

## ARSC New York Chapter OCTOBER 2015 Meeting

*A JOINT PRESENTATION WITH AES — N.Y. SECTION*

→ **N.B. Date and Venue** ←

7:00 P. M. Tuesday, 10/6/15

The New School for Jazz Performance

5th floor, 55 West 13 Street (between 5<sup>th</sup> & 6<sup>th</sup> Avenues) New York, NY

*Join us for a Meet & Greet at 6:30pm*

*Presentation begins at 7:00pm*

### ***Revisiting the Legendary 1938 Benny Goodman Carnegie Hall Concert, or "The Greatest Broadcast That Never Happened"***

Host: Robert Auld, AuldWorks

Expert panel: Vincent Pelote, Director of Operations, The Institute of Jazz Studies, Rutgers University  
Seth B. Winner, President, Seth B. Winner Sound Studios

Benny Goodman's January 16, 1938 concert in Carnegie Hall was one of the most important musical events of its era. It signified a major cultural shift, in which jazz was accepted as more than just entertainment played in "low" venues like brothels and speakeasies. The 1950 Lp issue of the concert was an immediate hit and has never been out of the catalogue since. *It is, simply, the largest selling jazz album of all time.*

Many mysteries and misconceptions have abounded about how the concert was recorded and what source was used for the initial 1950 Lp release. When Columbia reissued the concert on CD in the 1980s, it seemed that the original lacquer discs made in 1938 had been lost, so the first CD issue used the 1950 tapes. In the 1990s, Phil Schaap, backed by the resources of Sony (now owner of the Columbia catalogue), finally tracked down the original disks and produced a reissue from them in 1999. That reissue was controversial, as many of the problems of reproducing lacquer from the thirties were not dealt with as well as they might have been.

So matters stood until recently, when Seth Winner, one of the most experienced historical transfer engineers who specializes in audio restoration, came into possession of the original transcription discs. At this AES New York section meeting, Vincent Pelote and Mr. Winner will discuss the importance of this concert, the origins of this particular set of discs, and the problems that are present in this source as well as in all the previous re-masterings. We will hear audio examples illustrating both those problems, and the digital techniques that can be used to restore the sound for possible future issues.

**Vincent Pelote** is Director of Operations at the Institute of Jazz Studies at Rutgers University, Newark campus. He has lectured on a number of jazz topics such as Women in Jazz, Louis Armstrong, Eubie Blake, and The International Sweethearts of Rhythm. He has compiled discographies of Billie Holiday, Lionel Hampton, the Commodore record label and he is one of the contributors to the *Oxford Companion to Jazz*. Mr. Pelote has written a number of LP and CD program notes on jazz guitar, Mary Lou Williams, Benny Carter, Johnny Smith and others. He is one of the hosts of the radio program, "Jazz From the Archives," on WBGO-FM, Newark's NPR affiliate.

**Seth B. Winner** is currently engaged in a NARAS-sponsored conservation and preservation project with New York Philharmonic World War II-era broadcasts. He established Seth B. Winner Sound Studios in 1990. Included among his previous re-mastering clients are the Minnesota Orchestra, Metropolitan Opera, Sony Music, Pavilion Records, Ltd., Crystal and Universal Records. He has earned three Grammy Nominations and one honorable mention from NARAS. From 1996-2004, he was co-chair with Gary Galo of ARSC's Technical Committee and a contributor to the CLIR

Technical Report concerning analogue identification, conservation and preservation. Recent preservation and re-mastering projects have been undertaken for The Cy Walter Archives, the Bach Aria Group, the Princeton Symphony Orchestra and Mark Laycock, the Schnabel Family Foundation, the Benny Carter and Benny Goodman Collections housed at Rutgers University's Institute of Jazz Studies, and a 4-CD package devoted to Jussi Björling's American radio broadcasts published by the American JB Society on the WHRA label. Since 1989 he has re-mastered the critically acclaimed Vocal Record Collectors' Society Annual Issues. As a sound engineer at the New York Public Library for almost 25 years, he has supervised the preservation of such collections as the Voice of America, the National Orchestral Association, the Little Orchestra Society, Roberta Peters, Henry Cowell, Vincent Persichetti, Otto Luening and Eubie Blake. He has also been the technical curator of the Toscanini Collection since 1988.

## **OUR NEXT PROGRAM WILL BE ON 19 NOVEMBER**

Sonic Arts Center, Room 95, Shepard Hall, CCNY

**Paul Kozel will present *TOWER MUSIC*, recording the sounds of Paris's Eiffel Tower**



The **Sonic Arts Center** at CCNY offers 4-year Bachelor of Fine Arts degrees in Music with a concentration in Music and Audio Technology. Their program provides an in-depth curriculum emphasizing real-world skills with a project-based approach. Students enjoy a well-rounded program, with emphasis on audio technology, music theory, orchestration, and history to help them compete in a field that today demands an ever-growing and highly diverse skill set.

All ARSC NY Chapter meetings are free and open to the public.  
***Voluntary contributions to help defray our expenses are welcome!***

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