

“The best sound for music, sensitive to the rhythms of speech and the subtleties of balance, and always up with the latest technology - my favoured sound engineer for the past 15 years”

Martin Cotton Freelance radio and recording producer, previously producer BBC Radio 3, and Chief Producer of the BBC Symphony Orchestra

It's always a joy to work with Tony Wass of Ninth Wave Audio. In recent years we have worked together on several wide-ranging projects from unaccompanied violin and solo piano to orchestral recordings. Tony always goes to considerable lengths to achieve an ideal sound and CDs recorded by him receive warm plaudits. He offers his producer and artists experienced support from recording and editing to finished master and does so with great skill, patience and courtesy. I would recommend Ninth Wave Audio unreservedly.

Siva Oke, Recording Producer and Director of SOMM Recordings

It has been my pleasure to work with Ninth Wave Audio for many years. Tony has recorded and mixed choirs and singers ranging from the Imilonjo KaNtu Choral Society in Soweto to Mica Paris and her band in Birmingham, often in far from ideal conditions. The results have never been less than absolutely superb in every respect and the experience always hugely enjoyable.

Garry Boon, Producer, BBC One 'Songs of Praise'

" Simply the best audio recording and editing facility in Europe. Our artist Julian Bream suggested re-recording his entire catalogue on hearing his 'Gramophone DVD of the year' 'Ninth Wave' recordings!" They also make a fine cup of Tea!"

Paul Balmer Music On Earth

"Despite recording in noisy Paris locations Our BAFTA nominated DVD on Stephane Grappelli featured some of the cleanest audio I have ever heard - thanks to Ninth Wave"

Paul Balmer - Music On Earth

Ninth Wave Audio have undertaken several CD and recording projects for us. Their sharp ears, technical knowledge, reliability and professionalism make them a pleasure to work with.

*Paul Keene
Director of Programming, Town Hall & Symphony Hall Birmingham*

Working with Ninth Wave Audio has always been a positive experience - their blend of professionalism, expertise and willingness to achieve the best possible recording makes them one of the best companies to work with. I can wholeheartedly recommend!

Steve Ball, Associate Producer, Birmingham Repertory Theatre

I've worked with Tony countless times over the years, first at the BBC and more recently with Ninth Wave. He's got a great pair of ears, real technical flair to get the best possible results, and sheer dogged determination to ensure that the end product is as good as it can be. He'll always go the extra mile. And we always have fun!

Chris Marshall, Director, Classic Arts Productions and freelance producer

Over the past 15 years I've had the pleasure of working with Tony Wass/Ninth Wave Audio on a regular basis, making both BBC radio programmes involving speech, music and FX and audio CDs.

I've always been delighted with Tony's work as he's adaptable, inventive and creative in his approach to balancing, mixing and editing, and he will always spend maximum time and energy making sure each job is done perfectly as requested – exact in every detail.

Sarah Devonald, Freelance Radio Producer

Tony Wass is the consummate professional and a genuine pleasure to work with. He takes great pride - and a meticulous attention to detail - in his work, amply demonstrated by the quality of the end result.

Jonathan Spencer, Chair, Birmingham Bach Choir

"It was wonderful to record again recently with Tony Wass from Ninth Wave Audio. As an artist, making a recording has the potential to be quite a stressful event when, in addition to the demands of the music itself, one has to cope with external pressures. With Tony not only does he get the best sound that I can imagine, but everything runs so smoothly that one is left simply able to concentrate on the music. What more could one ask for?"

Roger Coull, Coull Quartet

'The Whitehall Choir has worked with Ninth Wave twice - in 2007, when we recorded Bruckner's Mass in E minor and Paul Spicer's Deciduous Cross, and again in 2009 for Fairest Flower of Any Field (Christmas choral music from the 16th to 21st century). On both occasions we had pressed CDs of the highest sound quality within less than three months. For this full thanks must go to Ninth Wave's recording engineer Tony Wass for helping us to see our CDs through from recording to sound edit to beautifully packaged disc and booklet. Not enough praise can be sung for his accessibility, his efficiency and his sheer knowledge of the recording process itself; he also has an exceedingly good ear for the best recording producers in the land. For both ours we were lucky enough to have the esteemed Martin Cotton. When the Whitehall Choir's third recording comes round, and it will, we shall certainly be calling on the professional services of Ninth Wave again.'

Ruth Eastman, The Whitehall Choir

I have worked with Tony Wass for twenty five years in both the broadcasting and commercial recording fields. In that time I have developed a huge respect for his many skills. He is one of the top recording engineers in the UK. Massively experienced in all types of recording, but especially in the complex and testing world of classical music, Tony gets simply remarkable results. One of his greatest assets is his personality which is genial, unfussy and almost incapable of being flustered. There is always a solution to a problem, and that, to a musical director in a stressful recording situation is music to the ears.

Tony's professional integrity means that there is never a short cut. The end product has to be as good as it can be whatever the cost in terms of time and effort. He is a musician himself. He sings. This means that he has another invaluable asset for a recording engineer working in the world of classical music – a reliable ear. For a recording producer sitting alongside him, Tony is therefore a great sounding board whose opinion is one which can be relied upon both through his own musical knowledge, and also because he has spent countless thousands of hours of recording some of the greatest artists in the world (and some that are not!) and developing his level of discernment.

The recording industry is one of the pillars of our modern civilisation. Practitioners like Tony Wass are relatively few and far between. It has been a privilege to work with him over so many years and it is good to know that others are discovering his skills all the time.

Paul Spicer, Composer, Conductor and Freelance Record Producer

" We have been delighted to work with Ninth Wave on a range of different recording projects - live and studio sessions - and have always been impressed by their professionalism and by the results."

Stephen Maddock, Chief Executive, City of Birmingham Symphony Orchestra

I am passionate about the crusade that sound engineering should serve the music. Yes, one can perceive a great event from a flawed tape recording, but Carl Nielsen rightly denounced the crackling gramophone and the hissing wireless as leaching the vitamins from the music. It compromises the voices of fine instruments and artists; it loses dynamic contrast and detail. Rich harmonies, rhythmic patterns, dialogues within the orchestra, these and more are sacrificed by a poor hall acoustic and by low-fidelity. Now - hi-fi sermon over - I am happy to report that we have throughout excellent sound that captures Mr Bostock's handiwork in fine and very natural detail. Many digital recordings are detailed but harsh, or even painful on the ear. This is a full and natural acoustic yet able to give analytical detail at the same time. Hats off to the producer Martin Cotton and engineer Tony Wass. It makes a big difference and favours this cycle above its rivals.

Jack Lawson, Music Web International, Neilson Symphonies Cycle

The recording (produced by Paul Hindmarsh and recorded by Tony Wass) is exemplary, never once baulking at the demands of massed brass.

Colin Clarke, Fanfare Magazine, New Music for Brass Band

Trotter's performances of Duruflé's Suite and Boëllmann's Suite gothique are quite simply the best on disc. They will certainly give your speakers a workout (the Klais is superbly captured by Engineer Tony Wass and Producer Martin Cotton) but here, as throughout the disc, Trotter manages to combine a refined stylistic sense and innate musical taste with fascinatingly detailed coloration and breathtaking virtuosity.

This is unquestionably one of the finest organ recordings I have ever heard, and confirms Trotter as one of today's greatest living organists.

*Jeremy Nicholas, BBC Music Magazine, Sounds Spectacular CD
Thomas Trotter plays the Klais Symphony Hall Organ, Birmingham*