



WORLD PREMIERE / DEMO DISC

## Moving Real Surround Sound

demonstrated in

- Peter and the Wolf
- Carnival of the Animals  
as retold by the owl

complete music

## TACET Real Surround Sound

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In terms of recording technology the SACD offers infinitely more options for the sound engineer than ordinary CDs. With the first SACD of TACET we are opening the door wide to give you a view of the fascinating variety.

The aim is to use the whole acoustic space for the musical experience. And not only – as hitherto – to confine the music to two speakers. With the channels and speakers now available one can, for example, pass on spatial information. The listener then thinks he or she is in a real concert hall. Most sound engineers follow this path when they make SACD recordings, and do not go any further.

We at TACET are not satisfied with this approach as it does not make full use of the SACD. There are so many more technical and artistic possibilities. It would be a waste to abandon these possibilities right from the start merely because they are new to our aesthetic understanding.

### New Dimensions

Real Surround Sound enlarges the space in which you hear the music. Where stereo provides an angle of 60 degrees, Real Surround Sound offers you 360 degrees in which the music is arrayed. More and more listeners are growing to love it. Three years after TACET's first DVD-Audio was released, it is no longer

taboo to hear an instrument from behind: it is accepted as one option of musical expression. And now this recording makes yet another great leap forwards. A new and even larger auditorium opens up: it is called *TACET Moving Real Surround Sound* (= staged TACET Real Surround Sound). This second great step would not have been possible without the first. It was as if we had to enter one room in order to progress through a door to the second.

That conjures up the image of the thinking amoeba which can only move in two dimensions; it cannot imagine the third until it learns to spread into it. Many listeners undergo a similar experience with Real Surround Sound. Once they have got used to the new sound experience they can no longer imagine not imagining it, so to speak. Often they experience stereo or extended stereo (with spatial segments behind) as unsatisfying. This same principle applies to *TACET Moving Real Surround Sound*, by the way: once you guess at the possibilities which are created when instruments move or rooms are changing, then you will view everything which went before as an incomplete part of the whole.

The house is seen back left, the fence front left, the tree in front, the lake front right and the forest right and back right – figure 1 is all the visual information that is given here. And that is the intention. Exactly what the lake looks like, how near to the house the forest comes, how big Peter is and how Grandfather's worries

## Peter and the Wolf

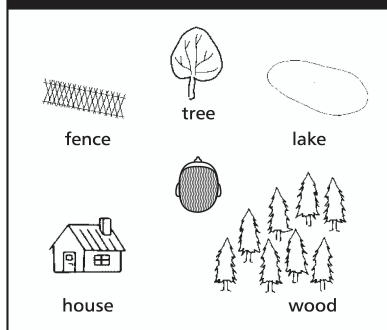


fig. 1

## Carnival of the Animals

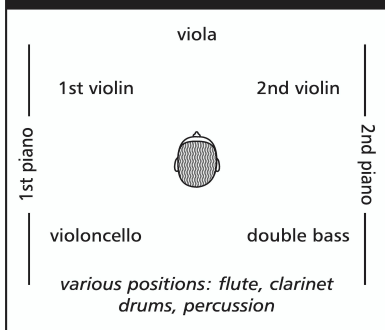


fig. 3

## Peter and the Wolf

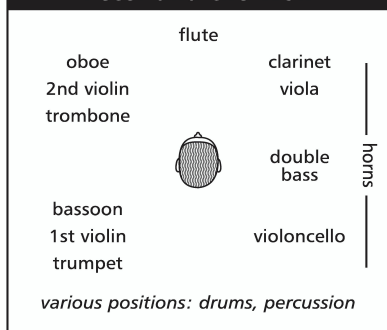


fig. 2

are reflected in his face – all that can be left to you and your imagination.

Several instruments move about as the story of "Peter and the Wolf" is told. The bird flutters in the tree, the duck waddles to the pond, Grandfather shuffles out of the house. Their basic positions are indicated in fig. 2. In the "Carnival of the Animals" (fig. 3) there is even more movement. The elephant's trunk sways, the bird flies around in the cage, the cuckoo calls, first here, then there – only the donkeys are tethered fast. The tortoise moves along with the progress of recording — from mono via stereo to Real Surround. If the fish swim around in the aquarium fairly pointlessly, that's logical, isn't it? As for the two concert

grands, the illusion of movement comes mainly from the fact that their keyboards extend from behind to in front, one on the left, the other on the right. According to which key is struck, the sound comes from more or less far forward or behind. If the wild asses weren't there ... The swan swims once all round the listener – not really a complicated idea, but it's never been done before. That is one reason why TACET's Moving Real Surround Sound is a world first.

All this (text: Christoph Ulrich) is told us by the owl, which insists on playing a few tricks of its own. And why is the whole thing called "Peter and the Carnival"? – Mmm. You'd better ask the owl!

Listen, give your imagination free rein – and enjoy!

*Yours, Andreas Spreer*

## **Extract from Prokofiev's diary: 16 June 1913**

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In the evening a few ladies and the proprietress of the pension gave me a few ill-defined themes and made me extemporize on them. I delighted them by playing some pretty silly stuff. I don't like improvising and only do it extremely rarely, maybe once a year.

The process of composing at the piano is not improvisation. The creative process (invention) is an intensive, meticulous search, in which the composer divides himself into two people – an inventor and a critic. The former gradually pro-

duces fragments of a musical thought: in this train of thought, ideas are reflected, some of them original.

It's like panning for gold: precious metal is found amongst sand. The critic evaluates each given fragment in an instant, continually rejecting, but as soon as he notices anything original, fresh or beautiful, he seizes it on impulse and holds on to it firmly. The inventor immediately begins to develop the idea, to elaborate it in all directions, while the critic stands in judgment over his activity and attempts to throw the ideas away, even the successful ones.

A lump has been found in the gold sand. You try to find a gold nugget inside it. It often happens that the lump falls to pieces leaving nothing but sand: the idea you were following up turns out worthless. But when you do succeed in crystallising a useful idea into a theme or a harmonic sequence or just into a musical turn of phrase, the goal is reached and the gold nugget has been found.

But it may amount to only a few notes or a few chords or a musical idea contained in a few bars. Now it can be noted down and laid aside – for a day or a month. The gold nugget has been found and put away; we search for more, and when we have collected a few, we start to fashion links and work them into a chain.

Then it's a matter of imagination. The imagination has now got something to work on. Its success in using the material depends on how fertile it is. As regards improvisation,

however, a flow of ideas must predominate, the one leading smoothly into the next without a break.

The critic cannot halt the ideas he doesn't like and demand different ones, because the flow must not be interrupted for a moment, so the approach mustn't be too critical. The imagination develops any idea at random and the person improvising senses that he is playing music of lesser quality than he usually has at his command. The sand trickles, and the inexperienced eye sees it glittering in the sun, but this sand hardly ever contains any real gold. What I mean is that I have never found material for my compositions in my improvisations.

*(published in "Rondo" 2/2003)*

## **About the cover illustration**

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Movement determines life and provides power for innovations. The cover illustration symbolises movement, combined with that spark which is vital for any new invention or the further development of an existing feature. Moving Real Surround Sound offers a new world of experience for listening to and understanding music; at its best moments transcending earthly horizons, hand in hand with the spirit of the composition.

*Ulrich Oesterle*

## **Impressum**

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Recorded: 2002/2003 Frankfurt a. M.  
Festeburgkirche  
Technical equipment: TACET

Translations: Celia Skrine / Jenny Poole-Hardt  
(booklet), Jenny Poole-Hardt (spoken text)

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Surround mixes: Andreas Spreer  
Produced by: Andreas Spreer

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## Audio System Requirements

### 1. How many loudspeakers do I need?

In order to enjoy the acoustic finesse of this SACD to the full you need a system with more than two speakers. The most common are surround systems in 5.1 standard: five speakers + one bass speaker. TACET SACDs were designed for this format. For artistic reasons, not all channels are occupied all the time: for example, the special bass channel is mainly unused. You do not need to make any alterations, however.

### 2. How must I position the speakers?

In an imaginary circle with you the listener seated in the centre. The more evenly spread the speakers are around this imaginary circle the better. If two speakers are too close to each other or too far apart, the perception of the instrument positions is impaired. The quality of the timbre and the musical enjoyment will however be roughly the same.

### 3. Excellent: Listening in a car

Do you have a SACD player and a surround system in your car? Then you should take care to fasten your seatbelt. For in many cars the advantages of SACDs can really be enjoyed to the full. Warning: we take no responsibility for any accidents you might cause while listening raptly.

### Three last recommendations:

- Adjust all the speakers to the same volume before playing your SACD.

- Try to avoid filters etc. which could alter the sound.
- Do not set the volume too high; be kind to your ears.

## Anforderungen an die Wiedergabeanlage

### 1. Wieviele Lautsprecher brauche ich?

Um die klanglichen Feinheiten dieser SACD vollständig erfassen zu können, benötigen Sie eine Anlage mit mehr als 2 Lautsprechern. Am weitesten verbreitet sind Surround Anlagen im 5.1 Standard: 5 Lautsprecher + 1 Basslautsprecher. Dafür werden TACET SACDs konzipiert. Aus künstlerischen Gründen sind auf diesen Aufnahmen nicht immer alle Kanäle belegt; z. B. bleibt der spezielle Basskanal meistens leer. Sie müssen deswegen jedoch nichts verändern.

### 2. Wie muss ich die Lautsprecher aufstellen?

Auf einem gedachten Kreis, in dessen Mittelpunkt Sie als Hörer sitzen. Je gleichmäßiger die Verteilung auf diesem gedachten Kreis ist, umso besser. Stehen 2 Lautsprecher zu dicht bei- oder zu weit auseinander, lässt die Richtungswahrnehmung nach. Die Klangfarbenqualität und der Musikgenuss werden aber einigermaßen gleich bleiben.

### 3. Optimal: Die Wiedergabe im Auto

Haben Sie einen SACD Spieler und eine Surround Anlage im Auto? Dann sollten Sie sich gut anschnallen. Denn in vielen PKW kommen die Vorzüge unserer SACDs voll zur Geltung. Ach-

tung: Für Unfälle, die Sie verursachen könnten, weil Sie zu fasziniert gelauscht haben, übernehmen wir keine Haftung.

### Drei letzte Tipps:

- Stellen Sie vor dem Abspielen der SACD alle Lautsprecher gleich laut ein.
- Versuchen Sie, klangerstellende Filter usw. zu vermeiden.
- Hören Sie nicht zu laut; schonen Sie Ihre Ohren.

## Du matériel de reproduction ...

### De combien d'enceintes ai-je besoin ?

Pour bénéficier pleinement de la finesse sonore de ce SACD vous avez besoin de plus de deux enceintes. Les systèmes sonores les plus répandus sont les systèmes Surround 5.1: 5 enceintes + une enceinte pour les graves. C'est pour ce type d'équipement que les SACD Tacet sont conçus. Pour des raisons artistiques, l'ensemble des canaux n'est pas pertuellement sollicité. Le canal véhiculant les graves n'est ici quasiment pas utilisé. Vous n'avez néanmoins aucun réglage particulier à effectuer.

### Comment dois-je placer mes enceintes ?

Il vous faut imaginer un cercle dont vous, auditeur, seriez le centre. Plus la répartition des sources sonores au sein de ce cercle est régulière, meilleur sera le résultat. Si deux sources sont trop proches ou trop distantes, la perception

de l'espace sera perturbée, même si la couleur sonore reste préservée.

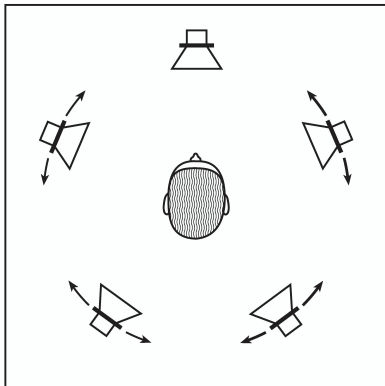
### L'optimum: la voiture comme salon d'écoute!

Si vous avez un lecteur de SACD et un système surround dans votre voiture vous allez attacher vos ceintures, car vous allez pouvoir bénéficier de toutes les potentialités de nos SACD.

Attention : nous ne sommes pas responsables d'éventuels accidents que votre fascination sonore entraînerait!

### Trois tuyaux pour finir

- Mettez avant écoute toutes vos enceintes au même niveau sonore.
- Essayez d'éviter les filtres qui modifient le son
- N'écoutez pas à trop fort niveau : épargnez vos oreilles.



1	Introduction	1'29
	<b>Serge Prokofiev: "Peter and the Wolf" op. 67</b>	30'03

2 The instruments

3-12 The Story

*Polish Chamber Orchestra, Wojciech Rajski*

13 Carnival preparations 1'55

14 **Jens Josef: "Kostümbastelstück"** 2'33

15 **Camille Saint-Saëns: "Carnival of the Animals"** 35'31

16 Introduction and Lion 23 Donkeys

17 Chickens 24 Cuckoo

18 Mules 25 Bird-house

19 Turtles 26 Pianists

20 Elephant 27 Fossils

21 Kangaroos 28 Swan

22 Aquarium 29 Finale

*Ladies Swing Quartet:*

*Meike Brandenbusch, violin 1*

*Carolyn Collan, violin 2*

*Susanne Gmelin, viola*

*Regine Friederich, violoncello*

*Claus Kanngießer, violoncello (Track 28)*

*Sepp Wiest, double bass*

*Jens Josef, flute*

*Kerstin Grötsch, clarinet*

*Andreas Hepp, percussion*

*Christoph Ullrich, piano 1*

*Jacqueline Allers-Ullrich, piano 2*

*Transcription and text: Christoph Ullrich*

*Speaker: Bradley Cole*