



# Audio Engineering Society – New York Section

## NEWSLETTER – MEETING NOTICE

**CHAIRMAN**

Joel Spector  
917-855-2889

**VICE CHAIRMAN**

Robert Auld  
Auldworks  
212-666-2257

**SECRETARY**

Bill Siegmund  
Digital Island Studios  
212-243-9753

**TREASURER**

Jonathan Abrams  
Nutmeg Audio Post  
212-921-8005

**CHAIRMAN EMERITUS**

Noah Simon  
New York University  
212-992-8402

**COMMITTEE MEMBERS**

Ron Ajemian  
Owl Fiber Optics  
718-651-5466

David Bialik  
DKB Broadcast Associates  
845-634-6595

Ken Hunold  
Dolby Laboratories  
212-767-1700

Charlie Post  
Post Production Audio  
917-656-6673

Roger Johansen  
Tangerine Mastering  
201-920-9026

John Chester  
908-638-5487

Chris Hoffman  
The New School  
212-229-5896 Ext 4578

James Williamson  
Sound Solutions  
646-469-8889

The New York Section of the Audio Engineering Society invites all folks who are actively involved in professional audio to join us for a most informative evening. Students are especially welcome.

Tuesday, June 9, 2009

The New School Jazz Performance Space

Meet and Greet 6:30 P.M.

Presentation 7 P.M.

### THE HISTORY OF RECORDING THE JAZZ BIG BAND

**Robert Auld, AuldWorks**

The rise of the big band parallels the introduction and development of electrical audio recording. For 35 years, the big band and the art of recording developed side by side, culminating in the superb big band recordings made during the "golden age" of early stereo. Then the needs of rock music and the introduction of multi-track recording methods introduced an era of confusion, as big bands were recorded as if they were rock bands, even when they were playing swing-style music. Soon there was a reaction to that situation, and today it is possible to find many different examples of how to record the jazz big band. But what methods work best, under what circumstances? This is where knowing a little history may help.

**Robert Auld** is particularly qualified to survey the history of big band recording. His father was a Benny Goodman fan, so he grew up with Goodman's music in the house. He became a professional trumpet player and played in many big bands over the course of a 30 year career. He became an audio engineer and recorded big bands. He was not satisfied with the results so he started to pay attention to how others did it. During the decade of the '90's he was the live sound engineer for the jazz big band concerts at the Manhattan School of Music, working with such artists as Wynton Marsalis, the Bob Mintzer Big Band, the Vanguard Orchestra and many others.

In 1997 Mr. Auld wrote the article "The Art of Recording The Big Band", a historical and critical survey based on 25 years of paying attention to the subject. He has now rethought and expanded his written survey into a multi-media presentation, with audio recordings and visual material covering the period from the 1920's to the present. Anyone who is interested in big bands and recording will find much to consider and enjoy in this presentation.

Doron Schächter  
Interval Music  
646-321-2813

Richard Fairbanks  
Pharoah Editorial  
212-239-0888

**NY SECTION ADVISORS**

Jim Anderson  
Malcolm Addey  
Jerry Bruck  
Tim Casey  
Sid Feldman  
Albert B. Grundy  
Alan Tucker

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**