

CHAIRMAN
Elliot Mazer
917-302-1989

VICE-CHAIR
Malcolm Addey
212-865-3108

SECRETARY
Bill Siegmund
Digital Island Studios
212-243-9753

TREASURER
Tim Casey
Studio Consultants, Inc.
212-586-7376

CHAIRMAN EMERITUS
Allan Tucker
Foothill Digital
212-877-0973

COMMITTEE MEMBERS
Robert Auld
Auldworks
212-666-2257

David Bialik
DKB Broadcast Associates
845-634-6595

Brendan Davies
201-757-1296

Ken Hunold
Dolby Laboratories
212-767-1700

Frank Ostrander
Altel Systems
845-278-4400

David Prentice
VCA Fusion
212-873-9026

Alan Silverman
Arf digital
212-757-2505

Robbin Gheesling
RobbinGheesling@aol.com

Ron Ajemian
Ron.Ajemian@OWLfo.com

Robert King
Rwk211@nyu.edu

ADVISORS
Irv Joel
Jerry Bruck
Al Grundy
Sid Feldman
Jim Anderson



Audio Engineering Society New York Section

JANUARY 2005 MEETING

NOTE: new location for this month's meeting

Tuesday, Jan 11, 2005 – 7PM

CBS Studios

524 West 57th St., NY, NY 10019

Q&A: After presentations

Providing 5.1 Surround Sound to FM & HD Radio listeners

Guest Speakers:

Frank Foti, President, Omnia, a Telos company

Geir Skaaden, CEO, Neural Audio Corp.

Moderator: David Bialik

Omnia President Frank Foti will talk to broadcasters and listeners about the latest development for FM and digital radio: 5.1-Channel Surround Sound.

"5.1 Surround is the big buzz in the audio industry right now," says Foti. "Home theater has made such consumer inroads that it's no longer possible to buy a plain old 'stereo' receiver from the major retailers. Multi-channel audio has replaced it. Now, we have the opportunity to bring that same immersive technology to the FM band, using HD Radio".

Earlier this year, Telos / Omnia and Fraunhofer Institute (FhG), the developers of MP3 and MPEG AAC audio coding, announced a surprising development: a spatial audio coding system that takes advantage of the most recent research in aural perception and enables transmission of 5.1 channel surround audio over FM HD Radio. Called "Coded-Discrete", the FhG system works with the existing HD Radio codec and transmission equipment and is fully compatible with stereo broadcasts. For more info, visit their website at www.telos-systems.com.

Neural Audio CEO Geir Skaaden will talk about the challenge for broadcasters to provide 5.1 Channel Surround content to the FM Radio listener. Neural Audio offers solutions.

"Neural's appliances allow seamless capture, editing and management of analog, digital, linear, compressed, stereo and 5.1 content within the broadcaster's existing 2.0 infrastructure". For more information, visit their website at www.neuralaudio.com.

The NeuStar family of products gives content providers the ability to integrate newer digital and 5.1 surround formats with legacy content and infrastructures on HD Radio' broadcast, as well as significantly improving the quality and efficiency of AM and FM digital radio. Neural's spatial compression and rendering methodology allows broadcasters to capture original source 5.1 content and "downmix" to a 2.0 stereo compatible format, and mix, edit, store or process it as "stereo."

The consumer may render the content to a spatial format of their choosing including mono, stereo, three channel stereo, quad or 5.1 surround utilizing Neural's SEE spatial rendering.

Please join Frank Foti & Geir Skaaden for a question and answer period following their presentations.

SAVE THE DATE: Feb 15 – Our next meeting date.

Check our web site for updates and information

<http://www.aes.org/sections/ny/>

The AES NY Section is pleased to thank our underwriters for their continued support.
We encourage you to visit **Innovative Audio, NHT Loudspeakers, and Studio Consultants, Inc.**

PLEASE POST..... This is an open meeting EVERYONE IS WELCOME TO ATTEND

Write-up of the December Holiday meeting

For the third consecutive year the AES NY Section was pleased to have their December Holiday meeting hosted in the beautiful listening rooms at Innovative Audio. The format for the December meetings hasn't changed since Allan Tucker first proposed it during his Vice-Chairmanship, when he moderated it in 2002. Allan has continued with the same format but with different guest speakers every year. The format has 3 listening rooms concurrently running a listening demonstration with a different guest speaker in each room. The presentations are approx. 20 minutes long. Then the listeners get to switch rooms and hear the next speaker's presentation until they've heard all 3 presentations. This year's presenters offered a varied range of music and recording environments. The presenters included Robert Ashley, Jerry Bruck, and Steve Rosenthal.

Robert Ashley's presentation was a recording of a piece of music he scored, conducted, and recorded that involved human voice as the instruments. Unlike a vocalist accompanying a symphony, these voices were the symphony. They included spoken words, with prescribed pitches and rhythmic timings, that also told the story. The texture and depth of the piece were wonderfully captured in an excellent STEREO recording that Robert played.

Jerry Bruck's presentation included a video of a Mahler opera. The premise of his presentation was on the differences encountered when recording a symphony for audio-only release or when recording for video release. He demonstrated a beautifully recorded and edited STEREO audio CD and then compared it to the same recording's video release. With standard as well as intricate audio editing there can be subtle but effective fixes that a video release won't allow for. The perspective of a video release requires consideration of the camera's viewing angle. Some compromises had to be made to fit the video and audio together. He compared and contrasted the two release formats, with reference to the differences. Jerry also showed his skill at playing a Posthorn, a smaller precursor to the French horn.

Steve Rosenthal played several releases in SACD SURROUND format. In addition to running a fine recording studio, The Magic Shop, and an interesting music club, The Living Room, Steve has been involved with interesting restoration music projects and SACD re-issues. He played some from the Sam Cooke and Rolling Stones collections. Since surround sound wasn't a consideration when these original recordings occurred, Steve's challenge was to find a way to use the original tracks to fill the surround field. In the case of the Sam Cooke catalog he was able to use the surround channels to give the listener the feeling they were sitting in the original Copacabana with Sam on stage and a big room behind you. With the Rolling Stones releases he was able to move some instruments and voices to the surround field.

ABKCO Records was kind enough to donate some DVDs to play in the reception area before the listening sessions began. If you haven't seen (and most people haven't) The Rolling Stones' Rock and Roll Circus it is a real sight to behold. Look for it at your local music outlet.

We'd like to offer our sincerest thanks to the entire staff of **Innovative Audio** for their invaluable assistance and patience during the planning, set-up, and tear-down. We hope to continue our annual tradition for years to come.

Tim Casey