

- Krones, Hartmut (2002). *Pierrot lunaire* Op. 21. U: Gruber, Gerold W. (ur.). *Arnold Schönberg, Interpretationen seiner Werke*, sv. I. Laaber: Labber-Verlag. 296-320.
- Krpan, Erika (2014). *Obzorja oblika. Spiriti eccellenti*, zbirka madrigala za djevojački zbor i obligatne instrumente. *Bašćinski glasi*, knjiga 11 (2013.). Split: Odsjeci za Glazbenu teoriju i Glazbenu pedagogiju Umjetničke akademije u Splitu. 201-206.
- Pustijanac, Ingrid (2016). Kasni opus Natka Devčića. *Lirska scena* za bariton, rog i gudački kvartet iz 1984. i *Gudački kvartet* iz 1987. U: Gligo, Nikša (ur.). *Generacija 1914*. Zbornik radova sa znanstvenog skupa održanog 28. studenog 2014. u dvorani knjižnice HAZU. Zagreb: HAZU. 51-71.
- Schönberg, Arnold (1976). *Das Verhältnis zum Text* (1912). U: Vojtěch, Ivan(ur.). *Stil und Gedanke, Aufsätze zur Musik*. Frankfurt a/M: Fischer Verlag. 3-6.
- Sirišćević, Mirjana (1997). Amfore – »Glazba mediteranskog pejzaža«. *Bašćinski glasi*, knjiga 6, Omiš: Festival dalmatinskih klapa – Omiš, Centar za kulturu d.o.o. Omiš. 149-168.
- Sirišćević, Mirjana (2006). *Govorno sviranje u djelima Rubena Radice*. Zagreb: Hrvatsko društvo skladatelja Cantus d.o.o.
- Sunko, Vlado (2010). *Svjetlost je Tvoja sjena. Allegro*, časopis glazbenog odjela UMAS-a, br. 3, Split: Umjetnička akademija u Splitu.
- Sunko, Vlado (2013). *Svjetlost je Tvoja sjena. Šest duhovnih skladbi za mješoviti zbor* (2004. – 2011.). Split: Umjetnička akademija u Splitu.

## SUMMARY

### VLADO SUNKO: *THE LIGHT IS THINE SHADOW*. VERSES AS MUSICAL INSPIRATION.

In his collection of spiritual songs for a *capella* singing, the author Vlado Sunko finds his inspiration in the poetry of Enes Kišević, a poet and an artist; the themes and atmosphere are close to Sunko's artistic sensibility, and the central emotion of the collection is love in the broad sense. The selection of media and forms that will mediate these poetic-music stories is quite logical – choir compositions have proven to be the most desirable starting point for composing continuity but without significant predetermined limitations. Sunko's melody, rhythms and harmony follow the modal-tonal heritage, and their originality provides them with numerous variations and shades of texture in the creation of choral sound – from the airy solo parts, through imitation episodes to dense homophone and combined blocks; the almost constant presence of sustained and pedal point voices gives free flow and continuity at the level of music flow. In treating human voice Sunko uses: speech, speech-song [sprechgesang], recitation and singing, always in the service of text interpretation, but also, more music dramaturgy, since the text can be both a starting point and a support to music. The composition, however, always strives for the integrity and completeness of its own structure and form, which is primarily confirmed by musical logic.

Key words: pieces for mixed choir, local text pattern, musical form, elements of musical form, expression