

Woodmusic

FPS COST Action FP1302

WOOD MUSICK

WOODen MUSical Instruments Conservation and Knowledge

Opening Conference

Thursday 27 & Friday 28 February 2014
Amphithéâtre - Cité de la musique



COMMITTEES

General co-chairwomen

Dr. Sandie Le Conte (Cité de la musique | Musée de la musique, France)
Dr. Pascale Vandervellen (Musée des instruments de musique - MIM, Belgium)

International scientific committee

Dr. Iris Bremaud (France)
Dr. Marco Fioravanti (Italy)
Dr. Claudia Fritz (France)
Dr. Michael Kaliske (Germany)
Dr. David Mannes (Switzerland)
Dr. Marco A. Perez (Spain)
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Dr. Gabriele Rossi-Rognoni (United Kingdom)
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PROGRAM

Thursday February 27

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| 9 :15 | Welcome - Coffee |
| 9 :30 | Introduction: Eric de Visscher , director of the Musée de la musique, Sandie Le Conte & Pascale Vandervellen , Chairwomen of the COST Action FP1302 |
| 10 :00 | Session 1: Humanities & Wood Knowledge <ul style="list-style-type: none"> - Renato Meucci, director of the Conservatory of Novara, Italy: <i>Violin expertise: yesterday, and today?</i> - Iris Brémaud, LMGC – CNRS, France: <i>Diversity in Instrument Making Woods: at the Crossroads of Organology, Intangible Cultural Heritage and Wood Sciences</i> |
| 11:00 | Flash-talks Session A |
| 12:00 | Poster A Session |
| 1:00 | Lunch |
| 3:00 | Session 2: Mechanics & Wood Science <ul style="list-style-type: none"> - Peter Niemz, ETH Zürich, Switzerland: <i>Physical and Mechanical Properties of Wood</i> - Marco Fioravanti, GESAAF, University of Florence, Italy: <i>Wood Aging and Conservation of Historical Musical Instruments</i> |
| 4 :00 | Flash-talks Session B |
| 5 :00 | Poster Session B |
| 6 :30 – 7 :10 | Concert Etsuko Chida , vocal & <i>koto</i> Yasujiro Ogura (collection of the Musée de la musique) Fadhel Messaoudi , vocal & <i>'ud</i> lute Georges Nahat (collection of the Musée de la musique) |

Friday February 28

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| 8 :30- 10 :30 | Management Committee (Salle des colloques) |
| 10 :00 | Welcome Coffee for non MC members |
| 10 :30 | Session 3: Acoustics & Reconstruction of Wooden Historical Instruments <ul style="list-style-type: none"> - Paul Poletti, piano maker-restorer, Spain: <i>Reverse-engineering Historic Musical Instruments</i> - Claudia Fritz, Institut Jean le Rond d'Alembert - LAM - CNRS, France: <i>Old Italian Versus New Violins: the Players' Perspective</i> |
| 11 :30 | Flash-talks Session C |
| 12 :30 | Poster Session C |
| 1 :00 | Lunch |
| 2 :30 - 5 :30 | WG1 synthesis: Round Table Iris Brémaud & Gabriele Rossi Rognoni WG2 Synthesis: Round Table Marco Fioravanti WG3 Synthesis: Round Table Claudia Fritz Conclusion |

CONCERT

➤ **Yamada Kengyô (1757-1817)**

Enoshima no kyoku

Etsuko Chida, vocal & *koto* Yasujiro Ogura, Japan, 1780 (collection of the Musée de la musique)

Koto zither Yasujiro Ogura, Japan, 1780, E. 962.1.1

The koto is part of the vast zither family, and in particular the sub-category of the zithers with a bulging sound box. This group also includes the Chinese *gin* and *zheng* zithers, the Korean *gayageum* and *komun'go*, and the Vietnamese *dan tranh*.

The zitherist uses three plectra made of ivory, bone or bamboo. They are fixed to the thumb, the index and the middle finger of the right hand to pluck the strings. The thumb and the index finger of the left hand exert variable pressure on one or several strings near the bridges to obtain a glissando or an ornament.

This particular koto is associated with the Ikuta School. It is a gift of the koto maker M. Sahei Mizuno to the Conservatoire de Paris in 1962. Mr. Mizuno wanted to offer the most precious instrument of his collection to a French museum as a token of the Franco-Japanese friendship.

According to Mr. Mizuno, this instrument is exceptional because of "the quality of the material, *kiri* wood, the beauty of the sound and the shape, and the artistic value of the inlays that adorn it". It was made by one of the greatest master koto makers, Kikuoka Tasuke II (called Yasujiro Ogura) who died in 1807 at the age of 85. (text by Philippe Brugière)

Etsuko Chida was born in Sapporo (Japan) where she studied the arts of singing and of the koto from the age of 5 in the particularly authentic style of the Yamada School. At the age of 21 her studies were crowned by the attribution of a Natori. This diploma also gives the right to teach and symbolically transmits the legacy of several generations of artists.

The oldest poems sung by Etsuko Chida are from the 10th century. Among these "The Tales of Genji" (1015-1020) is an emblematic piece of Japanese literature written by the lady-in-waiting Murasaki Shikibu. The compositions were first published during the Edo period, in particular « Rokuan » and « Midare ».

Etsuko Chida recorded a critically acclaimed solo album which was a «Choc» for the *Monde de la Musique*, «Sélection de l'année» for *Géo*, and received a «Bravo» from *Trad Magazine*... Etsuko Chida gives concerts in France (Musée Guimet, Musée des Arts Asiatiques de Nice, Musée de la musique, Les Orientales festival in Saint-Florent-le-Vieil, Centre Mandapa...) and abroad, with regular tours in Spain and Norway.

➤ **Arabic world music**

Fadhel Messaoudi, vocal & 'ud lute Georges Nahat, Damascus (Syria), 1931, collection of the Musée de la musique

'ud lute Georges Nahat, Damascus (Syria), 1931, E.997.6.1

This oud by Georges Nahat is currently among the instruments the most featured and sought by musicians and collectors. These lutes are known for their exceptional sonority and of course for the quality and the great refinement of the making which seems to have never been surpassed. This high quality traditional craftsmanship is, in part, the result of experience acquired and transmitted over generations, since the Nahat "dynasty" dates from the beginning of the 19th century. Beyond the descent of the famous Syrian family, the construction tradition of the oud obviously dates back to much earlier history (5th or 6th century A.D.). In any case, it predates the European lute (9th-10th centuries) which is issued from the oud. What is remarkable today is the identity of the fabrication between these two traditions. In particular the construction of shell on a mold using thin strips of wood, called *ribs*, joined edge to edge and glued together. Who of the Arabs or the Occidentals were the first to have the idea to abandon the archaic method of sculpting the sound box and the neck have a single bloc of wood (monoxylon) in favour of the lighter construction described above? It is impossible to answer this question with certainty. Some advance the hypothesis that it may have been the Arabs, with the legendary Arabo-Andalou musician Zyriab (arrived in Cordoue in 822) as the inventor. However the discovery may have been the act of a German maker, thus much later in time. In that case we would face a "return effect", the Arabs having then adopted an occidental method. Venice, which was long the cradle of the Germano-Italian lute-making, might have played an important role in the exchange of techniques between the two cultures. (text by Joël Dugot)

Fadhel Messaoudi was born in Gabes, Tunisia. He grew up in a musical environment, where he became acquainted with percussions and singing. He quickly devoted himself to the lute. After a strong classical training he received the first prize of several competitions. His carrier really started in France. With an access to the archives of the classical arab music, he discovered true treasures to which he decided to dedicate himself.

As an oud play, he strengthened his art in the approach of classical Arab music which favours improvisation and modal exploration.

He collaborated with the *Centre d'Etude des Musiques et Danses du Mashreq et du Maghreb* and then accompanied the Al-Adwar ensemble (of the singer Aïcha Redouane). He continued his journey in the world of improvisation and interpretation by creating the Al-Maqâm ensemble while giving concerts and multiplying musical encounters in several countries and with poets. He is one of the co-founders of the *Centre de musique de traditions orales du monde arabe*; he teaches at the music schools of the 17th and 18th Paris districts and as part of the *Résonances* troupe. He regularly plays at the Musée de la Musique.

FLASH-TALKS & POSTER LIST

SESSION A

| n° | name | topic |
|------|--------------------------------------|--|
| A 1 | Akkermans, Emily | Restoration of musical instruments, metal and mechanical parts in combination with wood. Antwerp University, Belgium |
| A 2 | Bonaduce, Ilaria | ALI, Associazione Liutaria Italiana. Università di Pisa, Italy |
| A 3 | Bastos, Patricia | ANIMUSIC, Associação Nacional de Instrumentos Musicais, Portugal |
| A 4 | Bini, Annalisa | Musicolog. Accademia Nazionale di Santa Cecilia, Italy |
| A 5 | Bokiau, Baudouin | The Evolution & History of Piano Actions. Center for Research in Energy and Mechatronics; Catholic University of Leuven, Belgium |
| A 6 | Cecconi, Cécile Laloue, Christine | Museum Archives of Instrument Maker Archives Website. Musée de la musique, France |
| A 7 | De Bruyn, Vera | Conservator for Wood and Musical Instruments. Ringve Musikkmuseum, Norway |
| A 8 | Debert, Benoit | Violin Family in the old southern of Netherlands. Violin Maker, Belgium |
| A 9 | Doganis, Stathis | Conservation/Restoration of Woodwind Instrument. Technological Educational Institute (T.E.I.) of Athens, Greece |
| A 10 | Echard, Jean-Philippe | Curator of Bowed String Instruments. Musée de la musique, France |
| A 11 | Ecochard, Marc | Maker of Baroque and Classical Hautboys. France |
| A 12 | Frederickx, Manu | Lecturer at the Hogent School of Arts Musical Instrument, Making Department, Ghent, Belgium |
| A 13 | Houssay, Anne | Laboratory of the Musée de la musique, France |
| A 14 | Hulshof, Carolien | The Formalized Fiddle. MIM, Belgium |
| A 15 | Moens, Karel | Curator, Museum Vleeshuis Klank van de Stad, Antwerp, Belgium |
| A 16 | O'Brien, Grant | Early Keyboard Instruments. Edinburgh, United Kingdom |
| A 17 | Perez, A. Marco | Presentation of Museu de la Música de Barcelona, Spain |
| A 18 | Rossi Rognoni, Gabriele | Curator at the Royal College of Music, London, United Kingdom |
| A 19 | Saverwyns, Steven | Laboratory Department, Royal Institute for Cultural Heritage (KIK/IRPA), Brussels, Belgium |
| A 20 | Thomas, Romain | Fondation des Sciences du Patrimoine. Université de Cergy-Pontoise, France. |
| A 21 | Vandervellen, Pascale | Research project on Ruckers instruments. MIM, Brussels, Belgium |
| A 22 | Warneke, Nikolaus | Itinerant exhibition of original xylophones and marimbas from Africa and Central America (20 items), France |
| A 23 | Willaert, Saskia | Research and Digitization of African Collections. MIM, Brussels, Belgium |

SESSION B

| n° | name | title |
|-----------|-----------------------|--|
| B 1 | Aurand, Alice | Conservation and Technology Dept., Courtauld Institute of Art, London, United Kingdom |
| B 2 | Cufar, Katarina | Slovenia in COST Action Wood Music, University of Ljubljana, and University of Primorska, Slovenia |
| B 3 | Dietrich, Tobias | Modifying Native Wood Species for the Use in Musical Instruments as Substitute for Tropical Hardwood. Technische Univeristät Dresden, Germany |
| B 4 | Divos, Ferenc | Acoustic properties of wood. Institute of Physics and Electrotechnique, Karoly Simonyi Faculty, University of West Hungary |
| B 5 | Ferreira, Mauro | Can we engineer the acoustic properties of wood? Trinity College Dublin. Ireland |
| B 6 | Gilani, Marjan | Applied Wood Materials / Swiss Federal Laboratories for Materials Science and Technology (Empa), Switzerland |
| B 7 | Gluschkov, Sotir | Forest Research Institute of the Bulgarian Academy of Sciences, Bulgaria |
| B 8 | Gjerdrum, Peder | Norwegian Forest and Landscape Institute, Norway |
| B 9 | Karami, Elham | Effect of Different Coating Systems on the Acoustical Properties of Musical Instruments. LMGC, France |
| B 10 | Kozakiewicz, Pawel | Faculty of Wood Technology, Warsaw University of Life Sciences, Poland |
| B 11 | Lavier, Catherine | Archaeometrical Study of Archaeological Wood. LAMS, France |
| B 12 | Mannes, David | Neutron Imaging and Activation Group / Paul Scherrer Institute, Switzerland |
| B 13 | Moutou Pitti, Rostand | Acoustic Emission and Finite element or Modeling approach. Institut Pascal / Université Blaise Pascal, France |
| B 14 | Odlyha, Marianne | PROPAINT project. Birkbeck, University of London, United Kingdom |
| B 15 | Popescu, Carmen | Analytical Methods for Historic Wood Evaluation, Petru Poni Institute of Macromolecular Chemistry, Romania |
| B 16 | Popescu, Cristina | Spectral evaluation of wood and wood components. Petru Poni Institute, Romania |
| B 17 | Ridley-Ellis, Dan | Strategic Integrated Research in Timber. Edinburgh Napier University, United Kingdom |
| B 18 | Sebera, Vaclav | Department of Wood Science/Mendel University in Brno, Czech Republic |
| B 19 | Sodini, Nicola | SYRMEP Baeamline at Elettra. Trieste, Italy |
| B 20 | Sporea, Dan | Photonics investigations facility at CETAL, Romania |
| B 21 | Storme, Patrick | Atmospheric plasma treatments for the conservation of objects consisting of different materials- Faculty of Design Sciences - Conservation Studies, Belgium - Faculty of Design Sciences - Conservation Studies, Belgium |
| B 22 | Versteeg, Arjan | Dendrochronology Applied to Musical Instruments. Netherlands |
| B 23 | Wulf, Fabian | Research in musical instruments at Eberswalde University for Sustainable Development, Germany |
| B 24 | Xavier, José | Center for the Research and Technology of Agro- |

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| | | Environmental and Biological Sciences (CITAB), Portugal |
| B 25 | Reichel, Susanne | DRESDEN University |

SESSION C

| n° | name | title |
|------|----------------------------------|---|
| C 1 | Ablitzer, Frédéric | Laboratoire d'Acoustique de l'Université du Maine, France |
| C 2 | Carlier, Capucine | Bring together different scientific and empirical approaches to clarify the concept of resonance wood. LMGC, France |
| C 3 | Clarke, Christopher | Research into historical tools, materials, methods and organisation of keyboard instrument making. Piano maker, France |
| C 4 | Demsar, Blaz | Violin maker, Slovenia |
| C 5 | Gibiat, Vincent | PHASE Lab., Université de Toulouse, France |
| C 6 | Guaus, Enric | Sonology Department / Escola Superior de Música de Catalunya, Spain |
| C 7 | Le Carrou, Jean-Loïc | Lutheries-Acoustique-Musique / Institut Jean le Rond d'Alembert / UMR CNRS 7190, Université Pierre et Marie Curie, Sorbonne Universités |
| C 8 | Le Moyne, Sylvie | Modelisation, Propagation et Imagerie Acoustique / Institut Jean le Rond d'Alembert / UMR CNRS 7190, Université Pierre et Marie Curie, Sorbonne Universités |
| C 9 | Merhar, Miran | Laboratory of Mechanical Processing Technologies. Ljubljana, Slovenia |
| C 10 | O'leary, Mickael | The O'Leary Guitars. Ireland |
| C 11 | Perez, A. Marco | The structural behavior of wooden musical instruments. Universitat Politècnica de Catalunya – BarcelonaTech. Laboratory for the Technological Innovation of Structures and Materials, Spain |
| C 12 | Perz, Andrzej | Reconstruction of a bass viol by Peeter Borbon, instrument maker at the royal court of Brussels in the first half of the 17th century, Poland/Belgium |
| C 13 | Poidevin, Nelly | Renaissance and early Baroque Bows. Maker, France. |
| C 14 | Ray, John | Professional Guitar Maker, Spain |
| C 15 | Ribo, Pierre | Professional Serpent Maker, Belgium |
| C 16 | Fouilleul, Jean-Marie | Professional Guitar Maker, France |
| C 17 | Sali, Samo | Controlling the guitar sound. Professional Guitar Maker, Slovenia |
| C 18 | Tahvanainen, Henna | Finite Element Model of string instrument body. Department of Media Technology, Finland |
| C 19 | Tempelman, Erik | Design, Materials and Manufacture. Delft University of Technology, Netherlands |
| C 20 | Tempelman, Erik Verlinden, Jouke | Additive Manufacturing and Aeroacoustics. Delft University of Technology, Netherlands |
| C 21 | Trevisan, Benjamin | Piano Vibro Acoustic. Laboratoire Vibrations Acoustique. INSA, Lyon, France |
| C 22 | Tro, Jan | Acoustics Research Center, Norwegian University of Science and Technology, Norway |
| C 23 | Vaiedelich, Stéphane | Presentation of the Research and Restoration Lab in Musée de la musique, Paris. France |
| C 24 | Vergez, Christophe | Physics of wind musical instruments. Laboratoire de |

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| | | Mécanique et d'Acoustique. Marseille, France |
| C 25 | Viala, Romain | FEMTO-ST / Department of Applied Mechanics, France |
| C 26 | Widholm, Gregor | The Predictive Approach in Piano Acoustics project. University of Music and Performing Arts, Vienna, Austria |
| C 27 | Le Conte, Sandie | Physical measurement applied to wooden musical instrument conservation. Musée de la musique. France. |
| C28 | Marjon, Antonio | Guitar maker. Spain |

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