
BOENICKE

cables.

Working closely with renowned company LessLoss, Boenicke has created a collection of near no-compromise cables.

No detail is ever too small.
Every Boenicke cable is handcrafted. There is quite a bit to say about each cable we make - some features you will not find elsewhere whatsoever: Please visit the website for more details.

The conductors use the multiple award-winning noise-cancelling Lessloss C-MARC™, which is a new type of Litz wire.
C-MARC's noise reduction is based on the bucking coil method using two counter-polarised coils. Every strand's clock-wise turn aligns with a corresponding counter-clockwise turn of exactly mirrored diameter and step. The two resulting counter-polarised coils are mutually superposed. A second-scale fractal replication of the already bucking coils is then repeated. Through electrical cancellation of the induced noise, C-MARC™ provides an enormous signal-to-noise ratio in today's demanding environment.

Dawid Grzyb from HifiKnights.com wrote in his review:
"...It's a major understatement to just call it very good. None was as effective on as many fronts as this one. That's why it's become my new benchmark to beat."

b:there records.

Written by Sven Boenicke

INTRODUCTION.

Let's face it: Since it is the physical recording equipment that actually produces the CD in your hands or the data in your playback machine, the overall quality of the final recording is primarily dependent on the quality of the equipment used. The recording engineer picks the right microphone characteristic and places the mic to his liking for a given situation – hence the results will diversify. Yet, this I consider a matter of taste or aesthetics.

But what went wrong with that art of sound engineering when a state-of-the-art violin on the recording suddenly sounds more like a cheap violin that seems to be made from plastic? Where did it go, that wonderful light that can emanate from a true violin's harmonics? Why do most classical recordings tend to sound like fluorescent light, cold and artificial? Unfortunately, there are hardly any recordings that do not suffer from that estrangement and reduction to a greater or lesser degree. This fact is hardly ever discussed, and if the problem is identified at all, it is certainly the digital medium that gets blamed for it. Yet most factors that really ruin sound quality are generally ignored.

Please keep reading to discover how B:THERE RECORDS are produced and why they truly are an enjoyable anomaly and fantastic addition to every music lovers collection.

THE MICROPHONES. While in the past we mostly used only two microphones, we today can use up to 8. From 2019 on we use our own state-of-the-art ribbon microphones. The motors come from Bumblebee and Rode, the wooden housing is built by us and the output transformer is made to spec by the best transformer maker: Audio Consulting.

Microphone stands are made from wood and carbon – because not only right at the microphone, but throughout the whole recording chain eddy current brake phenomena and the Material Inherent Sound plays an important role. The Material Inherent Sound and the Acoustic Paradox are intrinsically tied to each other. The Acoustic Paradox proves:
"The more a sound is coloured according to the C37-Harmonics-Structure, as the less coloured, but warm, beautiful, natural, meaty and communicating it will be perceived by our brain."

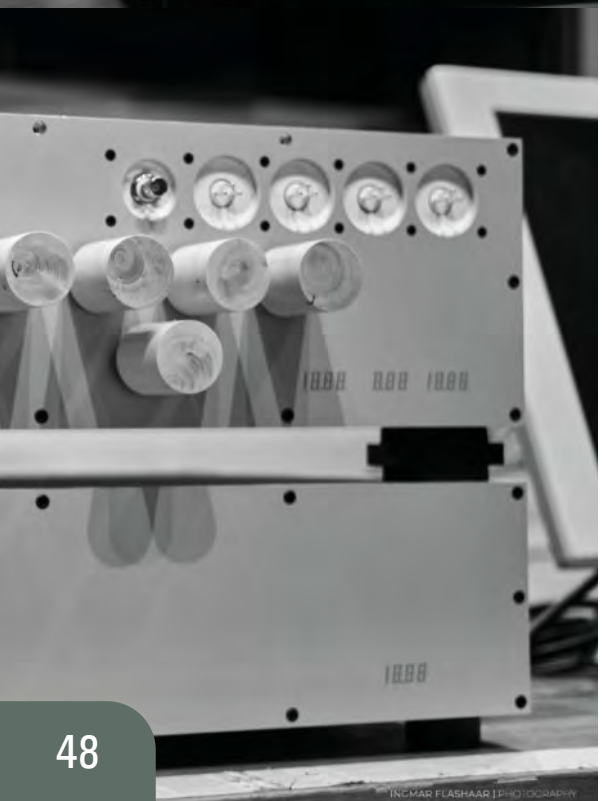
C37-Harmonics-Structure means the highly complex series of resonance patterns that are created by every human ear's mechanics during the act of vibration transmission: Hearing. As our brain actually wants to perceive our environment's noises and sounds only and not the noises and distortion (coloration) caused by our own hearing apparatus' mechanical components, it seems to have developed a truly extraordinary complementary filter which acts like a super intelligent and accurate parametric equaliser, removing the coloration's occurring in the ear's mechanical components themselves from the wanted signal with utter precision.

The Harmonics Structure of aluminium or all sorts of plastics (at room temperature) do not have too much in common with the structure described above (meat, hair, flesh, bones, inner ear liquid at 37°C). Therefore such coloration's cannot be “treated” or subtracted by our brain without fatigue, resulting in sounds that we perceive as coloured, unnatural, cold, in-your-face, fatiguing, unsettling and loud. This is the reason why the term “loudness” is so variable: A really high volume level is required to perceive a natural (C37-textured) tone as too loud, whereas the opposite is true for an unnatural tone.

In a record or playback system, there is no component that (by its in whatever way natured materiality) does NOT affect the signal‘s Harmonics Structure.

So, there is only one thing to do: Carefully check in which direction that affection happens!

MICROPHONE CABLES are an own construction based on the ultra-highly praised and multiple award-winning LessLoss CMarc design. The conductors are cryo treated pure copper high-frequency litz, geometrically optimised in a way the cable itself becomes highly immune against high-frequency pickup. If possible we always run short length of cable, although these cables are of ultra grade quality – far ahead from what is typically used in recording studios.



THE 8-CHANNEL MICROPHONE PREAMPLIFIER / A/D CONVERTER is a custom and handmade design by Swiss Audio Consulting (www.audio-consulting.ch). No single capacitor is used in the signal path throughout the whole design. The amplifying circuit is considered as one of the most transparent and fastest on the planet, using a minimum amount of parts, and those parts are simply the fanciest available:
For example, all 8 channels together use 64 resistors only, but each one costs us 35£.

The whole unit is point to point wired with cotton-wrapped CMarc wire and is hand-built on a dimensionally optimised (accurate to 1-2 micrometers) Bakelite board (not epoxy-board) and is supplied by two ultra low-resistance newest generation LiFePo batteries with the best, custom-and handmade reservoir capacitors available.

Volume control is performed by the cost-no-object world-famous silver rock transformer volume control. In the same wooden enclosure sits the also custom- and handmade analog to digital converter by LessLoss (www.lessloss.com). It features one of the most accurate clocking circuits available and direct audio inputs on the A/D-chip's input pin (no op-amp, no buffer), and the same Bakelite boards trimmed to exact dimensions.

Power is supplied by the best available batteries (yes, there are big differences!) and Bybee Quantum Filter and resonator-tuned, too, as nowadays (due to multiple distortion components in the mains-power) no ordinary power supply, be it passive or switching, is able to deliver ultra low-impedant current within very short time at low enough noise levels. Especially with digital circuits it is the combination of power-consumption-magnitude and the quality of the power supply which makes most of the sonic performance – conclusion:
A power consumption as low as possible (around 1 watt only!) combined with the best battery power supply represents pretty much the only possibility to get truly amazing results from digital technology (no matter what sampling frequency or word length is used - while the higher the sampling frequency gets, the more difficult it becomes from the power supply's view). However, the professional audio market has not come up with a solution that can even rudimentarily meet described requirements.

THE RECORDING MEDIA is a custom-made, our completely fanless full-blown recording computer stores the digital data directly on SSD HD via a Lynx interface. It is powered by its own 60 Ah LiFePo 12 V battery. The Lynx interface is clock-slaved to the A/D converter, representing the optimal working condition for the converter.

POSTPRODUCTION comprises as few interferences as possible. In post-production, nor during the recording process does any processing at all take place. Except for re-quantisation 24 to 16 bit and sample rate conversion 88.2 to 44.1 kHz by the best plug-in we could find, if output format needs to be Red Book.

IMPORTANT! Please note that, if CDs are purchased, you should allow the CDs at least 5 days time to settle at its new place, your home. Make the following test: Listen to the CD right after it has arrived and then once again after 5 days. In most cases you will hear an appreciable improvement in sound quality.

Sven Boenicke
B:THERE RECORDS

Happy Listening

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