Workshop – Technical Expert Group

31.10. -1.11.2018

Brahmssaal im Palais-Gebäude

Hochschule für Musik

Erich-Thienhaus-Insitut

Neustadt 22

32756 Detmold/ Germany

Vorläufiges Programm/Preliminary Program

Mittwoch 31.Oktober 2018

15:00 Uhr Eröffnung/opening
15:15 Uhr Begrüßung /welcome

Professor Dr. Malte Kob, Universität Detmold
DI Claus Peter Gallenmiller, Gesellschaft für Historische Tonträger

15:30 Angelika Ullmann: Report on her grandfather, August Kybarth, who was one of the former record pioneers and the former owner of the presented acoustic recording lathe
16:00 Claus Peter Gallenmiller: Physical presentation of August Kybarth's acoustical recording lathe and its related restoration project
Malte Kob – Tobias Weege: Progress of modelling the acoustic recording process, including demonstrations in the sound lab
>>> Coffee Break
19:30-21:00 Malte Kob: Vorstellung der Wellenfeldsynthese-Systeme der HfM Detmold

Donnerstag 1.11.2018

9:15 Rainer Künzler: **The most frequent technical problems on old gramophones and how to solve them**

10:00 George Brock-Nannestad: Re-constructions of commercial acoustic recording.

The present paper expands on a paper by the author from 1998 "Authenticity in the Reconstruction of Historical Disc Recording Sessions", AES Preprint No. 4829.
Commercial disc recording has always been dependent on feedback from the commercial item, the pressed record. The feedback enabled the recording experts to obtain experience, which was the essential part of their craft. Record processing, i.e. galvanotypic stages and pressing in a material relevant for heavy soundboxes is an absolute prerequisite for the commercial process. We know a lot about the acoustics of acoustic recording and reproduction, but we do not at present have a 'shellac'

record pressing facility available. We are hence not able to re-create the craft of acoustic commercial record production authentically before this part is solved.I hope that there will be a **discussion on this topic**, cf. my paper in the Lindström Project Vol. 9 that was the basis for the paper intended for Barcelona, which I think Claus Peter read in my absence.

>>>Lunch Break

13:30 Morten Hein: **Equalization and the human voice**

In general terms there is a 'natural equalization' in a recording a distribution of the frequencies. You can add and you can subtract because it is all there but on different levels. But if you a aiming at a better perception of the voice - or similar - you can go beyond the natural possibilities and create an understandable but unnatural sound. It is quite acceptable if you give top priority to the voice of a person speaking where the word and expressions had the highest priority but in music there are limits. You cannot manipulate a singing voice more than a ?? And I do not have a theoretical answer for that. It is trial and error.

discussion

15:00 Christian Zwarg: **Are mechanical ("acoustic") sound recordings faithful portraits of voices and musical performances?**

Modern attempts at recording sound mechanically (so-called "acoustic" recordings) on vintage or re-built equipment, for various reasons, do not usually approach the sonic quality even of average period recordings, let alone the state-of-the-art products of the Gramophone Co., Lindström, or Edison. More often than not, their low fidelity has been a salient point of demonstrations of early recording methods, either to underline the technical progress made since these "pre-historic" days, or to claim the impossibility to faithfully record essential aspects of musical performance by mechanical means. The author has taken a different approach by pragmatically applying "blind" restoration methods developed for remastering genuine historic recordings (i.e. corrections derived solely from the sound of the mechanical recording itself and its recognizable defects, without knowledge of the exact properties of the recording device, the instruments used, etc.) to various experimental modern products, to find out whether a convincing "portrait likeness" of voices and performances is achieved this way, and can therefore be expected with confidence for genuine ancient recordings restored on the same principles. Unlike recordings made a century ago, the modern recreations have the unique advantage that full-range microphone recordings made simultaneously are usually available for A-B comparison. Audio and video examples will be given, and one artist involved in making experimental mechanical recordings in the recent past will be present in person

discussion

16:30 Offenes Forum/ open forum
Please announce your paper (30 minutes): office@phonomuseum.at

Claus Peter Gallenmiller : GHT-Base (Arbeitstitel)

19:00 Ende der Veranstaltung