

**CHAIRMAN**

David Prentice  
Video Corporation of America  
212-967-4400 ext. 205

**VICE-CHAIRMAN**

Noah Simon  
New York University  
212-992-8402

**SECRETARY**

Bill Siegmund  
Digital Island Studios  
212-243-9753

**TREASURER**

Jonathan Abrams  
Nutmeg Audio Post  
212-921-8005

**CHAIRMAN EMERITUS**

Malcolm Addey  
212-865-3108

**COMMITTEE MEMBERS**

Ron Ajemian  
Owl Fiber Optics  
718-651-5466

Robert Auld  
Auldworks  
212-666-2257

David Bialik  
DKB Broadcast Associates  
845-634-6595

Ken Hunold  
Dolby Laboratories  
212-767-1700

Alan Silverman  
Arf! Digital  
212-757-2505

Chris Hoffman  
The New School  
212-229-5896 ext. 4578

Harry Hirsch  
Sound Directions, LLC  
201-944-2829

John Chester  
908-638-5487

Joel Spector  
917-855-2889

**NY SECTION ADVISORS**

Jim Anderson  
Jerry Bruck  
Tim Casey  
Sid Feldman  
Albert B. Grundy  
Irving L. Joel  
Allan Tucker



## Audio Engineering Society – New York Section

### MEETING NOTICE

Tuesday, May 8, 2007 – 7:00 P.M.

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

--- PLEASE NOTE THIS LOCATION ---

## NYU – Clive Davis Department of Recorded Music

194 Mercer Street (between Bleecker and Houston) 5th Floor – Room 510

# The Way We Work

## Creative tools and workflow in today's recording business

Presenters: **Jay Messina**, Engineer/Producer, NYC  
**Bill Siegmund**, Engineer/Owner, Digital Island Studios, NYC

Producers: **Allan Tucker** and **Noah Simon**

According to composer John Cage: "When you make music you are acting as a philosopher. You can either do that consciously or you can do it unconsciously, but you are doing it." The same may also be said of audio engineering: every choice made during the process, consciously or unconsciously, defines the sound of the final recording.

Music recording requires a precise balance of technical knowledge and artistic sensitivity. Every facet must be carefully considered. Budget, the acoustical space, equipment and microphone choices and placement are only the beginning. No two situations are alike, and it is the music itself (and experience) which must serve as a guide in these decisions.

With us to discuss process and method will be two accomplished engineers with different clientele and approaches. Jay Messina will discuss his studio methodologies when recording artists such as Aerosmith, Supertramp, Miles Davis and Cheap Trick. Bill Siegmund will discuss the challenges of location recording, having worked on projects with Paquito D'Rivera, Philip Glass, James Levine and Gunther Schuller.

Starting out recording sessions for the legendary arranger Don Elliot, **Jay Messina** quickly was working with some of the top recording artists of the time. Jay honed his craft at A & R studios, then moved on to become Chief Engineer at the new Record Plant. He has worked with a mind-boggling array of artists, including Aerosmith, Booker T & The MG's, Cheap Trick, Eddie Palmieri, Kiss, Patti Smith, The Rolling Stones, Supertramp, Wayne Shorter and Yoko Ono.

**Bill Siegmund** has been active in the New York audio community for nearly 20 years, starting out as the Chief Recording Engineer at the Manhattan School of Music. He has since worked on audio productions for film, television and radio, including the BBC, ABC (Australia), NPR, WNYC, WQXR, WFMT, ABC-TV (America), ESPN and Jim Henson Productions. In 1991 he founded Digital Island Studios, specializing in the production of classical music. Bill has chaired the NY AES Section, and was Special Events Chairman for the 2003 AES Convention.

The AES NY Section wishes to thank **NHT Loudspeakers** and **Studio Consultants, Inc.** for their valued support.

We also appreciate the continuing support and assistance of 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**

April 10<sup>th</sup>, 2007

**Surround 4.0: The history of QUAD**

Presented by **Robert Auld** and **Jerry Bruck**  
With assistance from **John Chester**

The April Section meeting was a simultaneous backward and forward look at surround sound in the four channel format called quad. Today the formats for quad reproduction are often dismissed as short-lived and failed experiments but the program presented both an active history and a strong argument for quad as a continuing viable high-fidelity recording method.

Robert Auld started the presentation in the late 1960s discussing the desire of engineers and recording labels to expand the soundfield beyond stereo by incorporating space and ambience in the playback material. The popularity of 4-track stereo open reel tapes, and later the 8 track tape format, made playback of four discrete tracks at home a simple matter of adding additional amplification and speakers. The examples that were played ranged from musically and sonically impressive to the predictably gimmicky with instruments ping-ponging from speaker to speaker. The early 1970's started with the EV Stereo 4 format for disk playback, a format where four channels of information were matrixed to two for pressing to LP and then decoded to four channels on playback. Additional matrix formats for LP included QS and, confusingly, SQ from CBS. SQ had the advantage of stereo compatibility but the limitation of very low (3db) front-rear separation. The addition of "logic" circuits in decoding, most notably the Tate Directional Enhancement System, dramatically improved the performance. Discrete systems for disk included CD-4 from JVC/RCA and UD-4 in Japan. By 1977 quad was in decline, and the last quad LP discs were issued in 1979.

Jerry Bruck offered a personal look at quad recording technologies starting with early experiments in the 1970s including his use of a mic holder with four super-cardioid capsules pointing front left, front right, rear, and up with the last two providing ambience. The geometry was similar to the capsule placements specified by Michael Gerzon in his designs for Ambisonics microphones and processors. Jerry demonstrated recordings done with his current surround microphone system from Schoeps combining two omni capsules mounted in a sphere with two figure 8 capsules adjacent to the omni and feeding a dual matrix effectively producing four cardioid signals (front left and right, rear left and right). Coupled with a four channel recorder, it's a flexible, compact, high-resolution recording system with excellent stereo and mono compatibility.

Special thanks goes to Dolby Laboratories for providing their screening room for the evening and to Ken Hunold and Bill Allen for technical assistance in converting from cinema surround to glorious quad playback.

Review By **David Prentice**

**Upcoming AES events:**

June 12th: **Surround Sound, with Height** – with Wieslaw Woszczyk

In July: **Picnic**

**AES NY SECTION CALL FOR NOMINATIONS**

The nomination period for 2007-2008 is open for Secretary, Treasurer, and Vice-Chairman. The AES depends on the involvement of the volunteer officers and this is your chance to advance a nomination for someone you think will make a contribution. Section members can forward their nominations by sending an email to [vote-ny@aes.org](mailto:vote-ny@aes.org). For more information please visit <http://www.aes.org/sections/ny/duties.html>, or call David Prentice at 212 967-4400 ext 205.