

## ***PETER F. MURPHY***

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October 17, 2006

Mr. Doug Dorn  
Director of Sales & Marketing  
Golden Acoustics LLC  
404 East Ten Mile Road  
Pleasant Ridge, MI 48069

Dear Doug,

Subject: My new and surprisingly unexpected level of piano enjoyment

I'm writing to thank you and the Golden Acoustics team for the incredible, delightful transformation that you've caused in the acoustics of my piano/living room!

As a classically trained pianist who passionately loves performing music ranging from Rachmaninoff and Joplin to his own melodic compositions, and as someone who has pursued this love for 45 years - across dozens of 7- and 9-foot Steinways and other pianos in dozens of different rooms, I thought I'd heard it all. How happy I am to report that a whole new world of performance capability and enjoyment have suddenly and incredibly opened to me - thanks to my four new Golden Acoustics panels and the years of your company's thought, trial and error that went into creating them.

I'm also glad to have learned why *my* years of trial and error with instrument placement, playing compensations, rugs and drapes were so unsatisfactory: absorbing and reverberating different frequencies in a room only *distorts* the instrument and one's playing. When the room simply lets all the fundamentals *and* their harmonics travel to one's ear in total fidelity to what the performer and instrument have created, surprising, gloriously clear music is the result. Your panels enable my room to do just that - in the following ways:

- Melody: notes flow smoothly from inception through decay with no "wolf" (i.e., with none of the howling that occurs when some harmonics interfere with others - even in the finest instruments under various conditions)
- Harmony: more precision - i.e., finer increments of control over the blending of pitches when playing chords and dual melodic lines across the full dynamic range
- Timbre: when all harmonics in the room remain equalized and true to the instrument that produced them, the instrument's natural palette is fully revealed. In the case of my rebuilt, regularly voiced 1914 Steinway B, the blossoming of lush, brilliant, clear, rich timbre is astonishing - every time I play it!
- Rhythm: with clear sustain, slow passages have more richness, and fast passages do not get muddy - particularly in the bass - a phenomenon I've never experienced before, not even with Vladimir Horowitz' Steinway D or the digital recordings of Rachmaninoff piano rolls on a Bosendorfer!
- Performance: with the piano remaining crystal clear throughout the performance, and with the room *collaborating* like an *extension* of the piano, I now have *both* a dramatically richer palette of sounds to combine in the expression of my music *and*

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a richer immersion in the experience; sound leaps into existence, blooms, and decays exactly as I conceive, command, and perceive – strangely yet wonderfully.

In fact, I don't recall my playing having ever been so fully integrated with the nature and qualities of my instrument - probably because few if any rooms ever supported my true and complete hearing of the instrument. Different rooms provided different pleasures and problems, but as a result of my Golden Acoustics "enlightenment," I suspect that most of my performances were artificially diminished by the interference of poor acoustics (which I now hear daily almost everywhere *outside* my living room).

For centuries, the best performers have chosen the richest sounding, most responsive instruments because they knew such instruments afforded the greatest range of immersion and interaction – the means to great performances. And for centuries we've also recognized the playing of music as the most fully interactive activity available to man –integrating sensory perception, thinking, feeling, motor control, *and* the continuous monitoring and real-time redirecting of each of these activities to purposefully create a totally immersive sum: a piece of music that moves you - emotionally, cognitively and even physically.

With the unprecedented phenomenon of a "Golden" room, however, I believe many performing artists are about to discover that the performer and the instrument are only two-thirds of the system: that to achieve ultimate interaction, one must also have rich immersion in the totality of the system through its third unassailably critical element – the element that determines how the sound reaches one's ears: the room acoustics. And without full equalization of room acoustics, performers and instruments are shortchanged – often without being able to fully grasp what's missing.

Installing the GA panels has provided the single most dramatic musical improvement I've ever experienced – enabling me to hear, enjoy, and improve my instrument and playing like never before. As such, my panels are now busy manufacturing time for me – making every musical minute more productive and tantalizingly rewarding.

In 1853, Steinway & Sons began to revolutionize and perfect the modern piano. Hundreds of great artists in all musical genres have since created some wonderful piano music. But they and all musicians "ain't heard nothin' yet!" I believe a revolution is about to take place in acoustics, and I'm delighted to be able to enjoy the benefits now – of clear, glorious sound that so pleasingly blooms and immerses one's body and soul!

Doug, I've tried to support my superlatives with cold hard facts to give Golden what it deserves: profound thanks and encouragement for such a remarkable achievement. I have no doubt I'll be seeing your superlative panels everywhere in the years ahead!

Sincerely,

PETER F. MURPHY