Symposium

Artistic research in the field of early wind instruments

Brussels Conservatory of Music, 16 and 17 February 2019
Location: building Kleine Zavel - Room 070

Saturday 16/02

10h00 opening

10h10 Welcome presentation by Jan De Winne (EHB/KCB): '*how do we want it to sound' vs 'historical sound'*: from Utopia to Knowledge…

10h30 Dr. Hannes Vereecke (Bundesfachschule für Musikinstrumentenbau, Ludwigsburg) : *The "reading", or in-depth analysis of musical instruments*

11h30 Andreas van Zoelen (KCB), *discovering Adolphe Sax's parabolic cone*.

12h00 Lambert Colson, *the Kasseler Zinken*

13h00 Lunch break

14h00 Stefaan Verdegem: *In Search of a Bach Oboe*

14h40 Ricardo Simian *3D printing of wind instruments: New HIPP questions which arise from these new technologies and tools*

15h30 Coffee Break

15h45 Discussion *new technologies and tools* – moderator Hannes Vereecke

17h00 Musical conclusion.

Sunday 17/02

10h00: welcome coffee

10h15: Jörg Fiedler: *The Maze of the Comma*

11h00: Jan De Winne: Hidden information in 2 recently discovered Palanca flutes.

11h30: Michael Lynn, the Buffet Coche flute.

12h00: Dr.Simon Waters:

Networks of connection and continuity in woodwind design and manufacture in London between 1760 and 1840.

12h45: Lunch break

14h00: Peter Van Heyghen, Adrian Brown and Susanna Borsch:

The recorders SAM 130, 140 and 148 in the *Sammlung alter Musikinstrumente* at the *Kunsthistorisches Museum*, Vienna

15h30: coffee break

16h00: concert by Peter Van Heyghen, Susanna Borsch, Adrian Brown, Kris Verhelst. Works by Picchi, Castello, Cesare, ….

Aansluitend afscheidsreceptie.

ABSTRACTS:

Hannes Vereecke: *The reading of musical instruments*

The "reading", or in-depth analysis of musical instruments, is a process which involves many challenges in practice. How can one systematically proceed? What considerations are of importance? Which analysis methods are suitable? How can the results be sensibly and sustainably documented? Supported with examples from the musical instrument construction practice, these issues are discussed in the context of the overall analysis process. The aim of this presentation is to outline the dimensions of the analysis of musical instruments, and as such to raise awareness for an effective methodical approach for the benefit of precise results.

Stefaan Verdegem: *In Search of a Bach Oboe – Abstract*

Since the early music revival of the last century musicians have been looking for appropriate period instruments – being either originals or copies. Contradictory to the principles of Historically Informed Performance Practice, preference is often given to all-

round woodwind instruments playing at c.415Hz, in order to cover the whole baroque repertoire. Although Johann Sebastian Bach is currently about the most performed baroque composer, until today most baroque oboists worldwide play his music on a copy of an English Stanesby oboe. Copies made after Leipzig oboes from the 1710-1740s were not entirely successful so far, for various reasons. An examination of the surviving Leipzig oboes from the Bach era, resulting in a comparative study of measurement data brought new insights about woodwind making in this city in the second quarter of the eighteenth century, and will hopefully culminate in a good copy of a Bach oboe, which has the required qualities for today's concert and recording purposes.

Ricardo Simian, Schola Cantorum Basiliensis

3D printing and modelling applied to (early) music research

3D-printing is currently a hot tag word and these technologies and their potentialities have somehow established themselves as „the tool for everything in the future" in the collective mind even before actually understanding how they work nor being yet anywhere near their peak of development.

3D Music Instruments is an ongoing research project and startup by Ricardo Simian which devotes itself to making use of this still in-development set of technologies for musical research. The results in some fields are astonishing and have quickly established themselves as standard practice while in some other areas they proceed slowly or must wait for further technological developments.

In order to understand these different results and to see which musical projects can immediately benefit from 3D-printing, a better understanding of the palette of options that these technologies offer is needed. This understanding must also include an informed analysis on how can we expect this palette to develop in the near future and how all these elements intersect musical research and its needs.

Furthermore, the application of these new technologies into the music research field, and in particular the HIPP area, widens the horizons creating new questions which range from technical to philosophical while also facing strong biases and psychological barriers within a very conservative and tradition-oriented medium.

This presentation aims to be a crash course on the different aspects of this topic, a quick update on the current status of the applied research and its results and allow for some debate on questions and comments provided by the audience.

Jörg Fiedler: The Maze of the Comma

The way of looking at the very fundaments of musical theory century underwent a significant change during the 18th: Multiple attempts to simplify the sophisticated traditional doctrines in the field of harmonic, tuning and tonal systematic began to dominate the theoretical discourse. One of the most prolific among those systems is outlined by Georg Philipp Telemann in his “Neues musicalisches System” (1752). Although it is based on a fundamental (even if historical) misunderstanding this system turns out to be both a reliable and a precise description of practical intonation in the 18th century. Probably this system can provide a framework for the historically informed tuning of woodwind instruments?

Jan De Winne : Hidden information in 2 recently discovered Palanca flutes.

Carlo Palanca is a mystery flute maker – Born in 1688 he lived till 1783. Many of his flutes seem closer to the classical style of the 1760’s. What did he do till he was 72 years old? He was a bassoon player, he learned instrument making from his father Giovanni who was a woodwind maker listed in Turin in 1705. The only in dept article ever written is the one that Alfredo Bernardini published in Tibia in 1985. Where do we stand 30 years later?

Michael Lynn

Professor of Historical Flutes & Recorder, Curator of Musical Instruments, Emeritus
Oberlin Conservatory of Music

One of the first versions of the Boehm flute developed in France was that of Auguste Buffet jeune and Victor Coche. They applied for a patent in 1838 and it was granted in 1839. Coche also published 2 booklets and a treatise based on this flute, “Method for the teaching of the newly invented flute by Gordon, modified by Boehm and perfected by V. Coche.”
We also find it discussed and drawn in Rockstro. In recent times this model has been referenced very rarely, and no book has a published photo, and it doesn’t appear in museum databases. My presentation will introduce this special version of the “new flute” based on the only known extant example.
Networks of connection and continuity in woodwind design and manufacture in London between 1760 and 1840.

Dr Simon Waters

Sonic Arts Research Centre, Queen’s University Belfast
Orpheus Instituut Gent

Networks of connection and continuity in woodwind design and manufacture in London between 1760 and 1840.

In previous research[1] I looked at patterns of innovation, modification and continuity in flute design and manufacture in London between 1760 and 1840 by looking in detail at surviving instruments, and in particular those for which there is evidence of use over a considerable period. I also suggested that digital technologies afforded new opportunities for collecting, representing, and interpreting information which could have a considerable impact on our understanding of historical data. In this subsequent study I will attempt to confront the complexity of the various networks of people, ideas, technological possibilities, and materials on the flute's development in London during the period in question, by drawing upon recent methodologies for representing knowledge and connectivity through *abstract networks*, which encode interdependencies between the various agents involved, whether these be professional or family ties between individuals, or material evidence from instruments or other aspects of the music business. The goal is to elucidate and quantify the remarkable degree of connectedness and continuity evident across what seem at first glance to be independent, competing workshops during a period in which 'semi-artisanal' activity was subsumed into larger-scale business.

The study provides a model for better understanding the complex relationships between individuals and businesses, but also suggests a collaborative model for a continuing, open-access, online resource/repository for archival materials relating to instrument making. By regarding all elements of the entanglements between humans and instruments as potentially significant, the goal is to situate musical instruments more securely the *activity* of music-making, affording academics and other experts with differ types of expertise the opportunity to contribute collectively to the body of knowledge around musical activity and bus

The recorders SAM 130, 140 and 148 in the *Sammlung alter Musikinstrumente* at the *Kunsthistorisches Museum*, Vienna

1. Peter Van Heyghen

Although the recorder clearly did play a role of some importance as a solo instrument in Italy during the first half of the 17th century, there is no surviving historical instrument that can be ascribed to that region and period with any degree of certainty. Furthermore, none of the potential candidates meets all of the requirements in terms of size, pitch, range and other playing characteristics that can be deduced from a study of the surviving repertoire and its performance practice. The reconstruction of an appropriate new instrument for this repertoire requires searching for historically and stylistically plausible specimens to serve as models. This paper will document just how few options there are, and why SAM 130, 140 and 148 probably offer the best perspective for such an endeavor.

2. Adrian Brown

In the Sammlung alter Musikinstrumente there are a trio of renaissance recorders, made by the same anonymous maker, which are quite unlike the majority of other surviving specimens. This paper will document their discovery and reconstruction, discuss their design

characteristics and playing aesthetics and hint at a possible repertoire. The basic conception of these instruments is coherent across all three sizes and appears to follow a clear and regular schema, which makes it possible for modern makers to easily reconstruct intermediate sizes at alternative pitches. In the author's opinion, these recorders point to a design more commonly associated with mid to late 17th century Nürnberg.

3. Susanna Borsch

The unique design of the three recorders, SAM 130, 140 provides the modern recorder player with an instrument offering unique performance possibilities. In this talk, musical examples will be played on closely made reconstructions of the originals, to give an idea of how these instruments might have sounded. A direct comparison will also be made with other recorder models of the same size and period, but of different designs. With their comparatively quick response and wider range, as well as a strong vocal sound quality, these instruments offer a whole range of applications in different styles of music, in addition to their likely original repertoire.