

ITALY

# Piano and forte

DPA mics and d&b T-Series on piano ace's monumental concerts, writes **Mike Clark**



A d&b T-Series rig was used alongside DPA 4021s

Stefano Carboni, FOH engineer since 2006 with Italian contemporary classic pianist/composer Giovanni Allevi, explains his mic placement to meet the artist's requests on the Italian leg of his Alien world tour, which visited some of the country's most spectacular monuments. "He wants top-grade sound – classic, very smooth, never aggressive on the high notes, with a full-bodied natural bottom end – all at quite high volumes. DPA 4021s are among the most suited to amplifying classical instruments, ensuring precision and extremely linear frequency response, no matter what the dynamics of the music. Allevi's music can vary from

an almost inaudible pianissimo to a fortissimo with a full orchestra."

Carboni's placement features one 4021 in the tail, in the area of the bass strings, and another at the centre, more or less at the height of the bentside curve, in the middle of the sound board (both mounted on Flamingo active floor stands).

"The tail mic does about 70% of the work and is extremely precise, not only in the low range, but also the rest of the frequencies. The other adds a touch of 'freshness' and definition in the mid-high zone, and a bit of natural reverb. If, for broadcast reasons, Giovanni plays with the lid closed or removed, two more 4021 are mount-

ed with magnetic bases on the soundboard – and, in spite of being so close to the strings, they've astonishing softness and definition."

On his first outing with a DiGiCo SD11, Carboni enthused: "The sound's excellent, the preamps and EQ work very well and I've everything I need on one layer. Considering the locations, having a small console with such high quality and Cat5 signal transport solved a lot of problems. Sound reinforcement in these contexts is quite basic – ancient Greeks and Romans knew the rules of acoustics better than many present-day architects and engineers!"

Audio contractor BH Audio from San Giuseppe (Ferrara), which has been in the trade since 1979 and is a specialist in acoustic music, fielded a d&b T-Series rig. The company's Massimo Carli adds: "I chose them

because they're compact and could be rapidly adapted to suit the wide variety of venues – many were classified monuments, with no designs, often no flying possibilities and seats round both sides of the stage.

We had up to 12 T10 and two T-SUB ready to fly per side, but at the Taormina Greek Theatre (built in 3BC) we had to stack the T10 and use four B4 subs we also had on tour with us on the stage. We used an iPad with a VNC to control a laptop running R1 remote control software and an R70 Ethernet to CAN interface, which in turn remote controlled the enclosures' processors.

The T-Series are very neutral and natural – almost like studio monitors – so the grand piano sounds just like it should, not like an electric instrument, as happens with other PAs." 🗨️

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Stefano Carboni: The DiGiCo SD11 'solved a lot of problems'

PERU

## Tales of wonder for DiGiCo and Meyer

David Davies

A recent celebratory event in Machu Picchu – which is regarded as one of the New Seven Wonders of the World – featured a DiGiCo SD8 digital mixing console and Meyer Sound loudspeakers at the core of the audio specification.

To celebrate the 100-year anniversary of Machu Picchu's rediscovery by North American adventurer and archaeologist Hiram Bingham, the city held a spectacular show involving dance, lights, fireworks and music.

Andrés Cuadros and Guillermo Riera, owners of rental company Red Power, provided sound and lighting equipment for the event.

The 15th century Inca site is located around 2,430m above sea level. First, so Cuadros and Riera had to arrange transport for the sizeable production inventory – including 24 Meyer Sound self-powered loudspeakers, the SD8, more than 100 lighting devices, two lighting consoles, and four 200kW generators – by train and



Andrés Cuadros' Red Power supplied sound and lighting kit for the event

truck to a staging area near the site. From there, most loudspeakers and lights had to be carried by local workers, sometimes more than 500m, up steep slopes and often through pelting downpours.

The Meyer Sound complement comprised 10 UPQ-1P loudspeakers

and four 500-HP subwoofers for FOH and effects systems, 10 UM-1P stage monitors for foldback, and a Galileo loudspeaker management system with one Galileo 616 processor.

"The Meyer Sound self-powered systems are the ideal solution for applications like this," insists Cuadros.

"Because of their sound quality, versatility and reliability, we didn't have to deal with heavy amp racks, and we could make the most of the limited setup time under extremely difficult conditions. The SD8, with its versatility, compact form factor and ease of transportation also played an integral part here."

"The producers were thrilled by the sound quality, and they were equally pleased by how quickly and easily the system was put in place and removed," concludes Cuadros.

Festivities included a reenactment of Machu Picchu's history, accompanied by spectacular lighting effects and a pre-recorded soundtrack, as presented by a cast of 200 under the direction of renowned Peruvian film director Luis Llosa. A concert by musicians of the Andean Symphony Orchestra and the Orchestra Sinfonica del Cusco featuring guest vocalist Tania Libertad wrapped up the historic occasion. 🗨️

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