

# DLIVE & POKEMON SYMPHONIC EVOLUTIONS, LONDON



"I FIRMLY BELIEVE THAT ILIVE WAS ONE OF THE GREAT INNOVATIONS IN THE WORLD OF LIVE DIGITAL CONSOLES, AND DLIVE IS ALL THIS AND MORE. THIS IS THE FINEST DIGITAL LIVE SOUND CONSOLE I HAVE USED TO DATE. IT SEEMS TO HAVE A THREE DIMENSIONAL SOUND THAT IS NOT THERE WITH OTHER CONSOLES. IT'S GOING TO BE A REAL GAME CHANGER."

FOH ENGINEER, IAN BARFOOT



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## The Requirement

The brief was to create a big film score soundtrack feel to the production of the European premiere of Pokémon Symphonic Evolutions presented by Princeton Entertainment and U-Live, and performed by the Royal Philharmonic Concert Orchestra at the Eventim Apollo Hammersmith in London.

Close micing of all the instruments was the order of the day. The channel count was large, and around 90 microphones were used. The production also required the cleanest, most natural sound possible, so the choice of mixing console was paramount.

The main audio requirement was the Royal Philharmonic Concert Orchestra, which consists of 38 strings, 9 woods, 6 French horns, 8 brass and a great deal of percussion along with harp and piano. Additionally, there were 6 tracks of audio from the video content and two vocal mics for the presenters.

**ALLEN&HEATH**

## The Solution

Having used a similar set up involving an iLive system for The Who's Classical Quadrophenia production, FOH engineer, Ian Barfoot, decided to try out the new dLive system.

The dLive system comprised an S7000 Control Surface with DM64 MixRack, utilising approximately 70 physical inputs feeding the L Acoustic K2 house speaker system. All FX were sourced from the "impressive" onboard FX library.

Barfoot's first impressions of the desk was the "stunning" mic amp, which is very analogue in nature but with amazing detail and clarity. Listening to a single source is one thing but as more signals are added to the mix sometimes it can start to blur; not in this case - as each section of the orchestra was added to the mix, the warmth and lushness came but the individual clarity and detail could still shine through when required. There are a lot of "solo in place" parts in the orchestrations, which very naturally came to the fore without the need to stir faders.

The ability, as with iLive, to lay the console out the way Barfoot wanted it was also an advantage. However, the number of custom views available on dLive takes this to the next level.

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Four horizontal yellow bars of varying lengths are positioned above the top speaker icon.

L'Acoustic K2

38 strings, 9 woods, 6 French horns, 8 brass, percussion plus harp and piano  
6 tracks of video sound + 2 presenter mics

Four horizontal yellow bars of varying lengths are positioned above the bottom speaker icon.