.

*Craig Lees.*



17.20-18.00 | Nathan Milsteinsalen

### **Singing Without Words – How To Use Vocalizes Effectively in the Teaching Studio**

Vocalizes have been used to build technique and teach musicality for centuries. From my experiences teaching vocalizes is part of repertoire study, students enjoy singing them and gain skills faster than when singing art songs and arias. This session will discuss how to use them, how to include a back story, and give resources on finding vocalizes.

*Deborah Popham.*

17.20-18.00 | Seminarie 1 | 1D220

### **How Do We Know that Our Students are Learning What We Think We are Teaching**

Practical application of learning and motor learning science in the voice studio. Suggestions for how to increase teaching effectiveness, how to improve student learning and promote strategic practice, and how to reduce gap between student reported ‘practice room skill’ and performance outcomes.

*Cindy Dewey.*

17.20-18.00 | Seminarie 2 | 1D221

### **How do we want voice-training in primary education to affect individuals and culture?**

How do we teach a voice technique and a culture of voice training that is open to all styles and to creation of new styles, so that voice-teaching and voice-training does not only become historical and ethnocentric – but reaches individuals that long to perform? Different approaches to the definition of voice training. *Malene Bichel.*

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## **Historical concert with a touch of Royalty at Riddarhuset, (House of Nobility) at 6 pm and 8 pm**

Well-know Swedish singers

Remaining tickets can be purchased at the secretariat or at the door

# 4.8

## 8.30-8.50: 'Rise and shine!' Your morning wake-up call!

*Tai Chi with Monika Kolasa-Hladíková*

9.00-10.00 | Kungasalen

### Sten Bunne

Get a music therapist's view of singing and the supportive use of the specially designed Bunne Music Instruments. Headlines of the presentation:

1. Impact of singing on body and brain/mind
2. The Bunne Instrument family & method – new options!
3. Applications with target groups.

9.00-10.00 | Lilla Salen

### Gospel – getting in the groove

Getting In The Groove is an interactive workshop that will show teachers and singers how to address vocal training and style conditioning exercises for gospel, R&B/soul, and jazz music styles using the “iReal Pro-music book & play along” app. Exercises address Ear training, Endurance, Rhythm, Melodic phrasing, Scat singing, and Vocal runs/riffs.

*Trineice Robinson-Martin.*

9.00-10.00 | Nathan Milsteinsalen

### Round table: Teaching transgender singers

We will address facets of teaching transgender singers, what language is transgender-affirming, repertoire, taking a thorough student history, marketing, creating a transgender-affirming space, guiding singers through medical transition, the effects of hormone therapy, and many more ideas to help voice faculty teach transgender students in academia.

*Brian Kremer, Liz Jackson Hearn, Loraine Sims, Rachel Inselman*

9.00-10.00 | Seminarie 1 | 1D220 **Discovering the Undiscovered: Contemporary American Vocal Repertoire for the Twenty-first Century**

Introduction to twenty-first century American repertoire for the solo singer. Repertoire will be examined as a vehicle for technical development in studio teaching and as literature for recital programming. Presentation will include a discussion of musical language; vocal technique/level of difficulty; accompaniment; and publication information.

*Christine Anderson.*

9.00-10.00 | Seminarie 2 | 1D221 **Eight simple steps for learning vocal repertoire**

A systematic method of learning vocal music quickly, accurately, and securely that works for singers of every age and proficiency. Participants will be guided through the method in an interactive workshop setting.

*Christopher Mitchell, Ellen Rissinger.*

9.00-10.00 | Movement room 1 | 4414 **KinEmission – conception of voice release through movement**

New authorial conception of complementary voice training in singing or speech is attempt to answer the question how movement and physical culture influence the voice liberation. The method has been developed in collaboration with a physiotherapist. Workshop will include specific exercises with devices (fit-balls, rubber tapes and Aerial-Yoga hammocks).

*Izabela Jezowska.*

9.00-10.00 | Svarta lådan **Writers' forum**

An informal forum for discussion among—but not limited to—editors and writers for music journals/magazines/newsletters, sharing common challenges, missions, and aspirations in music journalism and publishing. It will be hosted by Dr. Richard Sjoerdsma, Editor in Chief of the *Journal of Singing*

10.00-10.30 | Morning Coffee Break

10.30-11.00 | Kungasalen **Crossing the Genres: A Classical Singer's Guide to Jazz**

This presentation will break down the stylistic features of jazz vs. classical singing; discuss how the use of amplification affects the voice, articulation, breath, etc. It will also discuss the key steps to becoming a successful jazz singer. You will leave having a better understanding of how to effectively teach jazz voice healthily.

*Lara Semetko, Sarah Wigley Johnson, Yvonne Gonzales Redman.*

10.30-11.00 | Lilla salen **Vocal e-learning – an interactive demonstration on the use of a Video-Blog**

Blogs create a network within peer groups; making research, presentation, documentation and communication for students, teachers and supervisors, easy and quickly accessible. The Video-Blog is an interactive tool for independent learning, researching and reflecting. We learn how to use, upload and publish videos. *Hans-Jürg Rickenbacher.*

10.30-11.00 | Seminarie 1 | 1D220 **All shook up: an update on the latest research on vibrato, with practical applications for teachers**

This presentation aims to share the results of five studies on vibrato led by the presenter and to share some evidence-based teaching ideas for addressing vibrato problems with students.

*John Nix.*

10.30-11.00 | Seminarie 2 | 1D221 **Singers and Sizeism: Obesity and Anorexia from Opera to Pop**

This session will explore sizeism in singing, examining views on high and low weight through discussion of the issues faced by singers like Deborah Voigt, Jessye Norman, Maria Callas, Karen Carpenter, Amy Winehouse, and Adele. Both classical and pop singers now face increased scrutiny of their weight in an industry where both voice and size matter.

*Linda Lister.*



10.30-11.00 | Movement room 1 | 4414 **Teaching Very Young Singers**

Merging current research with extensive experience, this presentation outlines reasons independent voice studio teachers should teach very young singers, provides tools and resources for the same, and demonstrates how to incorporate the instruction of very young singers into voice pedagogy curricula.

*Shannon Coates.*

11.15-12.45 | Kungasalen **Master Class: George Shirley**11.15-11.55 | Lilla salen **Sing Bossa Nova: a guide to the performance of the Brazilian Contemporary Commercial Song**

Brazilian urban song, which includes bossa nova, is a genre commonly related to jazz singing outside Brazil. Therefore, it can be of great interest to performers and voice teachers alike to know more about the voice technique and interpretation of this music, which is innovative, challenging and infused with passionate energy.

*Luciano Silva.*

11.15-11.55 | Nathan Milsteinsalen **Jean Sibelius and his Muses: Songs inspired by sopranos Ida Ekman and Aino Ackté**

Two women inspired Jean Sibelius to write most of his over 100 songs. In this retrospective of sopranos Ida Ekman and Aino Ackté, the presenters will offer a lecture recital examining the differing voices and temperaments of the two, their relationships with the composer, and a performance of some of the most important songs created for them.

*Mimmi Fulmer, Kathleen Roland-Silverstein, Russell Miller.*

11.15-12.15 | Seminarie 1 | 1D220 **Bridging the Gap Between Science and Singing: A Presentation and Demonstration**

Methods and goals of pedagogy for singing are significantly different from those for voice science. Neither can substitute for the other. Voice pedagogy must be grounded in fact but focused on the kinesthetic experience of the singer. Kinesthesia connects cognition with essential functions of singing—a natural pedagogical bridge between science and singing.

*Karen Tillotson Bauer.*

11.15-11.55 | Seminarie 2 | 1D221 **Building character in song**

With today's hyper-visual/aural demands, singers must learn to give nuanced performances and interviews about their characters and works. Dr. Dechance presents a model for Song Character Study adaptable to a variety of training environments and music styles, along with techniques for implementing and applying the study to performance practice.

*Yvonne René Dechance.*

11.45-12.45 | Svarta lådan **Therapeutic Singing and support by the Bunne Instrument family**

A try-out-the-instruments workshop of the Bunne Instrument family & method.

*Sten Bunne.*

12.05-12.45 | Lilla salen **Complete Vocal Technique – 15 years later**

Being the pioneer of CVT (C. Sadolin) in Sweden, Annika Holmberg has applied it with thousands of singers, taken part in refining the pedagogy and seen it and its community evolve. After a short practical run-through of CVT, she will lead an interactive discussion together with colleague Ville Laaksonen (Finland) about this and other methods.

*Annika Holmberg, Ville Laaksonen.*

12.05-12.45 | Nathan Milsteinsalen **Western overtone singing technique and its artistic application**

Overtone singing is a voice technique where it seems like one person sings two notes at the same time; this can be achieved through filtering and amplifying the overtones in the human voice in a specific way. Overtone singing can be used like an instrument with clear notation or as a sound effect.

*Anna-Maria Hefele.*

12.05-12.45 | Seminarie 2 | 1D221 **Development of the Russian art song: tracing folk roots in Russian romansiy, 1850-1950**

Four major elements of traditional Russian folk music demonstrated in songs of Mussorgsky, Tchaikovsky, Rachmaninov, Prokofiev. Elements: protyazhnaya (melismatic melody), znamenny chant, plyacobaya (dance rhythms), and gypsy influence. Multi-media format: slides of contemporaneous russian paintings descriptive of scene, emotion of song performed.

*Dr Sherri Weiler.*

12.45-14.15 | Lunch Break

14.15-15.45 | Kungasalen **Master Class: Bo Skovhus**14.15-15.15 | Lilla salen **Round Table on choral singing! The many facets of choral singing."**

*André de Quadros, Ragnar Bohlin, Karin Skogberg Ankarmo, James Grossmith, Treiniece Robinson-Martin*

14.15-15.15 | Nathan Milsteinsalen **Presentation of BiP™ Voice Training (Balance in Phonation)**

BiP™ Voice Training for classical-, CCM- and speaking voice, created by Ritva Eerola, voice teacher and speech pathologist, aims for the voice quality of the Bel canto tradition. BiP™ combines scientific research with practical training to reach a sustainable and expressive voice, using the energy of the spoken text and open body-mind-connection.

*Ritva Eerola, Helene Lux Dryselius, Katri Liira, Susanna Metsistö.*

14.15-15.15 | Seminarie 2 | 1D221 **A Pedagogical Continuum: The Evolution of Modern Vocal Pedagogy**

The round table will examine the evolution of vocal pedagogy since the advent of modern voice research and discuss the future of the profession. Panelists represent various generational and ideological perspectives and each will address a particular stage of post-voice science pedagogical practice with commentary on current and future trends.

*Noël Archambeault, Blake Smith, Joshua Glasner.*

14.15-15.45 | Movement room 1 | 4414 **Workshop: B-singing with Bones for Life® as a Tool**

Bones for Life® is part of the program Movement Intelligence based on The Feldenkrais Method® and studies of Water Carrier´s Walk. The movement sequences can improve and enhance balance, posture and functional breathing through easy, short and coordinated movement i.e. the neck and ribcage are useful in mastering the fine motor skills in the larynx.

*Berit Norberg.*

15.30-16.00 | Lilla salen **Teaching Lucas: A Transgender Student's Vocal Journey from Soprano to Tenor**

A chronicle of the vocal changes of a female to male transgender singer after testosterone therapy. The presentation will show a summary of the data of the changes beginning with the initial testosterone injections and going for 16 plus months after. This will include the changes in vocal range, voice quality, and vocal registration events.

*Lorraine Sims.*

15.30-16.10 | Nathan Milsteinsalen **Voices of 21st-Century Women**

Women composers have historically faced special challenges in comparison with their male counterparts. Over time, those circumstances began to change. Today, there are many successful, respected women composers. This presentation will focus on composers of art song in the 21st century using recordings of sample songs and a selected bibliography of works.

*Leslie Jones.*

15.30-16.00 | Seminarie 1 | 1D220 **Aotearoa New Zealand vocal music – the way forward while acknowledging the past**

A brief look at some of Aotearoa New Zealand's historical vocal repertoire, showing how this has informed the music of today. 21st century New Zealand vocal music uses European style accompaniment and taonga poro (traditional Maori instruments) which are enjoying a renaissance. This may collide with the traditional 'norm'. What is the way forward?

*Judy Bellingham.*

15.30-16.00 | Seminarie 2 | 1D221 **Pauline Viardot as Pedagogue and Performer:  
Crossing the French and Italian Traditions.**

The performance practice and pedagogy of mezzo-soprano Pauline Viardot Garcia represent the coalition of two disparate vocal traditions co-existing in late nineteenth century France: the French and the Italian. The paper suggests that Viardot's success was achieved by basing a French concept of dramatic expression on a solid foundation of Italian technique.

*Linda Barcan,*

16.00-16.30 | Afternoon Break

16.30-18.00 | Kungasalen **Master Class: Ineke van Doorn**

16.30-17.10 | Lilla salen **Moving Voice – Strategies For Efficient and Expressive Singing**

Science holds the knowledge needed for vocal artistry – Moving Voice takes use of that, offering practically applicable tools for efficient and flexible voice production. This workshop will address formant tuning for contemporary styles, source-filter interaction, and intense high-pitched singing, using sound, visual illustrations, and software.

*Ville Laaksonen, Annika Holmberg.*

16.30-17.10 | Nathan Milsteinsalen **Defining Countertenor: Unpacking the Repertoire**

An interactive lecture recital incorporating repertoire from the middle-Baroque through the contemporary musical periods. This lecture recital challenges our use of the term as a general one in need of greater definition.

*Jay Carter.*

16.30-17.10 | Seminarie 1 | 1D220 **Raise Your Voice: Social Justice and the Classical Recital**

In our ever-shifting artistic landscape, socially relevant concerts can offer audiences and artists opportunities to engage in community issues and create meaningful connections to classical music. Our lecture recital presents data from case studies of our performance creations addressing social justice causes and a performance.

*Laura Hynes, Zachary Colby.*

16.30-17.10 | Seminarie 2 | 1D221 **Comfort zone, tessitura, and pitch centre: matching the individual voice to the song material in different music genres**

Every teacher wishes to match the singer's voice to their chosen music but not all music types are the same: pitch-ranges and types of vocal production change between genres. Dr Kayes will present findings on singer comfort and song tessitura, and in the workshop we show how these work in practice using pitch centres and key aspects of style.

*Gillyanne Kayes, Jeremy Fisher.*



17.20-18.30 | Lilla salen **Acting Jazz – Exploring the expressive line in music, space, improvisation, communication and intonation**

This presentation is based on communication, body awareness and improvisation. It explores connection between physical awareness, space and voice through movement, acoustics and VR showing that the physical direction is closely connected with the direction of interpretation and can strengthen not only improvisation but intonation and presence as well.

*Sanni Orasmaa.*

17.20-18.00 | Nathan Milsteinsalen **Portraits of Women in Contemporary Soprano Duets**

Portraits of Women is a collection of new art song and opera for two sopranos and piano, emphasizing the contributions of women in our society who have embraced their true value and calling, and have dared to change their world. This music will celebrate the women in our lives, and inspire more sopranos to collaborate through the genre of the duet.

*Lisa Dawson, Tammie Huntington, Phoenix Park-Kim.*

17.20-18.00 | Seminarie 1 | 1D220 **Practical Voice Pedagogy and Voice Behavior: A Proposal for Using Psychology of Singing in Pursuit of Artistic Excellence**

My research is set to provide a teaching approach based on the individual student's psyche and behavior to work in coordination with current voice science, anatomy and physiology. The ultimate goal is to provide the student with an environment where they feel safe to experiment with their own voices, an environment where they don't fear failure.

*Serdar Ilban.*

17.20-18.00 | Seminarie 2 | 1D221 **The Latin American Art Song: Mirror of identity**

The art song has played a role of great importance in the construction of the national identity of the Latin American countries. The presentation analyzes its evolution, its main composers and poets. The goal is to generate awareness about this great repertoire in Spanish, Portuguese & Indigenous languages, still unknown to the majority of classical singers.

*Patricia Caicedo.*

17.20-18.00 | Movement room 1 | 4414

**Art meets science: Kinesthetic awareness**

This presentation addresses the concept of bodily awareness when singing. Driven by scientific and clinical enquiry, the profession of teaching singing is now supported by significant understandings of the mechanics of voice. The embodied experience of singing enables the development of how vocal production 'feels' at any given time.

*Diane Hughes, Daniel K. Robinson.*

19.00 | Nathan Milsteinsalen

Open House for delegates – "Bring and Sing!"



Helene Lux Dryselius

BiP™ Voice Training

[www.vocalux.se](http://www.vocalux.se), [h@vocalux.se](mailto:h@vocalux.se)

 The advertisement features a black music folder with a gold-colored metal corner piece. A white label on the folder displays the MusicFolder.com logo, which consists of a white square with a stylized 'M' inside a circle. To the right of the logo, the text reads "MUSICFOLDER.com" and "The world's best music folders. Since 1993." Below the folder, a white sheet of music is visible, with the word "Alleluia" printed on it. The background is a dark, blurred pattern of small, reddish-brown shapes.
 

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# EUROVOX 2018 VOCAL FUSION

THE HAGUE, THE NETHERLANDS, AUG 30 - SEPT 2, 2018

European congress for voice teachers and voice professionals

- lectures
- workshops
- paper presentations

The congress Vocal Fusion will explore the aspects of working together with others as a singer – singing with other singers in choirs or ensembles, working with conductors, composers, other musicians, pianists, a band, sound engineers, or with a director in musical theatre or opera. What does this mean for a singer's education and how can voice teachers incorporate this in their teaching?

# 5.8

## 8.30-8.50: 'Rise and shine!' Your morning wake-up call!

*Bossa-Nova with Luciano Silva*

09.00-10.00 | Kungasalen

### **Johan Sundberg: Teaching – Facts – Future**

This presentation will review some new possibilities that voice research can offer vocal pedagogy.

9.00-10.00 | Lilla salen

### **Women Composers on Broadway: Leading the Way in the Last Ten Years**

This session examines the growing number of women composers making significant contributions to the Broadway musical theatre, and recognizes the increase in international premieres, i.e. Lucy Simon's 2015 musical *Doctor Zhivago* (Australia, Seoul, Helsinki). Audio/video excerpts introduce attendees to new repertoire for the studio and stage.

*Linda J. Snyder.*

9.00-10.00 | Nathan Milsteinsalen

### **French pronunciation in song and its specificities**

The major difficulties for French diction in song are the variety of vowels, the oddities of the language, “mute e” endings, liaisons and accents. Experimental phonetics are a solid reference for poetry to stand the test of music. A master-class will demonstrate the discoveries in diction research and apply it to appropriate voice technique and taste.

*Jean-Yves Bosse-Vidal.*



9.00-10.00 | Seminarier 1 | 1D220 **Choral Phonetics: how vowels control the intonation in ensemble singing.**

Choral phonetics is a new way of looking at voice projection and timbre. It introduces a practical method for singers and voice teachers as well as a new theoretical approach to controlled formants based on an new scheme of the exact position of overtones in the vowel chart.

*Wolfgang Saus.*

9.00-10.00 | Seminarie 2 | 1D221 **Aerodynamic properties of the flow ball: possible applications in training singers & Real-time visual feedback of airflow in voice training using the flow ball**

Flow phonation has been indicated as the most efficient phonation type in classical singing. This workshop explores the use of different types of semi-occluded vocal exercises with the provision of real-time visual feedback of airflow to develop this type of phonation in classically trained singers.

*Filippa Lã.*

9.00-10.00 | Movement room 1 | 4414 **Palpatory skills for voice teachers?**

The aim of this presentation (with a slide show and live demonstrations) is to encourage voice teachers to use their palpatory skills (manually sensing) along with their audiokinesthetic one when teaching. In this lecture the focus is in the chin/jaw area, TMJ-joint, thyroid bone and the larynx.

*Kirsi Vaalio.*

10.00-10.30 | Morning Coffee Break

10.30-11.00 | Kungasalen **Pedro de Alcantara: "Yara Rahoy": An Elastic Song**

I'll introduce my simple song "Yara Rahoy", a four-bar phrase in 6/8 time, containing multiple elements that allow the singer to study elasticity in voice, breath, rhythm and tongue and throat behavior. We'll focus on separate elements and then put it all together, use the inherent elasticity built into the song as a springboard to psychophysical integration.

*Pedro de Alcantara.*

10.30-11.00 | Lilla salen **Learning from each other – pop/jazz**

This presentation discusses the results of a collaborative project between pop/jazz vocal teachers in Nordic countries' higher education, in which they shared professional expertise and co-constructed new knowledge. The focus of this presentation is on the findings of challenges and solutions of vocal pedagogy co-created by the participants.

*Susanna Mesikä.*

10.30-11.00 | Nathan Milsteinsalen **The Hole in the Sky – finding the path through the tenor passaggio**

This session is for teachers who are not familiar with teaching tenors, or experienced teachers who are seeking new pedagogical approaches based on current voice research and learning theory.

*John Nix.*

10.30-11.00 | Seminarie 1 | 1D220 **Fatigue Resistance Training: Application to the Singing Voice**

Although mechanisms of central and peripheral skeletal muscle fatigue are well described in the exercise literature, little thought has been given to fatigue resistance aspects of voice performance training. Inclusion of fatigue resistance principles in voice training may offset vulnerability to the development of voice disorders.

*Matthew Hoch, Mary J. Sandage.*

10.30-11.00 | Seminarie 2 | 1D221 **Benjamin Britten: A Study in Vocal Acoustics**

Britten is a perfect example of a composer who seemed to know exactly how to compose for the voice, particularly the tenor voice. This paper will present a vocal acoustics and relevant musical analysis of Britten's Serenade for Tenor, Horn and Strings, and A Charm of Lullabies for Mezzo Soprano to demonstrate that his gift was no accident.

*Kevin Hanrahan, Matthew Clegg.*



10.30-11.00 | Movement room 1 | 4414 **An anatomy-based 'Embodied' motor imagery technique to aid the training of the muscles of singing**

Sharing my research of 9 years to show the efficacy of motor imagery in training the muscles of singing that are not under conscious control and finding a language to express this. Results of research at UCL and University of Cardiff working with anatomists, neuroscientists on groups of singers being trained with the method and then assessed objectively.

*Nicola Harrison.*

11.15-12.45 | Kungasalen **Master Class: David Jones**11.15-12.45 | Lilla salen **Round table: How to Coach Pop & Rock Singers for the Rigors of the Road**

Contemporary vocal coaches need to guide their professional students to help them survive world tours and 8 shows a week for musical theater with their voices intact. This round table features three internationally known, contemporary voice coaches who will share their experience regarding this difficult and vital challenge.

*Lisa Popeil, Daniel Zangger Borch, Kim Chandler.*

11.15-11.55 | Nathan Milsteinsalen **Verklärtes Jahr: The lieder of Joseph Marx**

Our lecture-recital explores and analyses Joseph Marx's only song cycle, a significant, yet rarely performed work from his lieder output. Marx's gift for melody and tonal language is shown in these unusual settings of five different poets. Information related to his compositional style from the perspectives of both singer and pianist will be discussed.

*Tracelyn Gesteland, Amanda Johnston.*

11.15-11.55 | Seminarie 1 | 1D220



### **A Firm Foundation: Defining Acoustic Expectations for Classical Singing in the Female Primo Passaggio to Aid Low and Middle Register Development**

Developing and training a female classical singer's middle voice requires a balanced interplay of source activity and resonance strategies. Preliminary research will be presented seeking to define middle voice acoustic expectations. Technical training methods will be demonstrated utilizing live singers and real-time spectral analysis.

*Katherine Osborne, Jean-Ronald LaFond.*

11.15-11.55 | Seminarie 2 | 1D221



### **Introduction to objective analysis of the singing parameters**

Our reaction to singing performances is influenced by voice and interpretation as well as by genre and preferences. However, the objective singing parameters and the connection between cause and effect in singing is a key to understanding the musical qualities of singers in all genres through the recording history from Caruso until today.

*Claes Wettebrandt.*

11.15-11.55 | Movement room 1 | 4414



### **"I like to sing": What motivates children to begin and continue singing lessons?**

Children between the ages of 7 and 11 years old, were interviewed about their personal opinions on themselves as singers and their motivation for initializing and continuing singing lessons. It was found that, regardless of whether lessons were self- or other-initialized, lessons were continued due to self-motivational factors.

*Janine Magnin.*

12.05-12.45 | Nathan Milsteinsalen



### **Songs of Franz Liszt (lecture recital)**

Franz Liszt, is better known for his piano and orchestral works than his vocal works despite their beauty. Why is this? Liszt's famous Virtuoso Style is depicted in his dramatic art songs; they cover an extremely wide range of emotion and often contrast soft singing in a high register to forceful singing in a low register within the same melodic phrase.

*Hein Jung.*

12.05-12.45 | Seminarie 1 | 1D220 **The pedagogy of pedagogy**

In the limited time universities allot for vocal pedagogy, covering the complex anatomy, physiology, & science of singing, historical pedagogy, and supervising actual voice teaching is impossible. This session explores options to correct this gap in the curriculum, and to give more guidance and direction to students of voice teaching.

*Chuck Chandler.*

12.05-12.45 | Seminarie 2 | 1D221 **What you're not supposed to hear**

This presentation will show how our understanding of the musical past is designed. The methodology is to let astonishing performances speak for themselves. After each number, the participants will be given the opportunity to guess the name of the singer as well as the year of performance, before these are announced. *Sigfrid Carlioth.*

12.05-12.45 | Movement room 1 | 4414 **“Sing for Life”: Singing Strategies for Parkinson’s Patients**

This interactive workshop introduces vocal pedagogy methods for teaching singing to persons suffering from Parkinson’s disease, presenting vocal techniques for speech and song applicable to dementia, grief, and depression. Participants will improve their understanding of vocal aging and develop strategies for maintaining vocal strength and efficiency.

*Brenda Smith, Ronald Burrichter .*

13.00 | Nathan Milsteinsalen **Presentation of ICVT 2021**

12.45-14.15 | Lunch Break

14.15-15.45 | Kungasalen 

Master Class: Janice Chapman .

14.15-15.15 | Lilla salen **Discovering the voices of some great Swedish singers of the oldest recorded tradition**

Although Sweden has a rather small population, it has produced some of the most famous operatic singers of the world. Before the advent of Jussi Björling, you'll be able to appreciate the voices of other no less beautiful Swedish artists, who do not deserve to be forgotten. So you may understand what can be called the Swedish school of singing.

*Jean Nirouet.*

*Wilhelm Stenhammar*  
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14.15-15.15 | Nathan Milsteinsalen **Singing in Auvergnat: A Phonetic Blueprint of the Chants d’Auvergne, arranged by Joseph Canteloube**

Overview of the key points of Auvergnat dialect pronunciation, followed by audience participation in the preparation of a song. Participants will experiment with variant pronunciations of the dialect. The presentation emphasizes the flexibility of dialect sound choices and concludes with a short recital by Lori McCann.

*Lori McCann, Elizabeth Brodovitch.*

14.15-15.15 | Seminarie 1 | 1D220 **Belting explained! – An introductory workshop to safely produce belting with the Estill Voice Training system**

Belting is an exciting sound – There is no substitute and the audience always knows. Estill Voice Training is a system to control the various structural components of the voice. The goal of the workshop is to introduce the attendants to a safe and successful way to produce a voice quality that is surrounded by mystique and misconceptions.

*Jan Pettersson, Lotten Andersson.*

14.15-15.15 | Seminarie 2 | 1D221 **Singing Roadshow - European vocal mobile academy : a creative toolbox experimentation to spread good singing across Europe.**

Amateur and professional singers, conductors, teachers, choirs, share repertoire and methods during flexible workshops (up to 5 days) ending with a performance of a collective creation, building bridges between the genres, and initiating long term cooperation.

*Susan Yarnall-Monks, Stéphane Grosclaude.*

15.30-16.00 | Lilla salen **“I’m Just a Broadway Baby”: Choosing Age-Appropriate, Healthy Musical Theatre Repertoire For Young Singers**

Often young singers preparing for a career in Musical Theatre are attracted to songs that are beyond their vocal ability or incompatible with their onstage presence. This session will present repertoire that is age-appropriate, healthy, and still challenging and appealing to collegiate-level singers. Additional resources will be provided.

*Toni Anderson, Andrea Mueller, Savannah Bracewell, Kelsey Seals, Jalen Smith.*

15.30-16.10 | Nathan Milsteinsalen **Hidden virtuosity: the choral soprano in the studio**

What can we pedagogues do to help the choral soprano? Should we work on choral parts with the same commitment we do with soloists in the studio? My research has focused on the pedagogical ramifications of singing in an ensemble while training to be a soloist, and my work with colleagues at the University of Auckland, has ensured a healthy vocal approach to choral singing within the voice department.

*Morag Atchison.*

15.30-16.00 | Movement room 1 | 4414 **Fitness and Singing: Training for Success**

Trends in casting favor singers who look like the roles for which they audition. So fitness is being integrated into many singers' lives to enhance marketability. This session addresses myths about fitness and singing, and sets forth workout strategies for singers to minimize negative side-effects in technique. Singing with a six-pack is possible!

*Chuck Chandler.*

15.30-16.00 | Seminarie 1 | 1D220 **Comparison of Male and Female Acoustic Register Transitions**

This presentation will compare the acoustic landscapes of male and female register transitions (passaggi), explain both their similarities and differences as well as the necessary differences per vowel within each, and identify appropriate pedagogic strategies that account for these acoustic realities.

*Kenneth Bozeman.*

15.30-16.10 | Seminarie 2 | 1D221 **Deconstructed opera and opera improvisation**

New opera concepts have liberated performers and spectators from traditional hierarchies, allowing them to be co-creators of their own aesthetic experiences. In this presentation the concepts of Cage's *Europerras 1&2* and opera improvisation (as performed today) and their influence on the opera singers, as well as on the audience, will be discussed.

*Susanne Ronner Larsson.*

16.00-16.30 | Afternoon Break



16.30-17.30 | Kungasalen **Master Class: Håkan Hagegård**16.30-17.10 | Lilla salen **Commercial Voice Training in Greece: Challenges and Solutions**

In a small EU country, amidst of crises of financial and human values crisis, a Vocal Studio is still running successfully, offering high quality education to outstanding professional clients, singers and actors. Let's share some "how to" tips, vocal workout samples, helpful equipment and vocal gadgets info, and a "secret weapon".

*Areti Topouzides.*

16.30-17.10 | Nathan Milsteinsalen **More than a voice, much more**

A unique lecture performance with a mixture of different music styles is presented and explained in specific music pieces. The authors' new developed 'ISFV®', Inhaling singing technique', a new expressive artistic form in the contemporary vocal repertoire is combined with bel canto and extended vocal techniques Françoise accompanies herself at the piano.

*Françoise Vanhecke.*



16.30-17.10 | Seminarie 1 | 1D220

**Comedy in song**

Make your recital audiences laugh and they will love you for it. I have learned that incorporating humorous art-songs in English is a vital part of making my voice recitals successful. I will share my ideas on what makes a song funny and how you can communicate many different styles of "funny" to win an audience with a diverse lecture recital.

*Lorraine Sims, Maria Curry.*

16.30-17.10 | Seminarie 2 | 1D221

**Traditional Versus Functional Voice Range Profiles: Comparing Strategies, Biologic and Acoustic Data in Emerging Artists (Sopranos)**

This study compares the traditional VRP with a newly proposed Functional VRP to show how vocal strategies are affected by the requirement to change dynamic without stopping the tone. Data were collected from five Emerging Artist sopranos and the resulting phonetograms reveal how dynamic extremes vary when a task is more challenging.

*Katherine Petersen.*

16.30-17.10 | Movement room 1 | 4414

**Tomatis-based listening**

Overview of audio-psycho-phonology and an introduction to Tomatis listening. Theories of audio-vocal control contextualize and suggest possible avenues to address commonly encountered skills and weaknesses. Practical outcomes of heightened listening for singers can include improvements in intonation, sonority, rhythm, and language pronunciation.

*Susan Hurley.*

17.20-18.00 | Lilla salen

**A Technique for All Seasons; Good Singing is Good Singing/Breaking down Style Boundaries**

This presentation reports an innovative curriculum design where voice pedagogy students study differences and similarities of technique and voice production for both CCM and Classical singers. In 1-2-1 lessons they experience singing in both genres, learning to understand and value difference regardless of style backgrounds or aesthetic preferences.

*Irene Bartlett.*

17.20-18.00 | Nathan Milsteinsalen **Demystifying the Traditional Studio Experience: The Benefits and Challenges of Undergraduate Collaborative Teaching**

The voice studio has been traditionally shrouded in the guarded secrets of a single voice teacher. "Fact-based pedagogy and terminology" have opened this chamber of secrets. This presentation will explore approaches to interactive modes of studio teaching, maximizing the Master Class, and collaborative casting of opera theater.

*Sarah Holman, Carole Blankenship.*

17.20-18.00 | Seminarie 1 | 1D220 **Singing Through Menopause – Results of the 2014 Survey**

I will present results of the 2014 Singing Through Menopause Survey including charts and graphs that show vocal and non-vocal symptoms that participants experienced due to menopause. I will also discuss coping strategies for managing those symptoms including changes to vocal technique, repertoire, practicing and performing habits and lifestyle choices.

*Martha Elliott.*

17.20-18.00 | Seminarie 2 | 1D221 **Vocal Education in Formal and Non-Formal Education Institutions: Traditional Way and Innovations**

The presentation introduces the research; the aim – to reveal how to integrate new methods into the vocal educational process preserving the advantages of traditional techniques. The findings induce insights: the main challenge for vocal teachers is to find the balance between traditions and innovations; integration could ensure the best results.

*Vaiva Jucevičiūtė-Bartkevičienė, Katri-Liis Vainio.*

17.20-18.00 | Movement room 1 | 4414 **The Mental Edge: Wellness for Performers**

Mental fitness is vital for the demands in a performer's life. At the Wellbeing Center for Performing Artists, students find both the mental toughness and mental calm needed for peak performance. This workshop explores establishing helpful behavior patterns, cognitive restructuring, and Koru mindfulness, first established by Duke University.

*Kristine Hurst-Wajszczuk.*

18.10-18.30 | Lilla salen **Swedish art songs available on the internet**

Swedish Musical Heritage has created a database with free Swedish music to increase knowledge about often forgotten older music. Starting with a short overview of Swedish art song history I will show how to access this material which includes many songs in other languages.

*Iwa Sörenson von Gertten.*

18.10-18.30 | Seminarie 1 | 1D220 **Cooling –down exercises**

Warming up the voice is an accepted tradition among singers. However, vocal cool downs are less the norm. This session will present research from a 2016 paper titled “The Impact of Vocal Cool-down Exercises: A Subjective Study of Singers’ and Listeners’ Perceptions. It will include an interactive portion to demonstrate the cool-down protocol.

*Kari Ragan.*

18.10-18.30 | Seminarie 2 | 1D221 **Structure and Role of Vocal / Choral Warm Ups at Upper Primary Schools in Hungary**

The aim of research was to examine the upper primary school music teachers beliefs about the vocal warm-ups in the music lessons and, in the children's choir rehearsals. Its purpose was to describe the types of warm-up exercises and examine the connection between the children's singing voice quality and the application of warm-up exercises.

*Andrea Asztalos.*

18.10-18.30 | Movement room 1 | 1D221 **Sex hormones’ influence on female singing voice**

Research reveals the ever-changing effects brought on by life-cycle events, from puberty to menopause, unique to the female voice. While this information is useful for singers and voice teachers, most research has targeted the speaking voice. By reviewing studies, the presenter will provide voice teachers with important information for use with their students.

*Vindhya Khare.*

19.00 | Kungsalen **Gala concert and mingle**

# 6.8

## 8.30-8.50: 'Rise and shine!' Your morning wake-up call!

*"Early bird catches the swing – jazzing up with voice  
and nature and with Sanni Orasmaa"*

9.00-10.00 | Kungasalen



### Stefan Johansson

The past is a country where they did things differently. Why and how to listen to a heritage of almost 130 years of vocal art. (With rare examples of Scandinavian voices, beginning in 1889.)

9.00-10.00 | Lilla salen



### Mentoring: Models for a Changing Culture of Collaboration

Mentoring strengthens pedagogical practice through open communication and continued learning. Informed in part by principles of self-determination theory, the American Academy of Teachers of Singing offers models for incorporating mutually beneficial mentoring relationships into vital aspects of our profession.

*Katherine Ciesinski, Jeanne Goffi-Fynn, George Shirley.*

9.00-10.00 | Nathan Milsteinsalen



### Survival of the fittest

This roundtable is comprised of voice teachers and professional singers who have collectively worked extensively in teaching, research, voice care and rehabilitation. Each contributor addresses the concept of 'vocal health' by detailing its relevance in their respective teaching, research and performance practices.

*Diane Hughes, Daniel K. Robinson, Veronica Monro, Belinda Lemon-McMahon.*

9.00-10.00 | Seminarie 1 | 1D220 **Vowels & harmonics: Twin siblings**

Science tells us that vowels are subsets of the harmonic series—what distinguishes an “ah” from an “aw” is the place that each vowel has in the overall mix of harmonics for a given fundamental. Singers and teachers can benefit from becoming more aware of the harmonic series. In this workshop I’ll introduce the concept of vowels-as-harmonics.

*Pedro de Alcantara.*

9.00-10.00 | Seminarie 2 | 10221 **Strategies for Lifelong Singing: The Older Singer**

The workshop will present best practices regarding vocal/choral pedagogy for the older singer, including sound ideals, vocal exercises and repertoire. It will be interactive, demonstrating the principles and practicing the strategies that have proven valuable to singers over 50. Participants will learn approaches to healthy singing and suitable score preparation.

*Brenda Smith, Ronald Burrichter.*

9.00-10.00 | Movement room 1 | 4414 **Use of Vocal Function Exercises for Improved Resonance, Phonation, and Breath Management in Singers**

Vocal Function Exercises (VFE’s) address the three subsystems of resonance, phonation, and breath management. Developed to address the disordered voice, VFE’s work equally well to improve normal, healthy voices and to enhance the vocal technique. Participants will be given the opportunity to learn the exercises and to observe VFE’s applied pedagogically.

*Kathleen Wilson.*

10.00-10.30 Morning Coffee Break

10.30-12.00 | Kungasalen **Master Class: Barbro Marklund**



10.30-11.10 | Lilla salen **Between Speech & Song: Clarifying the Sprechstimme of Schoenberg's Pierrot Lunaire**

A review of current neurological research sheds light on the technique of Sprechstimme as created by Arnold Schoenberg in his Pierrot Lunaire, while musical analysis and a practical performer's guide help to clarify a performer's approach. This info promises to have an impact on Sprechstimme as well as musical theater and commercial music studies.

*Sarah Paar.*

10.30-12.00 | Nathan Milsteinsalen **Teaching Men to Soar**

Young male singers usually struggle with upper register singing from the beginning. This presentation will discuss common challenges faced by studio teachers, offer suggestions for approaches which have proven effective, citing current and traditional sources for insights. Includes demonstrations by a young baritone.

*Alan Bennett.*

10.30-11.10 | Seminarie 1 | 1D220 **Vocal identity: What is it, how does it develop, and why does it matter?**

This presentation will discuss findings from current qualitative research on vocal identity from the perspective of singers and singing teachers. This includes what they consider vocal identity to be, whether or not it is connected to the singer's identity, and possible contributory factors to vocal identity development.

*Belinda Lemon-McMahon.*

10.30-11.10 | Seminarie 2 | 1D221 **Onsets & Offsets in Contemporary Commercial Music (CCM)**

An interactive workshop introducing various stylistic onsets & offsets used in a range of well-known contemporary repertoire from the 50s to present day. Vocal health implications will also be discussed regarding the current heavy usage of the glottal attack with alternatives given and demonstrated as suitable replacements for live performance.

*Kim Chandler*

11.20-12.00 | Lilla salen **Contemporary Commercial Music (CCM) Vocal Pedagogy: It's Legit!**

Despite the overwhelming increase in demand for CCM vocal instruction, a pedagogical model specific to CCM singers has not yet been acknowledged. This paper reports the preliminary results from a larger study, which investigates how a CCM pedagogical model can be developed by examining the training approaches of ten prominent CCM pedagogues.

*Marisa Lee Naismith.*

11.20-12.00 | Seminarie 1 | 1D220 **The (confidently) singing actor: strategies for teaching music and singing skills to developing actors**

In the current global arena of theatre and screen, actors are being called upon to develop a greater range of skills than ever before. I will outline my work as a singing teacher & lecturer in musical skills in a tertiary level acting degree and offer practical ideas and strategies to assist singing teachers working in interdisciplinary arts programs. *Kate Schirmer.*

11.20-12.00 | Seminarie 2 | 1D221 **Hearing as a Key to the Voice: Theoretical-methodical Perspectives, Empirical Evidence and their Opportunities of Integration in Vocal Pedagogical Practice**

The phenomenon of hearing will be discussed from three perspectives: A theoretical-methodical, an empirical evidence-based and an application-oriented perspective. The aim of the contribution is to support an empirically substantiated singing pedagogy in which latest research results are observed in the teaching practice. *Bastian Hodapp.*

11.20-12.00 | Movement room 1 | 4414 **28 Calories Per Aria: Energy Expenditure in the Opera Singer in Rehearsal and Performance**

A presentation of the results of a pilot study on measuring energy expenditure in professional opera singers in rehearsal and performance. As we begin to understand that singing is an athletic endeavour, it is important to understand the toll it takes on the body in order to prepare for performances to fuel, and refuel properly! *Vicki St. Pierre.*

12.00-13.00 | Lunch Break

13.00-14.00 | Kungasalen

**Aksel Rykkvin, boy soprano. An extraordinary young musician in song and interview.**

*Marianne Lewis, Sean Lewis*

14.30 | Kungasalen

**Closing Ceremony and presentation of the hosts for ICVT10, 2021**



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## Keynotes



**Professor Janice Chapman** was born and educated in Australia and won several major competitions before migrating to the UK and winning the coveted Kathleen Ferrier Competition. She performed at the Royal Opera, English National, Sadlers Wells, Scottish and Welsh National operas and English Opera Group as well as broadcasting frequently for the BBC and giving concerts and recitals worldwide. Her operatic roles included Aida, Abigaille, Donna Anna, Elektra, Sieglinde, Leonora (Forza del destino ) and Lady Billows. She created the role of Mrs. Julian in Britten's opera 'Owen Wingrave' at Covent Garden.

For many years Janice Chapman has taught at London's Royal College and Royal Academy and is currently professor at the Guildhall School of Music and Drama. In private practice she works with many of the world's leading singers and also mentors young singing teachers. She is also known as a pioneer in the field of multi-disciplinary work in vocal science and health and was awarded the medal of the Order of Australia for 'service to music and vocal health and research'.



**Ineke van Doorn.** Dutch Edison winner, jazz singer Ineke van Doorn is a highly respected authority as both a singer and a teacher. She has been praised for her personal style and her seemingly unlimited vocal capacities. The Dutch Volkskrant called her 'the adventurer among the Dutch Jazz vocalists'. She and guitarist/composer Marc van Vugt have been musical partners for more than 25 years, performing internationally their thoughtful and multi-layered original music that combines lyrical songs with expressive improvisations. They released 11 CD's with line-ups ranging from a trio to a full orchestra and a classical choir and played in clubs and festivals in Canada, New York, Japan, France, Germany and Indonesia.

Ineke holds a master's degree in jazz singing and graduated as a classical pianist. She is a voice professor at the ArtEZ University, Arnhem and is presently on the board of the EVTA – the European Voice Teachers Association. She teaches master classes and she lectures regularly, among others in Denmark, Finland, Latvia, Canada and France. Last year her 300-page book 'Singing From the Inside Out, exploring the voice, the singer and the song' was published.



**Matthias Echternach** is an otolaryngologist and phoni-attrician specialized in voice diagnostics and phonomicrosurgery in professional voice users. Since February 2006, he is practising at the Freiburg Institute of Musicians Medicine, Freiburg, Germany. His scientific interest includes the fields of vocal registers, stage fright in singers, and intubation-related vocal fold sequelae. In 2009, Echternach received the Research Award of the German Society of Musicians Medicine, and in 2010, he received the Gerhard Kittel Award from the German Society of Phoniatics and Pedaudiology. In 2014, he received The European Phoniatics Voice Award. He is member of the editorial boards of the Journal of Voice and Logopedics Phoniatics Vocology.

Matthias Echternach had his first singing education at the Hanover boys' choir, followed by a classical singing education with Peter Sefcik and Winfried Toll. Beside solistic activity as a tenor, he is member of different internationally recognized vocal ensembles such as the Kammerchor Stuttgart (Frieder Bernius).



Finnish Mezzo-soprano **Monica Groop** studied at the Helsinki University and Sibelius Academy, training first as a speech therapist and vocal pedagogue. She made her operatic debut as Charlotte in 'Werther' at the Helsinki opera in 1987.

Her wide-ranging career has covered all fields of baroque, classical and contemporary music and she has performed with major opera companies around the world, including Royal Opera Covent Garden, New York City Opera, the opera of Paris, Frankfurt opera, Amsterdam opera, Santa Fé opera, and the festivals of Aix-en-Provence Savonlinna and Glyndebourne. She has performed with most of the world's great conductors and her concert repertoire includes song cycles by Mahler, Elgar, Berlioz, Berg, Zemlinsky and many Finnish works dedicated to her.

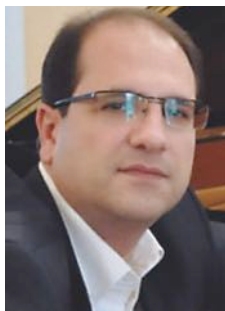
As a recitalist Miss Groop has performed at New York's Carnegie Hall, Vienna's Musikverein, and London's Wigmore Hall and she has made over eighty recordings. Her recording repertoire ranges from Bach and Händel through Grieg and Sibelius to contemporary works such as Per-Erik Nordgren's Södergran songs from 2016.

Monica Groop was Professor of Voice at the Sibelius Academy from 2009-2013 and she is a member of the Royal Swedish Academy of Music.



**Håkan Hagegård** studied at the Royal College of Music in Stockholm and has performed on stages around the world, including Carnegie Hall, the London Royal Opera House, La Scala, the Metropolitan Opera, the Sydney Opera House, the Deutsche Oper Berlin, the Vienna State Opera (*Così fan tutte* conducted by Nikolaus Harnoncourt), and the Royal Swedish Opera in Stockholm. He played the role of Papageno in Ingmar Bergman's film version of Mozart's *Die Zauberflöte* (*Trollflöjten*, 1975). He sang the baritone solos in choral conductor Robert Shaw's acclaimed and highly popular 1980 recording of *Carmina Burana*, with the Atlanta Symphony Orchestra and Chorus. In 1985 he was appointed Court Singer to King Carl XVI Gustaf of Sweden.

Hagegård has premiered notable song cycles by such prominent composers as Dominick Argento and Stephen Paulus. In 1996, he received the International Scandinavian Cultural Award from the Scandinavian-American Hall of Fame, held during Norsk Høstfest.



**Levon Javadyan** was born 1971 in Yerevan, Armenia. In 1989 he started his piano studies at the State Conservatoire in Yerevan and continued at the music academy in Estonia, where he graduated in 1994 with a masters degree.

Since 1995 Javadyan has pursued a varied career as teacher, pianist, conductor and opera-administrator in Armenia.

As a pianist he has been soloist with the Armenian National Philharmonic Orchestra and has won many international competitions. He has accompanied such singers as Renato Bruson, Barsegh Tumanyan and Hasmik Papyan and toured extensively in Russia, Europe, the USA and Mexico.

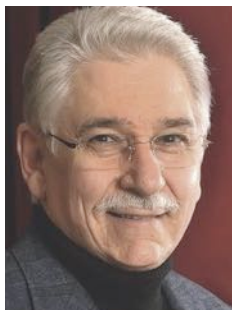
Since December 2015 Javadyan has been head of the young opera singers' studio at the opera in Yerevan.





**Stefan Johansson.** Studied theatre and music in Sweden, Germany and Italy. 1969-91 was cofounder and artistic co-leader of the experimental group Teater 9/Stockholm, arranging international festivals as well as collaborative performances and tours in Poland, Italy, Germany and Venezuela. 1969-97 reporter and critic on drama and opera for Swedish Radio, 1988-95 head of its Drama & Documentary Department. 1997-2014 head of dramaturgy of the Royal Swedish Opera, chf dramaturg and resident director for Malmö Opera 2011-17.

As a director he has been responsible for more than fifty stage productions (from Aischylos to Heiner Müller) and a large number of radio plays. In opera he directed a compact version of Wagner's Ring at Dalhalla 1996-99 and for Malmö Opera Wagner's Parsifal, Reimann's Lear, Francesconi's Quartet and Blomdahl's Aniara. Apart from hundreds of radio programs, has lectured on theatre, opera and vocal art, in Scandinavia and abroad. Johansson on similar subjects for newspapers and magazines and collaborated on several books on opera, vocal art, performance traditions, Wagnerian studies, 20th century music theatre, etc. Editor of historical CD-series Royal Swedish Opera Archives (Caprice), Wagner in Stockholm (Bluebell), etc. Work in progress: A documentation of 250 years of Royal Swedish Opera, seen and heard through its singers (and their recordings).



**David L. Jones** has developed an international career as author, vocal pedagogue and teacher of singers and voice teachers in Europe and the US. As a graduate of Texas Christian University and universities in Holland and Paris and through working in conjunction with laryngologist Dr. Benjamin Asher in New York, he has studied how old world concepts can be therapeutic in treating vocal disorders. In 1979 studying with Allan R. Lindquest, founding member of NATS and AATS he learned the concepts of Lindquest's teachers, (who were the teachers of Caruso, Flagstad, Hislop, Rosati and Novikova ) and the Swedish-Italian School of Singing.

David Jones has trained singers performing in opera houses such as the Met, New York City Opera, Chicago Lyric Opera, Berlin Staatsoper, Vienna Staatsoper, Royal Opera Covent Garden, Paris Bastille Opera and the festivals of Glyndebourne and Salzburg.

Presenting seminars for teachers in New York and in Europe he now dedicates his energy toward sharing information , writing articles and teaching. His book, 'A Modern Guide to Old World Singing: concepts of the Italian and Swedish-Italian Schools' is due for release in 2017.



**Barbro Marklund** has for many years been Professor of Singing at the Norwegian Academy of Music in Oslo and has also taught at the Opera Schools in Oslo and Stockholm. Singers travel from many parts of the world to study with her and she gives about ten masterclasses a year in different countries including Great Britain, Russia, Australia, Canada, Germany and Malaysia.

Marklund is much sought after as a concert singer, with a broad repertoire that includes Lieder, oratorio and contemporary music. She is also a popular adjudicator and lecturer and has frequently represented associations in Scandinavia and other parts of the world.

Amongst Marklund's pupils are many who have won prestigious awards in international competitions such as The Belvedere Competition in Vienna and the Wigmore Hall Song Competition in London.

In 2015 Marklund started a comprehensive project of a graded repertoire of opera arias for young singers for soprano, tenor, mezzo and baritone/bass. The soprano book will be released around the time of the ICVT 2017 congress in Stockholm.

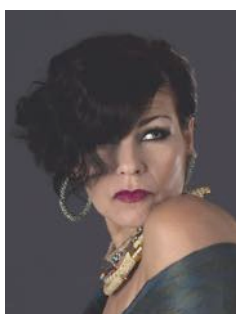


Born in Ikast (Denmark). **Bo Skovhus** studied at the Conservatoire in Aarhus, at the Royal Academy in Copenhagen and in New York. His career began in 1988 at the Volksoper in Vienna as Don Giovanni. In 1997 he was awarded the title of Austrian Kammersänger.

Bo Skovhus's opera repertoire comprises such roles as Count Almaviva, Don Alfonso, Mandryka (Arabella), Wozzek, Onegin, Yeletsky (The Queen of Spades), Wolfram, Amfortas, Beckmesser Dr. Schön (Lulu), Nick Shadow (Rake's Progress)

At the Salzburger Festspiele 2015 Skovhus sang Cortez in 'Die Eroberung von Mexico' to high praise from press and public. In 2012 in Hamburg and again in Paris in 2012 he performed Lear in Reimann's opera to universal acclaim and other recent highlights have been Beckmesser at the Bastille in Paris 2016 and at the Budapest festival.

Apart from opera performances Skovhus devotes himself intensively to Lieder singing and has performed with such pianists as Daniel Barenboim and Christoph Eschenbach. He has made many recordings of both opera and lieder and gives frequent Master Classes in Europe and the US.



**Aija Puurtinen.** I am a singer, composer and a bandleader of Honey B. & T-Bones (HBTB). I've released sixteen albums with HBTB (1984-2016) and in addition four solo albums (1995-2015). I have been working as a singer with UMO big band, Avanti chamber orchestra, Symphony Orchestras, Riku Niemi Orchestra, with free jazz musicians like Raoul Björkenheim (USA/FIN) and Hasse Poulsen (DK) and world music band Doina Klezmer.

Under a pseudonym "Kristina Bruuk" I made solo album with British musicians Bill Drummond and Mark Manning from group called KLF. I have been touring Europe-wide and in Canada with HBTB (1986-2017) and with Finnish Folk group Värttinä (2006-2007).

Graduated as Art Doctor of Music from Sibelius Academy 2010. This was first doctoral degree as CCM-singer (pop/jazz/crossover singer and composer) in Finland (name of artistic and literary work: *Circulus Cantoris Circuitio Musicae*). 1991 Master of Music, Sibelius Academy (Faculty of Music Education).

Pop/jazz vocal lecturer at Sibelius Academy since 2009 and a visiting vocal teacher since 1994. Vocal coach in Helsinki City Theater 2006 – 2015. Currently President of FINATS.

Master classes: Norway, Slovenia, Finland, Germany

Presentations or posters: 2010 PAS6, Las Vegas (USA), 2013 ICVT Brisbane (Australia), 2015 Pevoc, Florence (Italy).



**Dr André de Quadros**, is a conductor, scholar, music educator, and human rights activist, and is a professor of music and chair of the Music Education Department at Boston University. In addition to being Music Director of the Manado State University Choir (Indonesia), he directs two project choirs Common Ground Voices (Israeli/Palestinian/Swedish), and VOICE 21C, and directs an innovative conducting course at the Eric Ericson International Choral Centre in Sweden.

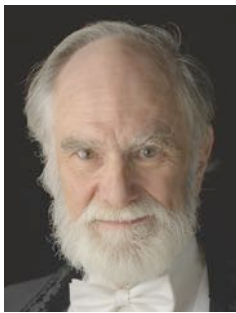
Professor de Quadros is the editor of *The Cambridge Companion to Choral Music* and has numerous other publications to his credit. In addition to leading projects in Massachusetts prisons, he is active in community choral projects in the Arab world and Israel. He is the artistic director of both the London International Music Festival and conducting 21C at the Eric Ericson International Choral Centre, Sweden. His professional life has taken him to the most diverse settings in more than forty countries.



**George Shirley** is one of America's most versatile tenors. He is in demand nationally and internationally as a performer, teacher, and lecturer. He was the first African-American tenor and second African-American male to sing leading roles with the Metropolitan Opera, where he remained for eleven years as leading artist.

Has won international acclaim for his performances with the Royal Opera (Covent Garden, London), Deutsche Oper (Berlin), Teatro Colòn, (Buenos Aires), Netherlands Opera (Amsterdam), L'Opéra (Monte Carlo), New York City Opera, Scottish Opera (Glasgow), Chicago Lyric Opera, San Francisco Opera, Glyndebourne Festival, and Santa Fe Opera, among others. Mr. Shirley has recorded for RCA, Columbia, Decca, Angel, Vanguard, and Philips; he received a Grammy Award in 1968 for his role (Ferrando) in the prize-winning RCA recording of Mozart's *Così Fan Tutte*.

George Shirley has performed more than 80 operatic roles over the span of his 57-year career, as well as oratorio and concert literature with some of the world's most renowned conductors including, among others, Solti, Klemperer, Stravinsky, Ormandy, von Karajan, Colin Davis, Böhm, Ozawa, Leinsdorf, Boulez, Bernstein, and Maazel. He is the Joseph Edgar Maddy Distinguished University Emeritus Professor of Voice at the University of Michigan School of Music, Theatre & Dance. In October 2015, he was awarded the 2014 National Medal of Arts by President Barack Obama.



**Johan Sundberg**, professor of Music Acoustics at KTH Stockholm (retired 2001), PhD, DrHC in York, UK, in Athens, Greece, and in Liège, Belgium. His main research areas are the function, acoustics, and expressivity of the singing voice and the theory underlying music performance. He has published more than 300 scientific articles and supervised or co-supervised more than 20 doctoral students. He is a member of the Royal Swedish

Academy of Music.

His book *Röstlära* (*The science of the Singing Voice*), translated into English, German, Japanese, and Portuguese, summarizes the status of voice research. He has also written a book on music acoustics (*The Science of Musical Sounds*, 1991) and been editor or co-editor of numerous proceedings. He has extensive experience of performing music both as a chorister and as a solo singer.



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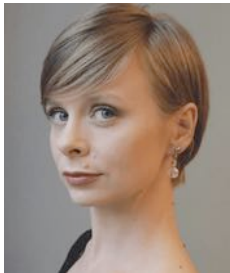
## European Voice Teachers Association

European Voice Teachers Association (EVTA) is an umbrella organisation with a network of 20 member countries. As a member of the European & International Music Councils we work with partners across many disciplines of voice and we facilitate projects which encourage healthy creative singing at the highest levels of pedagogy.

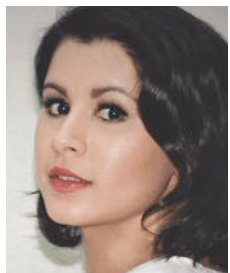
We welcome new member countries, please contact:  
[president@evta-online.eu](mailto:president@evta-online.eu) "

**The YPP programme** is designed to enable young artists to participate in European conferences. It was initiated in Vienna in 2006 and continued in Paris at ICVT7/Eurovox 2009, when more than 40 applications were received. The two most recent Eurovoxes in Munich, 2012, and Riga, 2015, also included talented young singers as well as teachers who presented research on digital resources.

The selected young artists will sing for Master Classes and presentations in various styles (musical theater, classical, popular, folk, jazz, etc.) as well as performing in concert.



**Linnea Andreassen** is a Swedish mezzo-soprano who obtained her Bachelor in Classical Singing at the Royal College of Music in Stockholm. She recently Completed her Master in Opera at the University College of Opera in Stockholm. Linnea has been singing operatic roles and in concert since 2013, and is currently studying with Erik Årman.

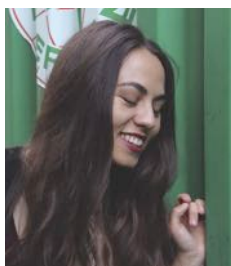


**Agnes Auer** is a Swedish soprano who obtained her bachelor in classical singing at the Royal College of Music in Stockholm in 2014. She then continued her studies at the Academy of Opera in Oslo. Agnes has sung numerous operatic roles as well as performing in oratorio and recitals of sacred music.





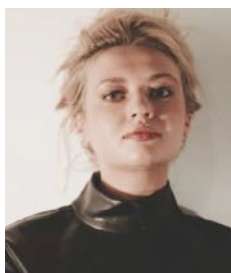
**Kim Beemsterboer** is a Dutch singer, dancer and teacher, specialised in music theatre. Kim has a BA in Performing Arts and Performing Arts Teaching, and is finishing her Master in Music and Drama at the University of Gothenburg, Sweden.



**Maria Kritsotaki** is a Greek singer who studied in The Netherlands at the Prince Claus Conservatoire, Hanze University, in Groningen. She has a background in jazz and traditional music from the Mediterranean; she performs and records in several professional groups such as Meraki, Helianthus, and Maria's Jazz Trio/Ensemble.



**Sungkook Kim** is a Korean baritone who obtained his bachelor, master and doctorate degrees in Seoul. He is currently studying at the conservatory in Boulogne-Billancourt, France, since 2015. He has performed numerous operatic roles and many recitals since 2007, in Seoul, France, and abroad.



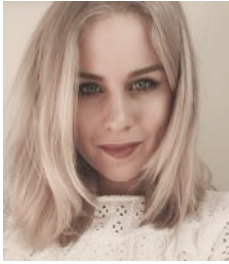
**Maria Korovatskaya** is a Russian born soprano who has been studying in Switzerland since 2012. She has a Bachelor of Arts in Music from the University of Applied Arts and Sciences in Lucerne, and is currently following the postgraduate program in vocal pedagogy.



**Carl-Christian Kure** is a Norwegian baritone who is currently studying at the Norwegian Academy of Music. He has been performing various operatic roles and church repertoire since 2014.



**Nuria Richner** is a Swiss soprano who completed her bachelor degree in 2012 and obtained her Masters degree in Performance in 2015. She is currently studying vocal pedagogy at the Hochschule Luzern, and is an active concert and oratorio performer. Her passion for contemporary music has provided her with the opportunity to collaborate with various composers, such as Helmut Lachenmann.



**Synne Marie Rui Vinje** is a Norwegian soprano who is currently studying at the Norwegian Academy of Music with professors Bo Skovhus, Barbro Marklund-Petersone, Randi Stene... She has been performing as a soloist in various venues since 2010, and has won several competitions.



**Annika Tepponen** is a singer songwriter who has a Bachelor of Music from the Sibelius Academy. She teaches pop and jazz singing, has worked as singer, lyricist and song writer for various bands, as well as performing her own music in her solo project "Anni&".



**Jussi Vänttinen** is a Finnish baritone who is currently studying for his bachelor degree at the Sibelius Academy in Helsinki, Finland. During the course of his studies, he has sung various roles in different genres and also participates in ensemble singing.



**Emilia Zamuner** is an Italian jazz singer who has been performing and recording since 2015. She is an accomplished pianist who is finishing her Master of Jazz degree at the Conservatory San Pietro a Majella in Naples.

## Lecturers

**Allen Lucinda** MA(Dist) PGCE BA(Hons) – Voice & Singing Consultant in both creative and corporate sectors and at Harley Street’s ‘Physio Ed Medical’. Leader in Contemporary Music Performance.

**Anderson Christine**, Associate Professor of Voice at Temple University, Philadelphia, PA. She holds a B.M. from Illinois Wesleyan University and M.M. and D.M.A. degrees from the College-Conservatory of Music, University of Cincinnati.

**Anderson Toni**, Dr. Professor of Voice at LaGrange College, mezzo-soprano. Degrees: Ph.D., Georgia State University; MM in Vocal Performance, The New England Conservatory of Music; BM, Lamar University.

**Andersson Lotten** – Singer with professional background. Voice teacher for singers and actors and at Fryshuset gymnasium in Stockholm. Lotten is a Certified Master Teacher in Estill Voice Training.

**Archambeault Noël**, Dr teaches voice/pedagogy at the University of Delaware and taught at the Brevard Music Festival. She is published in the Journal of Voice, Choral Journal, and presented at the Voice Foundation and IAJE.

**Asztalos Andrea** is singing teacher and choral conductor at Kodály Zoltán Choir School and PhD candidate at Doctoral School of Education/Music Education at Eötvös Loránd University in Budapest.

**Morag Atchison**, Dr. is one of New Zealand’s leading sopranos and vocal pedagogues, and is a Lecturer at the University of Auckland. She performs internationally, and is a vocal consultant to leading NZ choirs".

**de Alcantara Pedro** is a musician, writer and teacher. His books include “Indirect Procedures: A Musician’s Guide to the Alexander Technique” and “Integrated Practice: Coordination, Rhythm & Sound”.

**Barcan Linda**, Mezzo-soprano, Lecturer in Voice at the Melbourne Conservatorium of Music, also enrolled in a PhD (Music Performance). Interests in historical vocal pedagogy and emotion expression in the singing voice.

**Bartlett Irene** Dr is Snr. Lecturer Contemporary Voice and Pedagogy, Griffith University Australia. Her teaching centres on development of technique and sustainable vocal health for singers of all styles.

**Bellingham Judy** is Associate Professor of Voice at Otago University. Publications include a CD of NZ song, DVD’s ‘Songs of Old Dunedin’ and ‘Warm me Up, Judy!’ and the book ‘Sing what you see See what you sing’.

**Bennett Alan**, tenor and Head of Vocal Studies at the Yong Siew Toh Conservatory of Music at the National University of Singapore. Extensive performing career in concerts, festivals, recitals and opera.

**Bergman Marie**, singer, songwriter who for more than twenty years been studying the hidden possibilities of the voice. Former guest professor at the Royal Conservatories in Denmark, holding unifying ceremonies in Toning.

**Bergström Gunnel** 's dissertation "In Search of Meaning in Opera" deals with the question above. As director she has staged operas and dramas, and in teaching she has helped singers discover vocal acting.

**Bichel Malene**. Danish singer and voice teacher. Assist. Prof. at Metropolitan University College, Copenhagen. Specialized in contemporary art music, voice improvisation. Chair of the Danish Voice Association.

**Blades Elizabeth L.** Blades, DMA, Master of Music and Doctor of Musical Arts from the Eastman School of Music in Rochester, NY. She is an Adjunct Associate Professor of Music at Shenandoah University, Winchester.

**Blankenship Carole**, Dr, soprano teaches at Rhodes College in Memphis. She has performed and presented papers and Masterclasses internationally. She co-edited songs by Paul Bowles with Irene Herrmann.

**Bosse-Vidal Jean-Yves**, baritone, has sung and taught singing and French lyric diction for 25 years. With his Master's degrees in Spanish, Musicology and Phonetics of song, he's currently completing his research.

**Bozeman Kenneth**, Professor, Lawrence University; author of: Practical Vocal Acoustics: Pedagogic Applications for Teachers and Singers, and Kinesthetic Voice Pedagogy: Motivating Acoustic Efficiency.

**Bracewell Savannah**, soprano, is a 2017 LaGrange College graduate with a BM in Vocal Performance. Roles: Rapunzel (Into The Woods); Hunyak (Chicago); Christine (A Chorus Line); Adele (Die Fledermaus).

**Brodovitch Elizabeth**, MA (French Linguistics), is a singer and diction coach in Vancouver, Canada. Her publications explore the interaction of sound and meaning in sung French and Occitan poetic text.

**Brunssen Karen**, Associate Professor, Northwestern University, President-Elect NATS, member of AATS. Frequent clinician, master teacher, adjudicator. Teaching residencies at Cambridge and in Zurich. 2013 recipient of Weston Noble Award.

**Bunne Sten** is a Swedish music therapist since 1983. MoA Music pedagogics. Head MT program Dalarna Univ/Coll. Chairman PASCAL. Creator of the Bunne Instruments/methods for children, elderly, stroke, dyslexians a. o.

**Burrichter Ronald**, Professor MM, teaches studio voice and voice skills for instrumentalists at the Univ. of Florida. He conducts a chorus of senior citizens residing in a retirement community.

**Caicedo Patricia**. A leading interpreter of the Latin-American & Iberian Art Song repertoire, Patricia Caicedo is the director of the Barcelona Festival of Song. She holds a PhD in Musicology & a Medical Doctor's degree.

**Calcinoni Orietta** Dr ENT and Phoniatician doctor. Working in Milan in occupational voice, artistic voice and voice care fields, since late '80s.

**Carlioth Sigfrid** graduated from the piano soloist class at the Royal Academy of Music in Stockholm in 1993. Has made historical studies of Swedish Christian folklore and the art of musical performance.

**Carter Jay**, countertenor, is a frequent soloist with North American period and modern orchestras. He holds degrees from William Jewell College and Yale University.

**Chandler Chuck** is Ass. Prof. of Voice and Director of Undergraduate Vocal Pedagogy at Florida State Univ. He is an active performer and master clinician who finds his students' success tantamount to his own.

**Chandler Kim** is a leading contemporary vocal coach and pedagogue. Former past president of British Voice Association with 20 years as a session singer and creator of "Funky 'n Fun" training series.

**Ciesinski Katherine**, internationally renowned American mezzo-soprano, has taught at the Eastman School of Music since 2008 and is on faculty at summer opera institutes in Italy and Mexico.

**Clegg Matthew** is a DMA candidate at the University of Nebraska-Lincoln. He has sung several opera roles including Paul Andal in the North American Premiere of Culture! Culture!

**Coates Shannon**, Mezzo soprano, holds a DMA in Voice Pedagogy, is President of NATS Ontario, maintains an active independent voice studio, and instructs voice pedagogy at two Canadian universities.

**Colby Zachary** Tenor. serves as singer and co-artistic director of Minneapolis-based men's ensemble, Cantus and maintains a US and international touring portfolio in men's choral chamber music.

**Connell Kathleen** is a Master of Vocal Pedagogy from University of Western Sydney. She has built an independent teaching studio now in its eighteenth year of successful operation. PhD candidate at Griffith University (Brisbane), where she is researching the career trajectories of classical singers from Australia.

**Croy Elizabeth**, Professor of Voice at Montana State University, Yoga Training, Kripalu School of Yoga, YogaFit Foundations Level 1  
[http://www.montana.edu/music/people/people\\_single.html?person\\_id=11](http://www.montana.edu/music/people/people_single.html?person_id=11)

**Cummings Karen** is a lecturer in voice at the University of Wollongong, Australia, in the Creative Arts Faculty. Her work is focused on the interaction between voice technology and the voice.

**Curry Maria** is a pianist, soloist, singer-songwriter, collaborative artist, and poet and is currently the choirmaster at St. Margaret's Episcopal Church and a free-lance pianist in Baton Rouge, LA.

**Davids Julia**, Dr. Associate. Professor Choral Activities, North Park University, Director of North Shore Choral Society and Canadian Chamber Choir. Co-author Vocal Technique – A Guide for Conductors, Teachers, and Singers.

**Dawson Lisa**, Soprano, has a M.M. from the University of Kentucky and Doctor of Arts degree in Voice Performance from Ball State University. She is a Professor of Music at Indiana Wesleyan University.

**Deinyan Marine**, soprano at the Yerevan Armenian National Academic Opera. Winner of the int. Bellini Competition, has performed in Carnegie Hall. Honored Artist of the Republic of Armenia.

**Denizoglu Ilter**, Turkey, MD (Laryngology), MSc (Audiology and Speech Pathology). Practices on phonosurgery, voice and singing voice therapy. University lecturer and inventor of several devices in voice field.

**Dewey Cindy** Dr. is Music Dept. Head at Utah State University. Summer 2017 will include workshops at the Professional Voice Conference, at ICVT, and in China on improving singing in the choral rehearsal.

**van Doorn Ineke**: Dutch Edison winner, jazz singer Ineke van Doorn, highly respected as both singer and teacher, has released 11 CD's. Author of "Singing From The Inside Out: Exploring The Voice, The Singer And The Song".

**Eerola Ritva**, FM-M.A, 50 year's career as a Voice Teacher, Coach and Speech Pathologist. Res. assistant, lecturer at University of Helsinki and Voice Teacher at Sibelius Academy. Creator of BiP™.

**Elliott Martha**, M.M. has presented talks, workshops and master classes for NATS and ICVT. She has written books and articles on Vocal Performance Practice, Mindfulness, and Menopause.

**Fisher Jeremy**, performance coach, prizewinning pianist & the creative brain behind Vocal Process voice education resources. He has been commissioned by Bloomsbury, OUP, the Wellcome Trust & the Science Museum.



**Fulmer Mimmi** is the editor of “Midnight Sun”, an anthology of Nordic songs, and author of a book about “Vision and Prayer”. She is Professor of Voice and Opera at University of Wisconsin-Madison.

**Gesteland Tracelyn**, Dr. mezzo-soprano. Associate Professor of Voice and Opera, holds the Buhler Endowed Chair at the University of South Dakota (USA). Active performer on the concert, recital, and opera stage.

**Glasner Joshua** is an adjunct voice professor at New York University, where he is a PhD candidate studying vocal pedagogy. His research areas include teaching efficacy, analysis of recordings, and singing acoustics.

**Goffi-Fynn Jeanne** Dr., Senior Lecturer and Director of the Doctoral Cohort Program in Music at Teachers College, Columbia Univ. Singing Voice Specialist and is on the board of NYC-NATS, AATS, OA, and EVC

**Gonzales Redman Yvonne** has enjoyed an 18-year career as a main stage soprano at the Metropolitan Opera including 199 onstage performances as a principal soloist. She is a grand prizewinner of the MONC and the Houston Grand Opera competition.

**Good-Perkins Emily**. After receiving her BM and MM in Vocal Performance, Emily Good-Perkins spent six years teaching voice in the United Arab Emirates. She is currently pursuing an Ed.D. from Columbia University.

**Graham Felicity**, MA, is a current doctoral student in the music program at Teachers College, Columbia University. She is VP at NYSTA in Professional Development and is the founder of OTHERVOICES NYC.

**Grives Kaldor Julie** is currently an Othmer Fellow pursuing her PhD in Vocal Pedagogy at the University of Nebraska-Lincoln.

**Grosclaude Stéphane**, Coordinator of Interregional platform - France, co-manager of Singing Roadshow, cultural manager and singer.

**Guinup Erin**, soprano: La Bohème, Carmina Burana, Messiah, Sound of Music, Beauty & the Beast; Conductor of Tacoma Refugee Choir; Voice students on TV, Broadway and opera. ErinGuinup.com

**Hallmark Barbro** ([www.barbrohallmark.se](http://www.barbrohallmark.se)) qualified Alexander teacher and physiotherapist. Private teacher and teacher at The Stockholm Alexander Teacher Training School 2000-2013 and The Royal College of Opera 84-87.

**Hallmark Steven** ([www.stevenhallmark.com](http://www.stevenhallmark.com)) qualified as an Alexander teacher in 1983, and as a professional actor in 1973. He was head of Training at the Stockholm Alexander Teacher Training School 2000-2013.

**Hanrahan Kevin**, tenor, has performed nationally and internationally. He has presented at national and international conferences and is a frequent reviewer for the Metropolitan Opera's Opera News.

**Harrison Nicola**, lecturer in Singing and Interpretation at Pembroke College Oxford, Author of *The Wordsmith's Guide to English Song*, scriptwriter, director, mezzo-soprano. Vocal Coach to College Choirs.

**Harrison Scott** BA (Hons) PGCLTHE FHEA FRSA – Lecturer of Singing and Musical Theatre at the Royal Conservatoire of Scotland and Trinity Laban Conservatoire. Scott works internationally teaching and coaching in Europe, Asia and USA.

**Hawken Linda**, Managing Director of Edition Peters Europe, covering both the Leipzig and London companies. Trained as a trumpet player and conductor at Goldsmiths College. Linda has worked for Edition Peters for 20 years.

**Hefele Anna-Maria** is a singer, musician and an overtone-singer and -teacher. She studied music & dance education at Carl Orff Institute, Mozarteum Salzburg.

**Hellman-Geworkian Karin**, int. pianist and composer. Prizewinner at the Armenian Komitas contest, awarded Prix du Conservatoire National. Accompanist at the Royal Swedish Opera. Performing at Komitas Festival, Yerevan.

**Henderson Allen**. Versatile artist, teacher, conductor, arts administrator, and baritone Allen Henderson is Executive Director of NATS and Professor of Music at Georgia Southern University teaching voice and diction.

**Hersey Anna**, soprano is a noted expert on Scandinavian music, a Fulbright Scholar at KMH. Her book, *Scandinavian Song*, is published by Rowman & Littlefield. She is Ass. Prof. at Univ. of Wisconsin, Oshkosh.

**Hoch Matthew**, DMA, is Associate Professor of Voice and Coordinator of Voice Studies at Auburn University. He is the author of three books and numerous articles related to singing and voice pedagogy.

**Hodapp Bastian** studied singing, music-education, educational science and psychology. He works at Goethe-University Frankfurt am Main (Germany) as an academic assistant (research & teaching).

**Holman Sarah**, mezzo-soprano, Wheaton College Conservatory, has performed in the U.S., England, and Asia. She teaches on the Asian Opera Program in China and Taiwan.

**Holmberg Annika** – Authorized CVT Teacher & highly sought vocal coach with an interdisciplinary approach and extensive experience, also as a touring and recording singer and songwriter. <http://www.vocalsoul.se>

**Hughes Diane** A/Prof Diane Hughes (PhD) lectures in Vocal Studies and Music at Macquarie University, Sydney, Australia. She is the National President of the Australian National Association of Teachers of Singing.

**Hunter-Holly Daniel**, baritone, active recitalist and acclaimed educator, is an Associate Professor of Voice at the University of Texas Rio Grande Valley. He currently serves as President of the South Texas Chapter of NATS.

**Huntington Tammie**, Soprano, has a Master of Music degree and Doctor of Arts degree in Voice Performance from Ball State University. Huntington is a Professor of Music at Indiana Wesleyan University.

**Hurley Susan** Dr. is Visiting Assistant Professor of Voice at Mississippi University for Women. She holds a DMA from ASU and offers interactive lecture-workshops in Tomatis listening.

**Hurst-Wajszczuk Kristine**, soprano teaches Wellbeing for Performing Artists and interdisciplinary courses in mindfulness at the University of Alabama at Birmingham. Please visit [www.kristinehurst.com](http://www.kristinehurst.com)

**Hynes Laura** A Fulbright scholar in Paris, soprano Laura Hynes sings repertoire ranging from baroque opera with Les Arts Florissants to “classical cabaret” on French TV. She currently teaches at the U of Calgary.

**Högström Anna**, mezzosoprano, has mostly performed in the fields of oratorio and lieder. As a teacher she has degrees in song and speech and is also a trained speech therapist.

**Ilban Serdar**, Dr. has performed with many prestigious opera companies in the United States and Europe. He is the vocal area coordinator and director of Lamar Opera Theatre at Lamar University in Texas.

**Inselman Rachel**, Voice Prof. at the Univ. of Minnesota Duluth. International credits include the Shanghai Symphony Orchestra and Paris Sinfonetta, recitals in Australia, Italy, Costa Rica, Brazil and Turkey.

**Jackson Hearn Liz**, MM, voice teacher/owner of The Voice Lab in Chicago. Co-Founder/Executive Director of ResonaTe, Chicago’s all-trans chorus, collaborating for The Singing Teacher’s Guide to Transgender Voices.

**Jezowska Izabela**, mezzosoprano, dr hab., professor at the Academy of Theatre, Puppetry Department in Wroclaw. Lecturer at the Polish Academy of Sciences. Performed in Poland, Italy, Austria, Japan, Mexico and USA.

**Johnston Amanda**. Pianist. Associate Professor of Music at the University of Mississippi. Author of English and German Diction for Singers: A Comparative Approach, 2nd edition (Rowman & Littlefield, 2016).

**Jones Leslie**, contralto, is Professor of Music at Southeast Missouri State University. Dr. Jones is an active member of NATS and performs regularly in recital and oratorio.

**Jucevičiūtė-Bartkevičienė Vaiva**, Dr. Assoc. Professor (singing) and Researcher in Lithuanian University of Educational Sciences. PhD in social sciences, MS in music education: Music teacher qualification, BA in classical singing.

**Jung Hein**. Soprano has performed throughout the US and Korea. Her recording Songs of Franz Liszt received a very positive review. Associate Professor of Music and head of the vocal program at The Univ. of Tampa.

**Just Marcin** Ph.D. Scientist dedicated to physics and bio-physics, specializes in combining different technical and software solutions. Has performed his research work within the company DiagNova Technologies.

**Kaldor Grives Julie** is currently an Othmer Fellow pursuing her PhD in Vocal Pedagogy at the University of Nebraska-Lincoln.

**Kayes Gillyanne**, teacher, author, researcher. Published by Bloomsbury Press, OUP & the Wellcome Trust. Highly regarded as a pedagogue, invited speaker for PEVoC, Eurovox and the BVA, ANATS and NEWZATS associations.

**Kelloway Larissa** (BSchons) BA). Musical theatre performer, researcher, singing voice educator & Pilates practitioner, with a specific interest in dynamic postural control as it pertains to voice use.

**Khare Vindhya**, holds a Doctor of Musical Arts Degree in Vocal Pedagogy and Performance from the University of Miami, with research in the field of sex hormones and the female singing voice.

**Knights Emma** Australian pianist, highly demanded as a performer and accompanist. As a producer Emma specializes in immersive theatre advocating local artists and unique locations that promote tourism.

**Kolasa-Hladíková Monika**, Prof, graduated from the Department of Vocal/Acting Music Academy in Łódź, studied in Hochschule für Musik Dresden. Prof. at the Univ. in Kielce, teaches at the Music Academy in Wrocław.

**Kremer Brian** is an Assistant Professor of Music Theatre at Elon Univ. and writing The Singing Teacher's Guide to Transgender Voices; a resource of vocal pedagogy in the training of transgender singers.

**Lã Filippa** Dr. (PhD) is an internationally recognized scientist, singer and singing teacher. Grounded on a self-centred approach, she is interested on the provision of guided awareness using meaningful feedback and evidence-based teaching methods.

**Laaksonen Ville** (MMus) – Forward-thinking voice pedagogue and Authorized CVT Teacher running a popular studio in Helsinki. He is also an artist and songwriter. <http://www.villelaaksonen.com>

**LaFond Jean-Ronald** (DMA, University of Michigan), tenor, has concertized and teaches voice internationally. He is an opera studio faculty teacher at Kappellsberg Musiklinje of Härnösands Folkhögskola.

**Lain LaToya**, soprano, serves on the faculty of Central Michigan University as an Assist. Prof. of Voice and Chair of Music Theatre. She also enjoys an international performing career in opera and recitals.

**Lee Naismith Marisa** is currently teaching voice at Queensland Conservatorium. With over 40 years CCM industry experience, Marisa is currently undertaking a PhD program investigating CCM Vocal Pedagogy.

**Lees Craig** is a contemporary vocal coach, choir director and arranger. He is a senior lecturer at Leeds College of Music and is also a director of The British Voice Association (BVA).

**Lemon-McMahon Belinda** is a contemporary voice tutor and PhD candidate at Macquarie University in Sydney, Australia. Belinda also has extensive experience as a private and peripatetic singing teacher.

**Liira Katri**, M. Mus, B.A., singer, senior lecturer, voice teacher, Univ. of the Arts, Helsinki, Turku Conservatory, Metropolia Univ. of Applied Sciences, Certified Course Instructor (CCM) in BiP™.

**Lister Linda** is the author of the book *Yoga for Singers* and co-author of *Voice Secrets* and *Red Rock Mantras*. She is Associate Professor of Music and Opera Director at the University of Nevada, Las Vegas.

**Lux Dryselius Helene**, Stockholm. Voice teacher, singer, Certified Course Instructor (classical) and Certified Master Teacher (CCM) in BiP™ Voice Training. Owner of Vocalux Voice Studio. <http://www.vocalux.se>.

**Magnin Janine** is a singing teacher in London and Hertfordshire and has a Bmus, LTCL (Musical Theatre Performance), PGCE and an MA (Music Education) from the Institute of Education (UCL).

**McCann Lori**, DMA (Diss. Critical Ed. of Chants d'Auvergne) Assoc. Prof. Vocal Performance, John. J. Cali School of Music, Montclair State Univ., NJ, specializes in Lyric Diction and Vocal Pedagogy.

**McCoy Scott**. Prof. of Voice & Director of the Swank Voice Research Lab. Past president of NATS. Voice Pedagogy editor at the *Journal of Singing*. Author of *Your Voice: an Inside View* and numerous articles.

**McQuade Jennifer**, is an active performer, teacher, and clinician whose research has been presented, performed and published at NATS, CMS, & ICVT conferences and in the *Journal of Singing*.

**McQuade Mark** teaches at Valdosta State University and as a director, performer, teacher, arts administrator, & researcher brings over 20 years of experience in all aspects of opera & musical theatre.

**Meling Lise Karin**, harpsichordist and musicologist. Associate Professor of Music at Univ. of Stavanger. Instructor of music theory, harpsichord and early music.

**Mesiä Susanna** is a senior lecturer, musician and a doctoral researcher. Her research interests include popular music and jazz vocals, pedagogy, and collaborative processes in educational settings.

**Metsistö Susanna**, Lecturer in Voice Production and Care, University of the Arts, Sibelius Academy, Helsinki. MA (Logopedics, Theatre Pedagogy). Speech pathologist. CCI in BiP™ Voice Training.

**Miller Russell** Pianist is Professor of Vocal Coaching & Repertoire at Eastman School of Music. He has performed internationally, notably with Kathleen Roland-Silverstein, Julia Broxholm & Jan Opalach.

**Mitchell Christopher**, bass-baritone, is an Associate Professor of Music at Murray State University in Kentucky, where he teaches applied voice and directs the Racer Men's Chorus.

**Monro Veronica** is undertaking a PhD on creative processes of Australian singer-songwriters at Macquarie University, Sydney, Australia. See also Sydney Voice Studio: <http://www.sydneyvoicestudio.com.au>.

**Montemayor Cecilia**, lyrical spinto soprano, voice pedagogue. Her exquisite voice quality, fascination with language and musicology interest have placed her as the most important voice of the Art Song in Mexico.

**Mueller Andrea**, Dr. Adjunct Professor of Voice at LaGrange College, soprano. Degrees: DMA and MM in Vocal Performance and minor in Vocal Pedagogy, Louisiana State University; BM, Samford University.

**Nafisi Julia** Dr. (Reifeprüfung Oper, MMus, PhD) investigates the role of gesture and movement in voice teaching. She is the president of ANATS Vic and teaches/researches at the University of Melbourne.

**Nirouet Jean** is a singer, teaching and researching about tradition in vocal technic and interpretation. Collecting and restoring old recordings, he is publishing CD and studies about singing traditions.

**Nix John**, tenor, is Professor of Voice at the University of Texas at San Antonio, co-editor of The Oxford Handbook of Singing, and Vice President of the Pan-American Vocology Association.



**Norberg Berit:** Educated as Singing Teacher and Church Musician at The Royal Academy of Music in Stockholm, MA in Music Science of Education and Certified Bones for Life®-Instructor. Director of firm B-singing.

**Ohanyan Tigran** /tenor/ is a member of Young Artist Opera Program at the Armenian A.Spendiaryan Opera. He participated in Montserrat Caballé's Master Class in Yerevan (2014) and has now an international career.

**Orasmaa Sanni** has conducted clinics around the world and served on the faculty at the Brooklyn Conservatory, NYC 01-07. Since 2008 she is the senior lecturer for jazz vocals at Munich University of Music. Website [soundbynature.com](http://soundbynature.com)

**Osborne Katherine** (DMA/Singing Health Specialist, The Ohio State University) is an actively performing operatic mezzo-soprano. She is currently an Instructor of Voice at University of Northern Iowa.

**Paar Sarah** Acclaimed as "sensitive to every expression in the text," New York City-based soprano Sarah Paar is an enthusiastic interpreter of contemporary classical music, opera, vocal dance, and music theater.

**Park-Kim Phoenix**, Piano, has given recitals throughout the United States, Korea, Taiwan, Thailand, Italy, Switzerland, Argentina and Russia. She is a Professor of Music at Indiana Wesleyan University.

**Petersen Katherine** is an active performer and Assistant Professor of Voice at NEIU. She holds a DMA in Performance from OSU and a MM in Pedagogy and Performance from Westminster Choir College.

**Pettersson Jan** – Singer and voice teacher at Kungsbacka Kulturskola, Sweden. Jan has a master in music ed. and is a Certified Master Teacher in Estill Voice Training.

**Popeil Lisa**, MFA in Voice, is the creator of the Voiceworks® Method and the "Total Singer" DVD with over 40 years teaching experience. Singer, author, voice researcher and international lecturer.

**Popham Deborah**, DMA, Assistant Professor of Music/Coordinator of Vocal Studies at Sam Houston State University. She has performed internationally including a recital at Carnegie Hall in December 2015.

**St. Pierre Vicki Dr.** is a professor of voice at Mount Allison University in New Brunswick, Canada. She is an active classical singer (contralto), conductor, adjudicator, clinician, and researcher.

**Ragan, Kari** DMA, SVS. Artist in Residence at the University of Washington where I teach Vocal Pedagogy and work in affiliation with the UW Otolaryngology Department to habilitate injured singers.

**Rayapati Sangeetha**, teaches at Augustana College. She has presented at NATS, ACDA, NAFME, CMS, and ICVT 2009 & 2013. Her book, “Sing Into Your Sixties and Beyond” is published with InsideView Press.

**René Dechance Yvonne** [Dr. [www.yvonnedechance.com](http://www.yvonnedechance.com)] has taught in independent, commercial and university voice studios, and is an active performer, academic and clinician. She resides in Paris, France.

**Rickenbacher Hans-Jürg** performed as lyric tenor all over Europe, North- and South-America. He is Professor at the University of Lucerne and president of EVTA.CH, the Swiss section of the European Voice Teachers Association.

**Rissinger Ellen** is an American Vocal Coach/Accompanist on the music staff of the Sächsische Staatsoper (Semperoper) in Dresden, Germany. She is the producer and host of The Diction Police podcast.

**Robards Casey** serves the piano faculties of Central Michigan University and the Bay View Music Festival. She performs nationally and internationally as an accompanist and solo pianist.

**Robinson Daniel K.** Dr ([www.djarts.com.au](http://www.djarts.com.au)) is a freelance artist/educator. While maintaining his own performance career, Daniel has instructed thousands of voices: beginners to touring professionals.

**Robinson-Martin Trineice**, Dr. teaches jazz voice at Princeton University, serves on the national faculty of Gospel Music Workshop of America Inc., and is the author of the book *So You Want to Sing Gospel*.

**Roland-Silverstein Kathleen** soprano is a Fulbright scholar, author of a Swedish song anthology, music reviewer for the *Journal of Singing*, and a member of the faculty at Syracuse University.

**Ronner Larsson Susanne.** Conservatorio Rossini: Diploma di Canto. Opera School of Stockholm: Diplom. Malmö Academy of Music: M.A. Ed. Opera singer, voice teacher: Sweden, Germany, Austria, Switzerland.

**Sandage Mary J.**, Ph.D., CCC-SLP, is Assistant Professor of Department of Communication Disorders at Auburn University. She is recognized for her clinical expertise in the areas of voice and upper airway disorders.

**Saus Wolfgang** is a freelance overtone singer and voice scientist from Aachen, Germany.

**Saxmark Rita**, professional singer in a variety of genres, such as opera, operettas, musicals and jazz. She is also a graduate of the University College of Music Education in Stockholm, with a Degree in Logonomy.

**Schirmer Kate**, BMus (Hons Class 1) from UQ, and MMusSt from QCGU. Works as a singing teacher in the QCGU Music Theatre Department, Univ of Canberra in the Bachelor of Acting and Performance, and at JMC Academy.

**Seals Kelsey**, soprano, is a senior Musical Theatre major at LaGrange College. Roles include: The Witch (Into The Woods); Roxie Hart (Chicago); Connie (A Chorus Line); Mabel (Pirates of Penzance).

**Seiffert Catrina** -Australian singer, pianist, lecturer, teacher in classical, jazz & acapella. Special interests include new works, improvisation, songwriting, recording & touring internationally.

**Semetko Lara** is a Doctoral Candidate at the University of Illinois in Jazz Performance. She received her MM in Voice Performance & Literature from UI. Ms. Semetko has performed a variety of roles in opera & musical theatre.

**Silva Luciano** has been singing bossa nova and jazz for more than thirty years. He holds a doctorate in voice from Michigan State University. Since 2014, he is a professor of voice with UNILA.

**Sims Loraine**, Associate Professor/Vocal Studies Division Chair at Louisiana State University, is a frequent presenter at NATS and NOA conferences in the US. Dr. Sims is a past region Governor of NATS.

**Sisco David** is Professor of Voice at Marymount Manhattan College & has an active studio in New York City. He has presented papers at NATS, ICVT & ANATS events and won the 2010 NATS Composition Award.

**Smith Bettina**, mezzosoprano. Associate Professor of Classical Singing, Univ. of Stavanger. International career as performer of lied, chamber music, opera, oratorio. Has released 4 solo CDs on Norwegian label LAWO.

**Smith Blake** Dr. is an award-winning singer, actor, director and teacher. He teaches at the University of Delaware, where he directs the opera company and teaches graduate courses in art song and opera literature.

**Smith Brenda**, Dr. DMA, teaches studio voice, singer's diction, and vocal pedagogy at the Univ. of Florida in Gainesville. She presents strategies that promote lifelong singing through healthy choral singing.

**Smith Jalen**, tenor, is a 2017 LC graduate with a BM in Vocal Performance. Roles: Rapunzel's Prince (Into The Woods); Amos (Chicago); Frederick (Pirates of Penzance); Eisenstein (Die Fledermaus).

**Snyder Linda J.** Professor Emerita of Voice and Lyric Theatre at the University of Dayton (Ohio USA); active soprano, conductor, and coach-accompanist; current President of the National Association of Teachers of Singing.

**Spargo Kim.** Australia's leading cabaret educator Kim Spargo works extensively as director, arranger, performer & vocal coach in all genres. Kim is highly respected for her intuitive skills with students.

**Sörenson von Gertten Iwa,** Swedish soprano, opera singer, voice teacher, MA. Studies in Gothenburg and Cologne. Soloist at the Malmo Opera 1977–79 and at the Royal Opera in Stockholm 1979–2001.

**Ternström Sten** MScEE 1982, PhD 1989, professor. at the Royal Institute of Technology in Stockholm since 2003. His interests are the technical aspects of voice acoustics, especially singing.

**Tillotson Bauer Karen,** Dr. Chicago, Professor Emerita, pedagogue, and author of *The Essentials of Beautiful Singing: A Three Step Kinesthetic Approach*, critically acclaimed nationally and internationally. Published in *JOS* and *Classical Singer*.

**Topouzides Areti** is a distinguished CCM voice instructor in Greece, founder of “vocalstudio.gr”, research associate of National University of Athens and co-founder of Voice and Swallowing Centre of Athens.

**Tyc Hugo Michał,** received Master and Ph.D. degrees in physics at Wrocław University of Science and Technology. Co-founder, researcher, programmer and electronics engineer of DiagNova Technologies.

**Vaali Kirsi** Ms is a VoiceWell-practitioner and osteopath, MuM. She runs a private clinic in Helsinki, Finland. She also gives workshops and trainings for bodyworkers, singers and voice teachers in anatomy, physiology etc.

**Vácha Martin,** Prof. Dr. is a concert singer (baritone) and Professor at the University of Music and Performing Arts Vienna (Department of Voice and Opera). Vice-President of EVTA and board member of EVTA-Austria. Busy as lecturer, author and manager.

**Vainio Katri-Liis,** Lecturer of “Teachers voice”, “Leaders voice” in Finnish, Estonian universities; MA; PhD c.c in University of Helsinki; BiP™ Classical singing and speaking voice CM Teacher; Innovator of VoicePilates®.

**Vanhecke Françoise** Dr, soprano, pianist, actress, composer, voice teacher, improvisator and soundpainter works closely with composers and appears on the world's leading music festivals and theatres.

**Wayman Lynne** attends the Queens Univ. Hospital, helping in the assessment of singing voices, recommended teacher for Guys/St.Thomas' Hospitals. Has made a series of films on Vocal Health for Help Musicians UK.

**Weiler Sherri,** Dr, ass. Prof. of music at American univ. Sharjah, UAE, coached Russian vocal literature for 12 years. Doctoral treatise: Difficulties encountered in Russian diction by American singers.

**Wettebrandt Claes** has scientifically explored the relation between the art of singing and acoustics. He is a voice coach since 30 years and the headmaster of Studio Blue, a competence center in music.

**Wigley Johnson Sarah** is a Clinical Assistant Professor of Voice for the Lyric Theatre department at the University of Illinois Champaign-Urbana. Johnson holds an MM in Voice Performance from Colorado State University.

**Wilson Kathleen**, Professor of Voice at FIU, has a doctorate from Columbia Univ., several CDs and an anthology of Latin America Art Song. Honors include two Fulbrights and the Van L. Lawrence Award.

**Wikmark Christer**, tenor, performs regularly in churches in Stockholm and has given many solo concerts. For several years a member of Jacqueline Delman's Opera Workshop, Performed at the Komitas Festival, Yerevan.

**Yarnall-Monks Susan**, President of EVTA, soprano, teacher, researcher, lecturer at University of Chichester, UK.

**Zangger Borch Daniel**, Ph.D. in Music Performance is one of Sweden's most recognized voice professionals. Author of "Ultimate Vocal Voyage", he is also a professional singer and songwriter.



## Delegates

Ada Cheuk Yan Pong, Hong Kong  
 Aler David, Sweden  
 Almeida Marilyn, Norway  
 Anderson Christine, USA  
 Anderson Toni , USA  
 Ancker Britt, Sweden  
 Antikainen Petri, Finland  
 Aransay Carlos, United Kingdom  
 Archambeault Noel, USA  
 Ardalan Sofia, USA  
 Ardevall Gunlis, Sweden  
 Ardevall Gunlis, Sweden  
 Arlid Frennberg Lena, Sweden  
 Arlin Elina, Finland  
 Asztalos Andrea, Hungary  
 Atchison Morag, New Zealand  
 Aubry Elizabeth, Italy  
 Augustus Harris Henrietta, USA  
 Baek Jongwoo, Singapore  
 Barratt-Boyes Sally, New Zealand  
 Barry Christina, United Kingdom  
 Bartlett Irene, Australia  
 Bauer Veronique, France  
 Bayer Maria, Austria  
 Bellingham Judy, New Zealand  
 Bennett Alan, Singapore  
 Bentley Carol-Ann, Australia  
 Bergbom Lennart, Sweden  
 Bernardini Denise, USA  
 Bettina Smith, Norway  
 Bice Anne, USA  
 Bichel Malene , Denmark  
 Björkner Eva, Sweden  
 Blades Elizabeth, USA  
 Blankenship Carole, USA  
 Bosse-Vidal Jean-Yves, France  
 Bozeman Joanne, USA  
 Bozeman Kenneth, USA  
 Bracewell Savannah, USA  
 Brink Ten Armanda, Germany  
 Brister Wanda, USA  
 Broberg Rebecca, Germany  
 Brodovitch Elizabeth, Canada  
 Brunssen Karen, USA  
 Burrichter Ronald, USA  
 Burt Diane, USA  
 Börjeson Johanna, Sweden  
 Caicedo Patricia, Spain  
 Carlsson Anna, Sweden  
 Cecilia Montemayor, Mexico  
 Chandler Chuck, USA  
 Chandler Kim, Spain  
 Chappell Gwenyth, Australia  
 Christiansen Sofie, Denmark  
 Ciesinski Katherine, USA  
 Coates Shannon, Canada  
 Colby Zachary, USA  
 Connell Kathleen, Australia  
 Constantin Anne, France  
 Croy Elizabeth, USA  
 Daboll Mark, Canada  
 Dahlberg Helene, Australia  
 Dahlberg Katarina, Sweden  
 Daniels Matthew, USA  
 Davids Julia, USA  
 Dawson Lisa, USA  
 De Alcantara Pedro, France  
 Dechance Yvonne, France  
 Dellqvist Synnöve, Sweden  
 Denis Aldin Helene, France  
 Denizoglu Ilder , Turkey  
 Derek Anthony, Hong Kong  
 Dewey Cindy, USA  
 Duschner Claudia, Germany  
 Duvic April, USA  
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