

"Fritz de With from STS-Digital Digital has a long career in the recording business and audiophile-ish love for music. This has evolved into very specific recording techniques. Pigheaded as he is, he only agrees to recording if it can be done his way, using his components. Period".

"As a sound-technician I always look for 5 keypoints and disciplines in master recordings :

1.The warm sound, that acoustic instruments possess on their own, but is often not captured by sound-technicians. We attach a great deal of value to the warm sound and try to get this through carbon-fibre and quality microphones, plus an AD-convector.

2.Acoustic placing and recognition of the musicians in the recording space, feasible with the STS-3 and the STS-6 recording system. For us, the horizontal and vertical resolution in a recording are very important.

3.Phase purity of a recording, both the electric phase (good cable/fibre connections etc), and the acoustic phase must be acquired through proper placing of the microphones. This can be checked by a set of headphones, and of course a phase meter.

4.Symmetry in the recording. This means always placing the microphones in such a way that on both the left and the right side there's an equal division of signal, and not placing mono support microphones on the extreme left and right. These will disturb the symmetrical sound and will give sound-peaks that do not coincide with the total acoustics of the space.

5.Transparency and clarity in a recording. This does not mean an overly sharp recording, but one of softness in tone and clarity, in which especially the 3-dimensional recording-space is being displayed".

