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## Audio Engineering Society – New York Section

### MEETING NOTICE

Tuesday, January 10, 2006 – 7:00 P.M.

Please come to the “Meet and Greet” at 6:30 PM.

Jazz Performance Space

### The New School University

55 West 13<sup>th</sup> Street (bet. 5<sup>th</sup> & 6<sup>th</sup>), 5<sup>th</sup> floor, New York, NY 10011

# A Brief History of Stereo

(Part I of II)

Presented by members of the AES Historical Committee - <http://aes.org/aeshc>

Hosts: **Robert Auld**, Audio Engineer/Sound Designer - [www.auldworks.com](http://www.auldworks.com)  
**Jerry Bruck**, Audio Engineer/Pro-Audio sales - [jbruck@posthorn.com](mailto:jbruck@posthorn.com)  
**Irving Joel**, Audio Engineer/Sound Consultant - [irv-joel@juno.com](mailto:irv-joel@juno.com)

This illustrated retrospective of the early experiments and developments that made practical stereo reproduction of sound for film, broadcast, and the phonograph began as a proposal by the AES Historical Committee for a presentation at the last AES Convention. Sadly, the requisite time and facilities were not available, but the idea seemed too promising to let slip away. Now, with our first two meetings of 2006, we bring it resoundingly back to life..

We will be treated to rare historical recordings, beginning with those made by Alan Blumlein in the U.K. and Bell Labs in the U.S. in the early 1930s. Bell technicians recorded performances in stereo by the legendary Philadelphia Orchestra led by Leopold Stokowski. Always at the forefront of experimental audio, Stokowski collaborated with Disney a few years later to make Fantasia with a multichannel soundtrack. Meanwhile, the development of tape recording in Germany brought about the first magnetic recordings in stereo, made during World War II. We will hear a dramatic excerpt from one of these.

Finally, tonight's presentation will take us into the post-war period, with the recordings of Emory Cook on two-track LP (!), the introduction of the "45-45" stereo record cutter, and the concerted efforts of companies like RCA, Capitol, and Decca/London to sell the public on the notion of adding real dimension to reproduced sound in the home and at the movies. We will hear more about that in our February meeting:

## A Brief History of Stereo, Part Two

The AES NY Section is pleased to thank our underwriters for their continued support, **NHT** and **Studio Consultants, Inc.**

We also appreciate the support and assistance of **Christopher Hoffman** and the **New School University**.

Remember to check our web site for the latest updates and information <http://www.aes.org/sections/ny/>

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

Host: **Allan Tucker** with **Al Kooper** - December 7th, 2005 at **Dale Pro Audio**, NYC

Rock and roll legend **Al Kooper** discussed his philosophy on surround-sound mixing and his initial attempts to create, in his home studio, surround mixes of two classic albums, Blood, Sweat and Tears' "Child Is Father To The Man" and "Super Session" with Mike Bloomfield and Stephen Stills.

Anecdotes relating to the original sessions were told, including praise of producer **John Simon** and the story of how **Stephen Stills** came to be involved in "Super Session". Mr. Kooper then explained how he entrusted the sessions to **Steve Rosenthal**, of NYC recording studio The Magic Shop, and the extensive editing and manipulation that went into the mixes. After this explanation, Mr. Kooper played selections from both albums, including the songs "My Days Are Numbered," "Without Her," House In The Country," "Really" and "Season Of The Witch."

By **Noah Simon**

### **Upcoming AES events:**

**A Brief History of Stereo Part II** with Bob Auld, Jerry Bruck and Irv Joel - February 7<sup>th</sup> at the New School

**New Fiber Optic Connections & AES Audio Connectors Standards** with Ron Ajemian & Irv Joel - March 14<sup>th</sup> at the New School

**Pret-a-coustics** with David Prentice - April 11<sup>th</sup> at the New School