

## ASRA Award 2018

### Martin Bengé

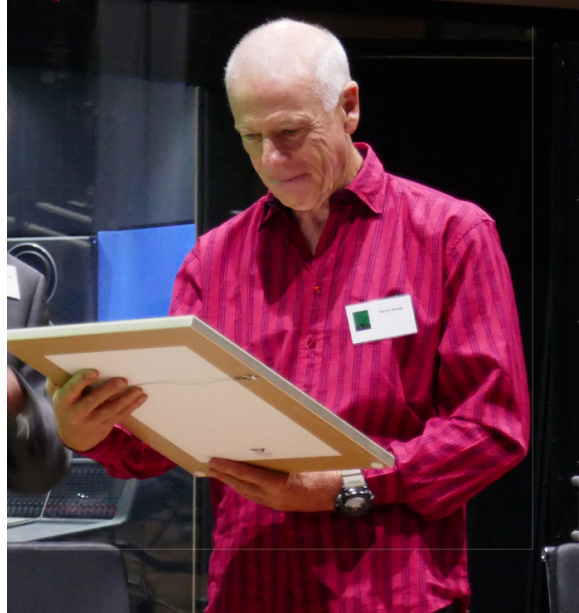


Figure 1

Martin Bengé's career in sound and music parallels the technical and aesthetic advances in sound recording that revolutionised music production and the music business in the modern era.

Martin began his career at EMI in 1962 as an electronic engineering apprentice, gaining a solid technical understanding as a result of EMI's rigorous training and high technical standards. When Martin shifted to studio operations, the state of the art at EMI's studios was 3 track recording, but this was soon to change.

Over the decades that followed, studio technology progressed in leaps and bounds with the introduction of more sophisticated consoles and multitrack recorders with ever-increasing capabilities. Martin's career in sound recording saw him working with these new technologies to record artists including Otto Klemperer, Yehudi Menuhin, James Galway, Daniel Barenboim, and The Beatles.

In 1971, Martin came to Australia where he worked at EMI's Studios 301 with artists including Don Burrows, John Sangster, Crossfire,

Mike McClellan, Slim Dusty, and Winifred Atwell. Martin went on to manage Studios 301 in the 1980s.

Returning to the UK in the 1990s, Martin managed Abbey Road studios and ultimately took charge of EMI and Virgin Records full portfolio of recording studios. In that role he began a process of business innovation that continues today.

Martin Bengé's oral history recorded by John Olson for the NFSA in 2013 documents not only Martin's own extraordinary career, but also the development of the music recording industry and many stories of the musicians and sound recording specialists whose work provided the soundtrack for much of our lives.

Martin continues to share his knowledge and experience of sound recording as a consultant. He was the keynote speaker at ASRA's 2018 Conference at which we were pleased to present him with the 2018 ASRA Award for lifetime achievement in sound recording.

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Matthew Davies

Figures:

1. Martin Bengé photograph courtesy Anne Cooper