AUTORI – CONTRIBUTORS

Emin Armano

Emin Armano (Zagreb, 1944.) nakon studija klavira na Muzičkoj akademiji Sveučilišta u Zagrebu i usavršavanja u Moskvi radio je kao nastavnik klavira i komorne glazbe u Glazbenoj školi Vatroslava Lisinskog i na Muzičkoj akademiji Sveučilišta u Zagrebu do umirovljenja 2010. godine. Još u studentskome razdoblju sudjelovao je uz Ladislava Šabana u popisivanju orgulja u Hrvatskoj za potrebe tadašnjega Republičkog sekretarijata za kulturu. U okviru organoloških tema posebno se zanima za istraživanje i valorizaciju opusa hrvatskih graditelja orgulja te za zaštitu orguljske baštine i implementaciju pozitivnih europskih orguljarsko-restauratorskih praksi na orguljski fond u Republici Hrvatskoj. Bio je aktivni sudionik međunarodnog organološkog kongresa »Die Orgel als eurpäisches Kulturgut / Orgulje kao europska kulturna baština«, održanog u Varaždinu 2000. godine. Autor je dviju knjiga, *Don Petar Nakić (Pietro Nacchini): utemeljitelj mletačko-dalmatinske graditeljske škole orgulja* (1998.) i *Orgulje hrvatskih graditelja: Tragom Ladislava Šabana* (2006.), te niza članaka o valorizaciji i zaštiti orgulja, kao i više desetaka elaborata (projekata) za restauraciju važnih povijesnih orgulja. Akademskih godina 2009./2010. i 2010./2011. na Muzičkoj je akademiji Sveučilišta u Zagrebu vodio izborni kolegij Razvoj orgulja i organologija, što ga je sam osnovao i za nj izradio nastavni plan i program, a 2017. godine izradio je program polaganja majstorskog ispita za graditelje orgulja pri Hrvatskoj obrtničkoj komori.

Emin Armano (Zagreb, 1944) studied piano at the University of Zagreb Academy of Music. Having completed his studies in Zagreb and specialisation in Moscow, he worked as a piano and chamber music teacher at the Vatroslav Lisinski Music School and at the Zagreb Academy of Music until his retirement in 2010. Already as a student, alongside Ladislav Šaban, he inventoried Croatian pipe organs for the Republic's Culture Secretariat. In the field of organology, he is particularly interested in the research and valorisation of works of Croatian organ builders, as well as the conservation of organ heritage and the implementation of positive European organ-restoration practices within the organ landscape of the Republic of Croatia. He was an active participant of the international organology conference »The Organ as European Cultural Heritage« in Varaždin, 2000. He is the author of two books: Don Petar Nakić (Pietro Nacchini) Founder of the Venetian-Dalmatian School of Organ Building *(1998) and* Organs of Croatian Builders – Following the Legacy of Ladislav Šaban *(2006).*

He wrote numerous papers about organ valorisation and conservation, as well as several dozen studies (projects) for restoring important historical organs. In the academic years 2009/10 and 2010/11, at the Zagreb Academy of Music, he taught the elective course Organ Development and Organology. He was the sole initiator of the course and the author of its syllabus and curriculum. In 2017, he designed the master-examination programme for organ builders for the Croatian Chamber of Trades and Crafts.

Tina Cota

Tina Cota diplomirala je na Odsjeku za glazbenu kulturu Muzičke akademije Sveučilišta u Zagrebu 2006. godine. Kao studentica četvrte godine navedenog odsjeka provela je ljetni semestar na razmjeni studenata u SAD-u, gdje je bila uvrštena u program Odjela za glazbeno obrazovanje (Music Department for General Music Education) na sveučilištu Indiana University of Pennsylvania (IUP). Godine 2008. diplomirala je čembalo na Odsjeku za klavir, orgulje i čembalo Muzičke akademije Sveučilišta u Zagrebu u klasi prof. Višnje Mažuran. Poslijediplomski studij čembala nastavila je u Beču akademske godine 2009./2010. na sveučilištu Universität für Musik und darstellende Kunst Wien u klasi prof. Gordona Charlesa Murraya. Od 2011. predaje Glazbenu umjetnost u Gimnaziji Tituša Brezovačkog u Zagrebu. Zvanje profesorice mentorice stječe 2019., a profesorice savjetnice 2024. godine. Doktorandica je na Doktorskom studiju znanosti o književnosti, teatrologije i dramatologije, filmologije, muzikologije i studija kulture, muzikološki smjer, na Filozofskom fakultetu i Muzičkoj akademiji Sveučilišta u Zagrebu. Njezine istraživačke preokupacije usmjerene su na područje plesne umjetnosti, a doktorsku disertaciju pod naslovom *Djelovanje Beate Devčić-Domić u kontekstu razvoja plesne umjetnosti u Hrvatskoj* izrađuje pod mentorstvom prof. dr. sc. Vjere Katalinić.

Tina Cota graduated in 2006 from the Department of Music Education at the Academy of Music, University of Zagreb. During her fourth year of study, she spent a summer semester in the United States as part of a student exchange program, where she participated in the Music Department for General Music Education at Indiana University of Pennsylvania (IUP). In 2008, she graduated in harpsichord from the Department of Piano, Organ and Harpsichord at the Academy of Music, University of Zagreb, in the class of Prof. Višnja Mažuran. She continued her postgraduate studies in harpsichord in Vienna during the 2009/2010 academic year at the Universität für Musik und darstellende Kunst Wien, in the class of Prof. Gordon Charles Murray. Since 2011, she has been teaching Music Art at the Tituš Brezovački Gymnasium in Zagreb. She was promoted to the title of mentor teacher in 2019 and to senior advisor teacher in 2024. She is currently a doctoral candidate in the PhD programme in Literature, Theatre and Drama Studies, Film Studies, Musicology and Cultural Studies (Musicology) at the Faculty of Humanities and Social Sciences and the Academy of Music, University of Zagreb. Her research interests focus on dance studies, and she is working on her doctoral dissertation entitled The work of Beata Devčić-Domić in the context of the development of dance art in Croatia *under the supervision of Prof. Dr. Vjera Katalinić.*

Ivan Ćurković

Ivan Ćurković izvanredni je profesor na Odsjeku za muzikologiju Muzičke akademije Sveučilišta u Zagrebu. U razdoblju 2018. – 2021. obnašao je dužnost pročelnika Odsjeka za muzikologiju. Na Sveučilištu u Zagrebu diplomirao je muzikologiju na Muzičkoj akademiji te komparativnu književnost i hungarologiju na Filozofskom fakultetu, a doktorirao je 2017. na Sveučilištu u Heidelbergu. Autor je knjige *The Vocal Duet of G. F. Handel and His Italian Contemporaries (c. 1706-1724)* (2017.) te je zajedno sa Sanjom Kiš Žuvelom urednik monografije izdane u povodu stote obljetnice djelovanja Muzičke akademije Sveučilišta u Zagrebu kao visokoškolske ustanove (2022.). Njegovo istraživačko usmjerenje uključuje vokalnu glazbu 18. stoljeća s posebnim naglaskom na stvaralaštvo G. F. Händela i njegovih suvremenika te izvedbenu praksu prošlosti i sadašnjosti, osobito opernu. Član je mreže *Music@Alpe Adria Network*, glazbenoga visokoškolskog saveza iz regija Alpe-Jadran koji je iniciralo Privatno sveučilište za glazbu »Gustav Mahler« u Klagenfurtu te član Upravnog odbora međunarodnoga projekta »A New Ecosystem of Early Music Studies«, koji financira europski program European Cooperation in Science and Technology (COST).

Ivan Ćurković is an Associate Professor at the University of Zagreb, Academy of Music, where from 2018 to 2021 he served as Head of the Department of Musicology. He studied musicology, comparative literature and Hungarian studies at the University of Zagreb and received his PhD in 2017 at Heidelberg University. He is the author of The Vocal Duets of G. F. Handel and His Italian Contemporaries (1706–1724) *(2017). Together with Sanja Kiš Žuvela he edited the monograph published on the 100th anniversary of the Zagreb Academy of Music as an institution of higher education. His research focuses on 18th-century vocal music, with special emphasis on the works of G. F. Handel and his contemporaries, as well as on historical and contemporary performance practice, especially in opera. He is a member of* Music@Alpe Adria*, a musical higher education network of the Alps Adriatic regions, initiated by the Private Music University Gustav Mahler in Klagenfurt, as well as a member of the management committee of the international project »A New Ecosystem of Early Music Studies«, financed in 2022–2026 by COST (European Cooperation in Science and Technology).*

Danijel Drilo

Danijel Drilo (Zagreb, 1970.) diplomirao je u školi Staatliche Hochschule für Musik und Darstellende Kunst Heidelberg – Mannheim [Državna visoka škola za glazbu i izvedbene umjetnosti u Heidelberg-Mannheimu], gdje je studirao orgulje kod Petera Schumanna te klavir kod Hansa Thürwächtera i Christopha Backa. Na istoj je ustanovi završio studij glazbene teorije (Michael Schmoll), odgoja sluha (Doris Geller) i čembala (Egino Klepper, Kristian Nyquist), kao i umjetničko usavršavanje iz orgulja kod Hermanna Schäffera. Koncertni ispit iz orgulja položio je kod Lea Krämera (Speyer). Dodatno se usavršavao na majstorskim tečajevima kod istaknutih glazbenika, među ostalim kod Ludgera Lohmanna, Luigija Fernanda Tagliavinija, Josa van der Kooya i Daniela Rotha. Dobitnik je prve nagrade u najvišoj kategoriji na 1. međunarodnom orguljskom natjecanju »Franjo Dugan« (Zagreb, 1995). Kao izvođač djeluje kao solist i komorni glazbenik na orguljama, klaviru i čembalu,

kao i na fortepijanu i umjetničkome harmoniju (*harmonium d'art*), s posebnim zanimanjem za povijesne instrumente svih razdoblja. Autor je stručnih radova objavljenih u časopisima *Ars Organi*, *Acta Organologica* i *Sveta Cecilija*, s naglaskom na teme iz područja orguljarstva i muzikologije. Član je društava Gesellschaft der Orgelfreunde (GdO), Vereinigung der Orgelsachverständigen Deutschlands (VOD) te Društva za promicanje orguljske kulture »Franjo Dugan«. Od 1991. sudjelovao je u brojnim projektima izgradnje i restauracije orgulja, osobito u području intonacije. Od 2012. djeluje kao orguljaš u Münchenu i kao certificirani orguljski vještak na europskoj razini.

Danijel Drilo (Zagreb, 1970) studied at the State University of Music and Performing Arts Heidelberg-Mannheim, graduating in organ with Peter Schumann and in piano with Hans Thürwächter and Christoph Back. He also completed studies in music theory (Michael Schmoll), ear training (Doris Geller), and harpsichord (Egino Klepper, Kristian Nyquist), as well as advanced artistic training in organ with Hermann Schäffer. He subsequently passed the concert exam in organ with Leo Krämer in Speyer. He further refined his artistic profile through masterclasses with distinguished musicians including Ludger Lohmann, Luigi Fernando Tagliavini, Jos van der Kooy, and Daniel Roth. He is a first prize winner in the highest category at the 1st International Organ Competition »Franjo Dugan« (Zagreb, 1995). As a soloist and chamber musician, he performs on organ, piano, and harpsichord, as well as on fortepiano and art harmonium, with a particular focus on historic instruments. He publishes in specialist journals such as Ars Organi, Acta Organologica, *and* Sveta Cecilija. *He is a member of the Society of Organ Friends (GdO), the Association of Organ Experts of Germany (VOD), and the Society for the Promotion of Organ Culture »Franjo Dugan«. He has been involved since 1991 in numerous organ-building and restoration projects, particularly in the field of voicing. Since 2012, he has been active as an organist in Munich and as a certified organ expert throughout Europe.*

Diana Grgurić

Diana Grgurić redovita je profesorica na Odsjeku za kulturalne studije Filozofskog fakulteta Sveučilišta u Rijeci, gdje predaje kolegije iz područja glazbe, medija i kulture na preddiplomskome i diplomskom studiju. Kao vanjska suradnica predavala je na Muzičkoj akademiji Sveučilišta u Zagrebu, Mostaru i Osijeku. Kao predavačica gostovala je na više inozemnih institucija, među ostalim u Estoniji (2024.), Njemačkoj (2015.) i Portugalu (2018.). Od 2023./2024. sunositeljica je kolegija na doktorskom studiju Fakulteta za menadžment u turizmu i ugostiteljstvu Sveučilišta u Rijeci. Bila je voditeljica nacionalnoga projekta »Dekonstrukcija povijesno-glazbenih iskustava: 'Canzonette popolari' – popularna glazba u Rijeci između dva svjetska rata« (2013. – 2016.), a kao članica sudjelovala je u više sveučilišnih i međunarodnih projekata, među kojima se ističe međunarodni projekt »Mnemonic Aesthetics and Strategies in Popular Culture: Murals, Film, and Popular Music as Memory Work – MEMPOP« (2023. – 2026.). Njezino znanstveno usmjerenje obuhvaća ulogu glazbe i zvuka u društvu s naglaskom na glazbenoj ekologiji, hrvatskoj glazbenoj baštini i digitalnim akustičkim praksama. Autorica je više od četrdeset znanstvenih i stručnih radova.

Diana Grgurić is a Full Professor at the Department of Cultural Studies, Faculty of Humanities and Social Sciences, University of Rijeka, where she teaches courses in the fields of music, media, and

culture at the undergraduate and graduate levels. As an external associate, she has taught at the Academy of Music, University of Zagreb, as well as in Mostar and Osijek. She has also been a guest lecturer at several international institutions, including in Estonia (2024), Germany (2015), and Portugal (2018). Since the 2023/2024 academic year, she has been a co-holder of a course in the doctoral program at the Faculty of Tourism and Hospitality Management, University of Rijeka. She was the principal investigator of the national project »Deconstruction of Historical Musical Experiences: 'Canzonette popolari' – Popular Music in Rijeka between the Two World Wars« (2013–2016), and has participated as a team member in several university and international projects, among which the international project MEMPOP (2023–2026) stands out. Her research interests include the role of music and sound in society, with a particular focus on music ecology, Croatian musical heritage, and digital acoustic practices. She is the author of more than forty scholarly and professional publications.

Jernej Kaluža

Jernej Kaluža doktorirao je filozofiju. Zaposlen je kao istraživač u Centru za istraživanje društvenog komuniciranja te kao docent na Odsjeku za kulturalne studije Fakulteta društvenih znanosti Sveučilišta u Ljubljani. Njegova znanstvenoistraživačka usmjerenja uključuju područja medija i komunikacijskih studija, studija popularne kulture i popularne glazbe, kritičke teorije te (post)strukturalizma. Prije zaposlenja na Fakultetu društvenih znanosti radio je kao mladi istraživač na Institutu »Nova revija«, a više od desetljeća i kao novinar te urednik, odnosno glavni urednik na alternativnoj radijskoj postaji Radio Študent u Ljubljani. Objavljivao je radove u brojnim časopisima u Sloveniji i inozemstvu, među ostalim u časopisima *Javnost*, *Deleuze and Guattari Studies*, *IAFOR Journal of Media, Communication & Film* i *AI & Society*. Objavio je i više znanstvenih članaka iz područja studija popularne glazbe te je sudjelovao na projektu »Slovenian Folk-Pop as Politics: Perceptions, Receptions and Identities«. Trenutačno je voditelj projekta »Slovenska glazba između tržišta, publike i kulturne politike: empirijska analiza glazbenog ekosustava«.

Jernej Kaluža holds a PhD in Philosophy. He is employed as a researcher at the Social Communication Research Centre and as an Assistant Professor at the Department of Cultural Studies, Faculty of Social Sciences, University of Ljubljana. His research interests focus on media, communication studies, popular culture and popular music studies, critical theory, and (post)structuralism. Before joining the Faculty of Social Sciences, he worked as an early-stage researcher at the Nova Revija Institute and, for more than a decade, as a journalist, editor, and editor-in-chief at Radio Študent, an alternative radio station in Ljubljana. His work has been published in various journals in Slovenia and abroad, including Javnost, Deleuze and Guattari Studies, IAFOR Journal of Media, Communication & Film, *and* AI & Society. *He has also published several articles in the field of popular music studies and worked on the project »Slovenian Folk-Pop as Politics: Perceptions, Receptions and Identities«. He is currently the principal investigator of the project »Slovenian Music between Market, Audience and Cultural Policy: An Empirical Analysis of the Music Ecosystem«.*

Domagoj Marić

Domagoj Marić studirao je muzikologiju, njemački i francuski jezik na Sveučilištu u Zagrebu. Pohađa doktorski studij muzikologije na sveučilištu Universität für Musik und darstellende Kunst Wien (tema disertacije: »Skladatelj i muzikolog Božidar Širola (1889.–1956.) u kulturnom i političkom kontekstu«). Autor je dviju znanstvenih monografija (*Kulturna diplomacija u praksi. Godina kulture Hrvatska-Austrija 2017.* i *Dora Pejačević. Životi i svjetovi*) te zbirke eseja i kritika *Priče o glazbi*. Vanjski je suradnik Hrvatskog radija i nekoliko časopisa za kulturu te redovito surađuje s koncertnim dvoranama diljem Europe kao autor muzikoloških tekstova. Trenutno radi na projektu s Bečkom državnom operom u sklopu kojega istražuje arhiv zbora Konzertvereinigung Wiener Staatsopernchor i povijest ansambla u povodu njegove stote obljetnice (2027.).

*Domagoj Marić studied musicology, German, and French at the University of Zagreb. He is currently enrolled in a PhD program in musicology at the University of Music and Performing Arts Vienna (dissertation topic: »Composer and Musicologist Božidar Širola (1889–1956) in Cultural and Political Context«). He is the author of two scholarly monographs (*Cultural Diplomacy in Practice: Croatia–Austria Cultural Year 2017 *and* Dora Pejačević: Lives and Worlds*) as well as a collection of essays and criticism*, Stories about Music*. He is a freelance contributor to Croatian Radio and several cultural journals, and he regularly collaborates with concert halls across Europe as an author of musicological texts. He is currently working on a project with the Vienna State Opera, within which he is researching the archives of the Choir Konzertvereinigung Wiener Staatsopernchor and the history of the ensemble on the occasion of its 100th anniversary (2027).*