



GLYNDEBOURNE

COMPANY: DiGiCO
LOCATION: UK

Founded in 1934 by John Christie, Glyndebourne sits in the East Sussex countryside where performances are staged in a modern auditorium which seats 1,200. There is an overriding commitment to quality from the institution, including its sound reinforcement system, which was upgraded back in 2012 by systems integrator Stage Electrics. Glyndebourne also tours its productions extensively outside its summer season, so as well as having a discrete loudspeaker system, it required a control package that would be as unobtrusive as the PA design. For this, a DiGiCo SD11 was specified along with two D-Racks, one installed and one flight cased, which takes up minimal space and is also ideal for Glyndebourne's touring productions. "We had been looking to upgrade to a high-quality, but visually unobtrusive, sound reinforcement system for some time and we were looking for a truly innovative solution," stated the theatre's head of sound, Simon Cassford, at the time of installation. "Stage Electrics' system design gives us the option of either full hands-on mixing from the DiGiCo SD11 console, from various locations in the auditorium, or via an Allen & Heath IDR8 that provides simple remote control with presets for various setups from

anywhere in the house. And the whole system, along with the new loudspeaker arrays, sounds beautifully pure and clear."

Four years on, Glyndebourne's SD11 has fulfilled its original brief and has provided trouble free mixing throughout. "Glyndebourne is set up to be acoustically amazing," said Tom Warren, Glyndebourne's Audiovisual Technician. "There's actually very little sound reinforcement required here and, due to the nature of the performers, we rarely use microphones and generally only if we have child performers. But when we do need it, it should be of such quality that the audience shouldn't know it's happening."

The fact that SD11 is rarely sited in the auditorium and spends most of its time sitting backstage next to the prompt desk helps with this, as it is completely out of the audience's sight. Its small size is imperative for its location and its reliability is crucial in providing consistent results. "Things need to be totally reliable here and the SD11 has been brilliant," continued Tom. "We haven't had a single issue with it. It just sits there and works. It couldn't be better." With little sound reinforcement requirements, the SD11 is mainly used for foldback and sound effects. "There are situations that arise where we need to do

more with it," said Tom, "but we don't generally use a great deal of inputs. However, there are multiple outputs required and everything we do with it is show critical. If the performers couldn't hear themselves on stage, we would have a real problem. Even though the SD11 is physically small, it has more than enough capacity to handle everything we need it do. "From the sound department's point of view, we know things are right when no one says anything about them, and we rarely get any comments now. Added to that is the fact that we take the SD11 on tour and it's still working perfectly when we get it back here, which makes it the perfect choice for us." "The Stage Electrics system design has provided us with flexibility and the sonic results of the complete package speaks for itself," said Simon. "The whole system sounds beautifully pure, clear and is virtually concealed, which means our audiences are completely unaware of it - providing us with the perfect results we were looking for." "Getting another SD11 is something that we're definitely considering," concludes Tom. "We could look at getting something bigger at FOH, but we wouldn't do it because the size of the SD11 is just so perfect." www.digico.biz