

UNCOMPRESSED WORLD

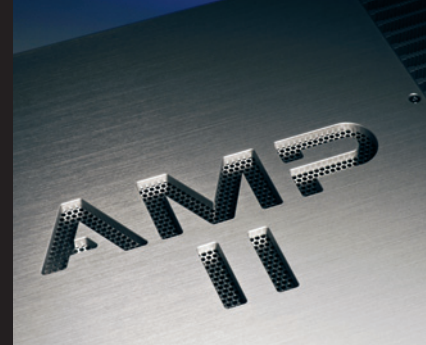


VOL. I

PUREST AUDIO -
NATURAL DYNAMICS
PLAYBACK CAREFULLY!



AUDIOPHILE
RECORDINGS



In 2009 ACCUSTIC ARTS the World renowned and Award winning High End Audio brand of SCHUNK AUDIO ENGINEERING (SAE) located in Southern Germany, joined forces with the music-production and recording branch of SAE 'Evolve Studios' to establish a new Audiophile record label ACCUSTIC ARTS RECORDS. Our philosophy is to promote audiophile music in a way that appreciates the work of the producers, engineers and musicians putting emphasis on the recorded music to be released.

These experts rarely in the spotlight preferring the dim lights of their studios over the hype and publicity that dominates the music world today, yet it is these people and their production/recording knowledge, experience and skills which are the true basis of any outstanding piece of music. Putting emphasis and focus on these masterminds of music is also the basic idea of the first in the series, 'Uncompressed World'.

Important mastering insights on Uncompressed World Vol. 1:

For the first volume we have been concentrating on instrumental music pieces only, putting instruments and recording depth in focus. The tasks we set with the songs on Uncompressed World Vol. 1, (which have been very carefully selected from numerous listening sessions in terms of recording quality), was to bring them to the final Master with zero loss of quality. Not an easy task indeed, as the individual tracks have been recorded in different time periods. The material therefore was recorded with different recording formats and levels and required to be adjusted. This was done by using a Pro Tools HD system. After many comparisons we decided to use the POW-R #1 dithering algorithm to convert some tracks to 44.1 khz/16 bits. The CD pre mastering itself was done with Sonic Pre Master on DDP to also work on an ideal no loss basis.

We hope you enjoy the music on this CD as much as we enjoyed compiling it and wish you many hours of musical pleasure with 'Uncompressed World Vol. 1'.

Milan Sajé

Rasmus Muttscheller

Steffen Schunk



Arturo Sandoval



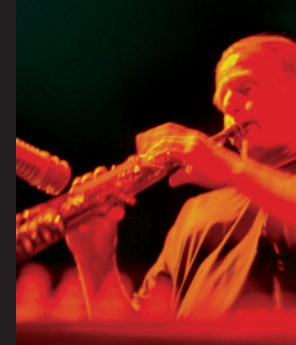
Paquito d'Rivera



Gibbs Platen



Matthias Frey



Büdi Siebert

TRACK NO. 1 CLAUDIA

TRACK NO. 2 BODY AND SOUL

Producer Johannes Wohlleben:

The songs have been something special for the stars Paquito d'Rivera and Arturo Sandoval to play together again after such a long time.

Both were members of the legendary band Irakere and had left Cuba at different times. Therefore the album is titled 'Reunion'. This gave the recording sessions a special atmosphere.

A true but crisp and clear sound was required. The characteristics of the instruments should come across clearly and create an ideal sound through the best possible balance. This in combination with a good recording session would result in a feast for the ears.

Some technical insights in the production:

This recording is from the era of reel to reel with a digital recording in Otari/Prodiigi format with Neumann (va) microphones, but also Schoeps, B&K, AKG. The mixer was a Cadac. The usual peripherals were used, e.g. Urei, Jünger, Lexicon 480, etc.

TRACK NO. 3 TWO TREES

Producers Büdi Siebert, Matthias Frey and Prof. Gibbs Platen:

When the involved musicians play from the heart this touches the heart of the listener. And when those involved are also professionals, the result is a perfect sound. Just the right number of notes: no more, no less.

The recording was made in Matthias Frey's studio. We recorded some improvisations together which were edited and turned into 'compositions' with overdubs. Transformed to ADAT with a good converter and mixed at Gibbs Platen's studio on an ADT console with Lexicon, Quantech and other legendary studio effects equipment. We edited the track on the Soundscape hard disk recorder.

We only work with people who we like. We don't choose the 'best' musicians or producers, but rather those who are the 'most human' because for us music is a question of energy and not just a technical experience.

Some technical insights in the production:

We used mostly Neumann as well as one legendary Horch microphone. The soundscape hard disk recording system provides a wonderful sound, crash-free and handling in our opinion as intuitive as past analogue recording equipment, but with the advantages of digital technology.



PAmagieRA



Johannes Wohlleben



Matthias Frey

TRACK NO. 4 **SAMBIENTA**

Artist and Co Producer Volker Schlott:

PAmagieRA is an association for chamber music with the intention to combine acoustic music with electronic elements. It is the aim to put artistic value as well as sound quality in the spotlight.

PAmagieRA primarily consists of the two musicians Henning Schmiedt (keyboards, piano, composition) and Volker Schlott (saxophone, composition). We love to work with guest musicians on studio projects and so we did in the case of Sambienta, which was produced in 1998 in the former SFB (now RBB) studios in Berlin. The team of Recording Engineer Wolfgang Hoff is famous and renowned for creating that extra special feeling in audiophile recordings.

Some technical insights in the production:

The conditions for chamber music are very good in this studio. The recording was done in the chamber music hall with special miking e.g. 'soprano sax' with 2 microphones, stereo distance approximately 30 centimeters. Most instruments have been synchronized by overdubbing and an electronic track was added as a sort of basis. Both music and arrangement have spontaneously been changed, varied and improvised. Most microphones used were from Neumann and the recording was done on digital level. Mastering finally took place at Bauer Studios in Ludwigsburg and was done by Johannes Wohlleben.

TRACK NO. 5 **FEATHERS AND FLAMES**

Producer Matthias Frey:

The Voyage Oriental project was to be a musical journey down the silk road and to this end I had invited soloists from Egypt, Turkey and Germany. This concrete interaction and the direct contact with each other are very important for me. I presented my compositions to the musicians and talked about the connected historical associations. The intensive co-operation in the studio resulted in some wonderful arrangements allowing the artists to express themselves freely with a fine touch.

Intensive music is best made in an atmosphere where an artist is free and feels comfortable. If he or she can play from the heart, the composition and interpretation combine to realise excellent harmonics. So it's very important for me that the recording room is arranged in a way that the equipment is more in the background and not too dominant, because in the end it's just a means to an end. My studio is right in the country and before and during the recording the artists can gaze over meadows and forests. This feeling of space is transferred into the playing of the musicians and therefore considerably enriches the interaction and creativeness.

Some technical insights in the production:

Roland 94 channel digital mixing console, recording medium HD recorder (96 kHz), various mics from AKG, Sennheiser and Beyer, Yamaha grand piano.



Joeri Saal



Zlaja Hadzic

TRACK NO. 6 | I DREAMED IN THE CITIES AT NIGHT

Producer Joeri Saal:

This piece was made for a DVD about the Dutch poet Remco Campert. The music was to accompany spoken poems and capture the atmosphere of these poems. The themes/melodies were prepared by Benjamin Herman and the band played while looking at the DVD and listening to the poems. The music came out very satisfactory so the plan arose to release an Album with just the music but not the poems. The problem with this plan however lied in the length of the songs since it were all short poems.

That's why we set up a new session to record more elaborate versions of the songs. It proved to be not easy to capture the same atmosphere for the players but also for me to get the same sound, although we used the same microphones, pre-amps etc. I think you can state that there is a lot to sound that lies in a specific mood. Everybody working on the project plays a role in creating this mood. In the end we all went back to watch the DVD again and for some songs playing with it to get close to where we came from.

If possible I like to record with as many players as possible in the same room. Obviously acoustics, skill level of the musicians and the style of music you record determine the number of musicians that you can record in one go. But if possible the result will always have a certain homogeneity that adds to the sound of the recording. Cross-talk between instruments is often perceived as a difficulty but they can be a great sound too!

Some technical insights in the production:

– Microphone list:

Drums: Kick Electrovoice Re20; Snare Josephson e22s; Snare bottom Sennheiser e604; HiHat Profipower (dyn); OH AKG C-28; Kit-mic Royer 121

Bass: Bottom 2x Neumann U67 (stereo); Fingerbord Neumann KM64

Piano: Uher 453; Neumann U67 (stereo)

Saxophone: Neumann M269 micpre PV76

Room: Neumann TLM50

– Gear used on this project:

Desk SSL4000G

Reverb: Sony dre777; AKG BX-10 (springverb); Binson Echorec

Compression: Gates SA-39 (stereo); Manley Vari-mu; Manley Elop

EQ: Neumann PEV; Neumann W491a; Telefunken W395a; Siemens W295a

Concerning technical devices I especially like the Binson Echorec, or for that matter a wide collection of all sorts of tape delay. I like these delay machines a lot for the same reason I like real plate and spring reverbs: They blend really musical in a mix. Sometimes when you listen to the effect solo it is hard to believe that the result will be great because they can sound metallic or just ugly. In the case of Binson Echorec (a fast delay pattern/reverb machine) the solo effect can sound quite saturated or even distorted, but when used carefully on saxophone for example it gives great depth to the sound.



Friedemann Witecka



Friedemann Witecka and Band



Ralf Illenberger



Friedemann Witecka

TRACK NO. 7 THE LAST WALTZ

Producer Friedemann Witecka:

Listening to this composition from Philippe Geiss, the saxophonist from the Alsace who has worked with me since the early eighties, you can hear an interesting mixture of steel and nylon stringed guitars, often described as semi-acoustic, and classical guitars.

I always record my guitars on multiple channels. This enables use of the pick-ups integrated in the guitar (in the steel stringed guitar: a Barcus Berry on the acoustic canopy and a shadow in the base) along with a stereo microphone arrangement.

Some technical insights in the production:

Over the years we've tried out many microphones and have finally ended up with a Sennheiser MKH40 which has been used on all instrument recordings since 1995. The solo guitar sound is enhanced with an Alesis Midiverb III, an effects device which is not so exclusive but is interesting for its chorus and flanging programs.

In 1989 I began to set up my own studio. There I work with a Pyramix from Merging, with ADI-8 Pro converters from RME, other converters from Kuhnle Elektronik and a 32 channel analogue inline console from ADT Gerd Juengling. The peripherals include PCMs 81 + 90 from Lexicon, a M3000 from TC and a number of older units from TL Audio, Kuhnle, Roland, and Yamaha, etc. I was never a machine fetishist. Since the introduction of digital technology for professional equipment the standard is sufficiently high with all manufacturers and so my old maxim is still true: in the end it comes down to what you make of it.

TRACK NO. 8 DANCING KATCHINAS

TRACK NO. 9 SOLEIL

Producer Friedemann Witecka:

The individual sound of Ralf Illenberger's guitar is due to a number of reasons. Firstly the way he plays using different guitar tunings where he seldom uses the traditional E-A-D-G-H-E tuning generates a distinctive harmonic sound unusual for guitars. He reinforces this characteristic by multi-tracking the guitar, often even with other tunings. This creates duplications enabling strong but natural beats and a wide sound range. Then some artificial chorus and phasing effects are added. Finally the instruments are recorded with microphones, something we seldom did for the guitars.

Usually Ralf preferred to play through his effect rack directly to the mixer via the pick-up systems integrated in his Takamine and Washburn guitars. This means that during the recording session he could recreate a good stage sound. This sound characteristic is a long way from the natural sound of an acoustic guitar. But no one can dispute the sound has its own aesthetic quality, something which has enabled the Swabian who now lives in the US to become popular and well-known internationally since the beginning of his musical partnership with Martin Kolbe in the seventies.



Bauer Studio 1



Johannes Wohlleben, Joe Faqan,
Eva Bauer-Opelland



Tineke Postma and Band

TRACK NO. 10 OPUS 10

Producers Eva Bauer-Opelland and Johannes Wohlleben:

This recording is the culmination of many years of listening, learning and growing. As musicians we must always maintain an open mind to reinvent new ways of playing old songs and to continue to challenge each other both musically and artistically. Thanks to the musicians on this song for sharing their talent and their time for creating something so wonderful to be enjoyed for many years.

Opus 10 is a latin tune which has been recorded in 2007. We especially like the texture Alex Papa provides with his percussion work.

Some technical insights in the production:

The tracks were played together with all the musicians. The large recording room of the Bauer Studio 1 with 200 sqm. provided excellent acoustics for the acoustic instrumental recordings.

Microphones: Piano: SM 69 / Bass: U87 / Drums: U47, SM57, AKG C-451, B&K 4011, Beyer / Percussions: AKG C 414, KM 184
Console: AMS Neve VXS 60/60 analog
DAW: Pyramix Virtual Studio
D/A Conversion: Apogee AD-16x
Periphery: Lexicon 960L

TRACK NO. 11 BAR CELTA

Producers Harry Velleman and Tineke Postma:

Bar Celta is one of the eleven but very special tracks of the wonderful compositions of Amsterdam based saxophone player Tineke Postma on her album 'A journey that matters' on FMJazz. She is a rising star on the international music scene. This recording captures the beauty of her music and the sound of her Selmer saxophones. She is standing in your listening room giving you the sensation that she is especially performing for you. Music is emotion and should be captured and recorded with passion and respect both for the artist and the listener.

Some technical insights in the production:

We used Solid State Logic Desk for recording because of the microphone preamps and Euphonix Analogue Desk for mixing because it provides computer assistance but 100% analogue sound processing. Dynaudio and Tannoy Monitoring are being used because 'what you hear is what you get'. Tube Preamps to avoid digibuzz and lack of ambience in the soundstage and Tube/Condensator microphones like vintage Telefunken. Apogee Converters for 2 channel track or DVD 6 channel mixdown Digital Protocols HD to be compensated by the use of tube and analogue equipment and microphones.

I never master in the same studioroom as where the mixdown took place. I trust on the second opinion of the mastering engineer to make the best possible transfer from high resolution 24 bit rough mixtracks to 'standard 16 bit CD format' This is the most critical moment that can upgrade a very good mix to an excellent level.



Milan Sajé



Mi Tierra



Budi Siebert at Cheops Pyramid



TRACK NO. 12 SPLIT

Producers Milan Sajé and George Kousa:

The final takes were made late at night to get the right feeling for the song, which is dedicated to the city of Split. Hopefully the song reflects the beautiful impressions and flair of this Croatian Mediterranean city.

I (Milan) try as often as possible to keep the 'magic moment', as emotion is more important than technical perfection. For me it's also important to do the recording in one take if this is possible. The question of whether to use only analog or only digital is not my priority. The best of both worlds in combination has always worked well for me.

Some technical insights in the production:

For each guitar two pairs of KM84 Neumann microphones were used. The signal then went via Telefunken V676 and Siemens V276 mic preamps directly to the Apogee AD converter and was recorded on a Pro Tools HD. It was then mixed in Pro Tools using an AMEK mixer for the analogue result. Mainly Neumann OEV, PEV, and Siemens W295b as external equalizer were used. Apogee and the Accustic Arts TUBE-DAC II converter were used for the D/A conversion.

Reverbs: Lexicon 224XL, EMT 252, Quantec.

Limiters: Universal Audio LA-2A, 1176LN, NTP 179-160, GSSL, Massey TDM/HD Plug Ins.

Monitoring: Accustic Arts PROLINE MK 3.

BONUS TRACK COSMIC SOUL

Producer Budi Siebert:

The whole CD Pyramid Call was recorded after meditation in the large pyramids in Gizeh. An extraordinary and rare opportunity.

One year before I was also able to record there and despite low modulation and correct recording the pieces were distorted which under normal circumstances is not possible. In this case I simply connected my Sony DAT recorder to an Audio-Technica stereo microphone and without modulation pressed the record button. I then played for about 55 minutes, being in a full trance after approx. 1 minute.

Previously we had experienced some technical problems because a generator was set up in the pyramid and made some noise. So I just had this one hour at my disposal. Having given up all hope and by just playing, I was able to achieve perfect timing and a perfect recording. The most intensive solo concert of my life.

This was then mastered by Mario Tauro using high-end mastering equipment. Otherwise it's a 1 to 1 recording.

COMPOSERS, WRITERS, ARTISTS & CO.

CLAUDIA:

Artists: Paquito d'Rivera feat. Arturo Sandoval

Composer: Jesus 'Chucho' Valdes

C+P by Timba Records

Recorded at Bauer Studios Germany by Johannes Wohlleben

Mixed by Johannes Wohlleben, Paquito d'Riviera and Götz A. Wörner

Produced by Götz A. Wörner / Uwe Feltens

BODY AND SOUL:

Artists: Paquito d'Rivera feat. Arturo Sandoval

Composers: Edward Heman, Robert Sour, Frank Eyton, Johnny Green

C+P by Timba Records

Recorded at Bauer Studios Germany by Johannes Wohlleben

Mixed by Johannes Wohlleben, Paquito d'Riviera and Götz A. Wörner

Produced by Götz A. Wörner / Uwe Feltens

TWO TREES:

Artists: Büdi Siebert, Matthias Frey

Composers: Büdi Siebert, Matthias Frey

C+P by Araucaria Music

Recorded at Amberg Studio, Herold

Recorded by Gibbs Platen and Kurt Hummel

Mixed at Horch Studio by Gibbs Platen and TRI

SAMBIENTA:

Artist: PAmagieRA

Composer: Henning Schmiedt

Produced by Johannes Wohlleben (Peregrina) and Ulf Drechsel (radio kultur on SFB & ORB)

Recorded and mixed 1998 at SFB-Studio by Wolfgang Hoff, Ekkehard Stoffregen & Willi Leopold

Mastered January 1999 at Bauer Studios, Ludwigsburg by Johannes Wohlleben

Musicians: Volker Schlott (sax, fl.); Henning Schmiedt (piano, keyb.); Uli Moritz (perc.);

Daniel Gioa (perc.); Martin Lillich (bass); Jörg Huke (tb)

Peregrina PM 059 50181

FEATHERS AND FLAMES:

Artist: Matthias Frey

Composer: Matthias Frey

Musicians: Can Yoldas (percussion); Michael Lückner (guitar); Basem Darwish (oud);
Matthias Frey (piano, keyboards)

I DREAMED IN THE CITIES AT NIGHT:

Artist: Benjamin Herman

Composer: Benjamin Herman

Recorded and mixed at Studio 150 by Joeri Saal

Mastered by Zlaya Hadzic

Musicians: Benjamin Herman (alto sax); Gideon van Gelder (piano);
Sean Fasciani (double bass); Joost Kroon (drums)

Taken from the album 'Campert' by Benjamin Herman, Roach Records/Dox

THE LAST WALTZ:

Artist: Friedemann Witecka

Composer: Philippe Geiss

ISRC: DEA690376100

Publisher: Edition Miss U, c/o Vollton Musikverlag GmbH & Co. KG

GEMA Werknummer: 7802933

Producer: Friedemann Witecka

CD: Short Stories, Biber Records 76761; original release: 2003

Label: Biber Records

Musicians: Friedemann Witecka (guitars); Philippe Geiss (alto sax, keyboards);
Emmanuel Séjourné (marimba); Markus Faller (drums)

Engineers: Adrian von Ripka (recording); Johannes Wohlleben (mix)

Studio: Studio F, Bollschweil, Germany

Mastering: Hans-Jörg Mauksch at Pauler Acoustics, Northeim

COMPOSERS, WRITERS, ARTISTS & CO.

DANCING KATCHINAS:

Artist: Ralf Illenberger's Circle
Composer: Ralf Illenberger
ISRC: DEA699252010
Publisher: Edition Miss U, c/o Vollton Musikverlag GmbH & Co. KG
GEMA Werknummer: 2935935
Producer: Friedemann Witecka and Ralf Illenberger
CD: Soleil, Biber Records 66521; Original release: 1993
Label: Biber Records
Musicians: Ralf Illenberger (guitars); Joerg Reiter (keyboards); Büdi Siebert and Jon Otis (percussion)
Peter Keiser (bass); Walter Keiser (drums)
Engineer: Johannes Wohlleben.
Studio: Bauer Studios, Ludwigsburg

SOLEIL:

Artist: Ralf Illenberger's Circle
Composer: Ralf Illenberger
ISRC: DEA699252040
Publisher: Edition Miss U, c/o Vollton Musikverlag GmbH & Co. KG
GEMA Werknummer: 2935936
Producer: Friedemann Witecka and Ralf Illenberger
CD: Soleil, Biber Records 66521; original release: 1993
Label: Biber Records
Musicians: Ralf Illenberger (guitars); Joerg Reiter (piano, keyboards); Büdi Siebert (marimba); Peter Keiser (bass); Walter Keiser (drums)
Engineer: Johannes Wohlleben.
Studio: Bauer Studios, Ludwigsburg

OPUS 10:

Artist: Joe Fagan Quartet feat. Barbara Bürkle
Composer: Joe Fagan
ISRC: DED810724730
Publisher: Manuskript
Producers: Eva Bauer-Opelland and Johannes Wohlleben at Bauer Studios
Musicians: Joe Fagan (piano); Markus Bodenseh (bass); Armin Fischer (drums); Alex Papa (percussion)
CD: My Foolish Heart CACD8291
Label: Chaos LC 07326
Album: ACCD8291 My Foolish Heart
Engineer: Johannes Wohlleben
Mastering: Philipp Heck

BAR CELTA:

Artist: Tineke Postma
Composer: Tineke Postma
Original Album Name: A Journey that Matters
Company/Label: A Foreignmedia FMJazz release 93524
Published by: Foreign Media Music/Pennies from Heaven
Recorded at Wisseloord Studios, Hilversum, Netherlands April 21–22, 2007
Engineer: Michiel Hoogenboezem
Mastering: Polyhymnia Baarn, Netherlands, Sander van der Heide, May 10, 2007
Producers: Tineke Postma and Harry Velleman
Executive Producer: Martijn Bosch

SPLIT:

Artist: Mi Tierra
Composers: George Kousa and Robert Sakic
Produced by Milan Sajé and George Kousa
Mixed by Milan Sajé at Daylight Studio II Stuttgart / Germany

Cosmic Soul:

Artist Büdi Siebert
Composer: Büdi Siebert
Recorded & Produced by Büdi Siebert at Cheops Pyramid, Egypt
Mastering: Mystical Hounters Studio Stuttgart/Germany by Marco Fioravanti and Mario Tauro

