

# References

---

**Theaters**

**Houses of Worship**

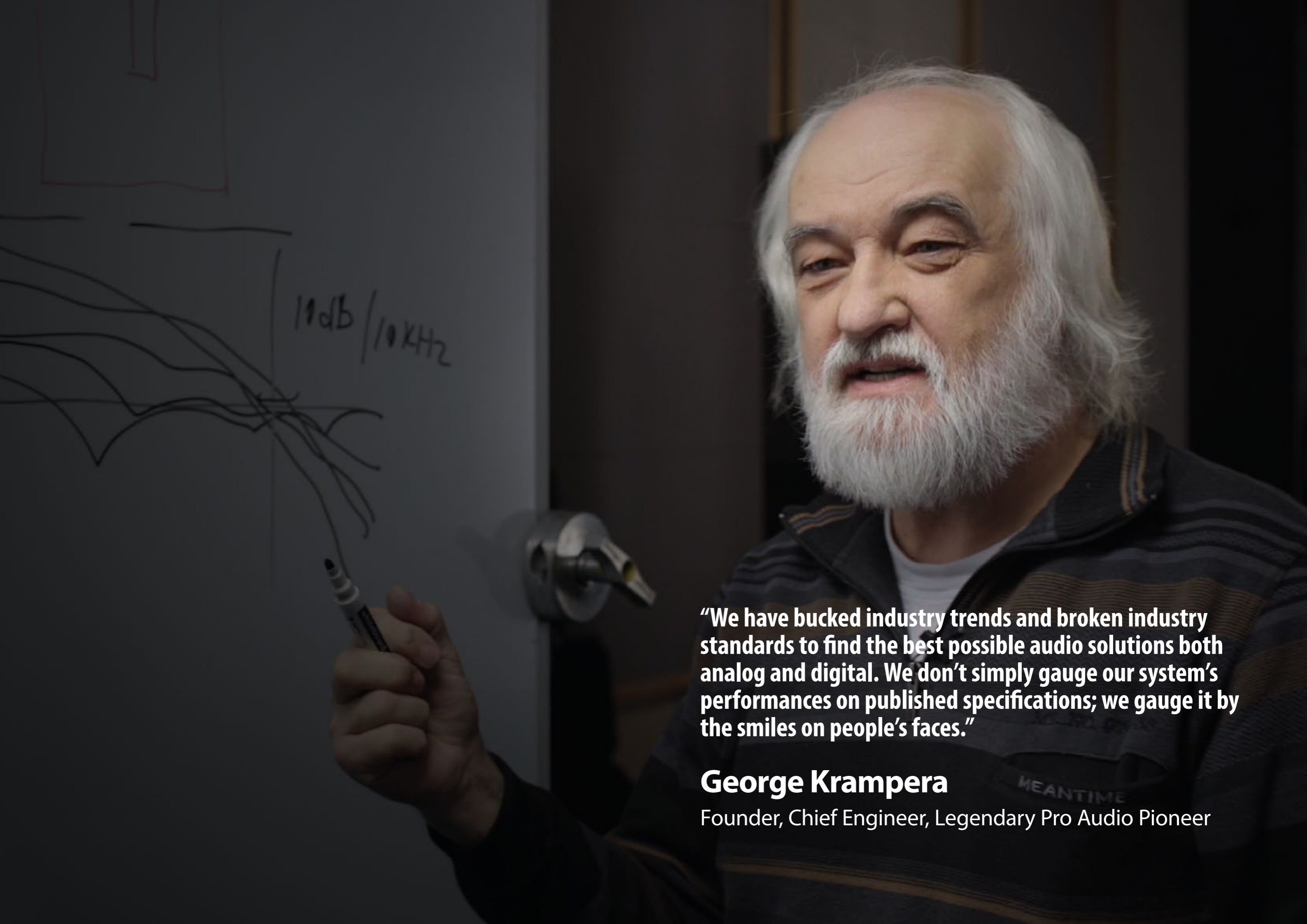
**Live Events**

**Restaurants**

**Hotels**

**Clubs**





**“We have bucked industry trends and broken industry standards to find the best possible audio solutions both analog and digital. We don’t simply gauge our system’s performances on published specifications; we gauge it by the smiles on people’s faces.”**

**George Krampera**

Founder, Chief Engineer, Legendary Pro Audio Pioneer





## “Believing that Line Array has to be the Standard in Theatres is a Big Mistake”

**“I have to honestly say that after decades of using line array loudspeaker systems – no matter which manufacturer – this was a big mistake in musical theatre. Line Array is almost taken for granted as a solution for sound reinforcement in musical theatre but KV2’s point source speakers with their unique sonic qualities and enormous headroom opened my mind again. They put the engineer back to where he belongs in to a listening position to concentrate on making the right adjustments without being distracted by technical aspects of a system.”**

**Andreas Hammerich**

*Theatrical Sound Coordinator*

*Stage Entertainment GmbH*

## SI Centrum Palladium, Stuttgart, Germany

Nestled firmly in the modern SI Centrum complex, the Palladium, an 1800 plus seat venue, sits opposite the equally grand Apollo Theatre. The brief was to design a new sound system that could take this production to a new level by delivering clear and concise dialogue, combined with dynamic orchestration.

Andreas Hammerich and Michel Weber, Theatrical Sound coordinators for large German Production Company Stage Entertainment had been really astounded by the ability of KV2 products to capture and deliver the stage presence, atmosphere and mood of the show directly into the auditorium.

Andy Austin-Brown, KV2 Audio's technical projects director, helped them to design a system that would achieve exactly that. Utilizing KV2 Audio's ESR215 full range theatre solution, enhanced by ES2.6 subwoofers and EX12 center and stage infills, Andy also implemented multiple EX6 enclosures for stage monitoring and front fills.

*“The results of our cooperation are impressive”, says Andreas Hammerich. “We have been receiving just positive feedback from the official opening night and I'd like to thank all parties concerned”.*

### **KV2 Audio system setup**

4x ESR215

1x EX2.5MkII

1x ES2.6

4x EX12

5x ESD6

3x ESR3000





## Mamma Mia Musical, London, UK

Having delighted audiences since its debut in 1999, Mamma Mia! has embarked on its first ever UK tour and it is with great pride that we can report that KV2 Audio loudspeakers have been chosen to replace the outgoing Line Array system for yet another high-profile Theatre production. As part of the Creative team behind the original West End production, renowned Sound Designer Bobby Aitken decided to "Take a Chance on KV..." for the tour.

Bobby's notable West End and Broadway credits include Dirty Dancing, We Will Rock You, Grease and Ghost amongst countless others and he was the Sound Designer for the Opening and Closing Ceremonies of the London 2012 Olympic / Paralympic Games as well as consultant for the Sochi 2014 Winter Olympics and the 2016 Opening Ceremony in Rio.

The Mamma Mia! International Tour has been on the road for almost eleven years. It is an English speaking version and was designed to play territories that could not justify an "own language" production. It has toured very successfully through Europe, Asia and the Far East playing mainly arenas and the larger soft-seat theatres. Last year, the producers decided to bring the package home and to re-format it for a two year U.K. tour. One of the principal areas they looked at changing was the loudspeaker package. The tour takes in a wide range of venues of different sizes and layouts. As such Bobby and the design team needed to come up with an equipment "tool-box" that could handle any eventuality. After evaluating much of the rest of today's Loudspeaker market, Bobby was recommended to audition the KV2 product ranges. Following a critical listening session, Bobby and the team decided unanimously to specify KV2 Audio for Mamma Mia!"

### KV2 Audio system setup

4 x ESR215  
 2x ESR3000  
 4 x EX15  
 2x EX12  
 2 x EX10  
 6 x ESD6  
 16 x ESD5



**"It's often hard to find the vocabulary to express the listening experience... The system sounded sensational – almost too good to believe."**

**The Mamma Mia! International Tour had always used Line Array, but for some time I had been keen to move away from this technique, as I have become increasingly aware of the compromises. Around this time a well-respected friend of mine invited me to hear a KV2 System that he had specified for a Broadway and West End show. The system sounded sensational - almost too good to believe. Two weeks later we were on a plane to visit KV2 in the Czech Republic and after two days of critical listening to both recorded program and live musicians, we agreed to specify KV2 for Mamma Mia!**

**It's often hard to find the vocabulary to express the listening experience, however, I would describe the effortless manor in which the sound is developed by the system, even over distance and with a refreshing "airiness" or "openness" about the HF. The room never feels "too loud".**

**Bobby Aitken**  
 Sound Designer  
 43rd Annual Daytime Emmy Awards Winner





## “KV2 offers an accuracy and transparency practically unequaled in the professional audio system market today”

**“I can’t say enough about KV2 Audio’s exceptional audio speaker products and systems. I have been extremely pleased with the incredibly pristine sonic and robust build quality of every product I have had the pleasure of using. They offer an accuracy and transparency practically unequaled in the professional audio system market today. In addition to superb audio quality, the cost effectiveness of the KV2 point source system verses a line array system is also something to seriously consider when specifying a system.”**

**John Shivers**

*Sound Designer*

*Tony Award Winner*

## Kinky Boots, Royal Alexander Theater, Toronto, Canada

KV2 Audio is extremely proud to have the ESR series, (ESR215, ESR3000) delivering the experience of a lifetime at the Royal Alexander Theater in Toronto via the incredible production of Kinky Boots. The current show has already been extended because of enormous interest and demand. Live performances require a response that will deliver extreme intelligibility, whilst remaining natural, warm and full to all audience members. No other system, regardless of size evidently could provide such results.

Kinky Boots is a captivating show, filled with energy, dynamism and an engaging story drawing attention with an eye popping design. For such a performance to deliver this complete circle of pleasures, it is a very satisfying experience to acknowledge that the KV2 Audio ESR system in place is a strong and important part of such a complex puzzle.

The KV2 Audio ESR series was hand selected by the audio engineers who put their names to the performance, and did so with confidence after having taken due diligence in sampling countless manufacturers and series of each Loudspeaker system. The added benefit, welcomed by all, was the small footprint, ease of installation and simple configuration for the venue filling sound system. Being able to do more with less was yet another show stopper which KV2 Audio was able to deliver upon.

*“I continue to be impressed with the overall sound quality of the ESR215. They are capable of accurately reproducing extremely natural sounding vocals and solid, tonally balanced music at pretty much any SPL,”* says John Shivers, the main sound designer for the production. *“With excellent performances, from the actors on stage and the musicians in the pit, the system sounds nothing less than spectacular,”* adds Shivers.

The design team for Kinky Boots includes Tony Award nominee David Rockwell (Scenic Design), Tony Award-winner Gregg Barnes (Costume Design), Tony Award-winner Kenneth Posner (Lighting Design), Tony Award-winner John Shivers (Sound Design), Josh Marquette (Hair Design), Stephanie Gorin and Telsey + Company/Justin Hu, CSA (Casting), with Musical Supervision and Arrangements and Orchestrations by Tony and Grammy Award-winner Stephen Oremus.

### KV2 Audio system setup

2x ESR215

1x ESR3000





## Cirque du Soleil, Broadway, New York

Playing at the Lyric Theater, PARAMOUR features three stereo sets of ESR215 Full Range Enclosure – one for each of the three levels of seating. For low end reinforcement, the installation features 4x VHD2.16 double 15" subwoofers flown from the balcony level truss, and two pairs of VHD1.21 double 21" subwoofers – one pair located in the box seating area of the dress circle and the other pair located in the orchestra pit. For fills, surrounds and imaging support, there are two SL412 three-way wide dispersion speakers alongside an extensive distributed network of ESD5 and EX6 fills.

The KV2 systems were specified for PARAMOUR by Tony Award winning sound designer John Shivers and long-time collaborator David Patridge in association with Masque Sound. Shivers and Patridge have previously specified ESR215 systems for KINKY BOOTS in Toronto, London and New York. On DAS WUNDER VON BERN in Hamburg, Germany they put together a comprehensive system comprised of SL412, SL2.15 and a large number of EX6 and EX12 speakers for fills and surrounds.

*"We continue to be very impressed by the horn design in both the ESR215 and SL412. It provides a very true 110°x40° coverage with very little falloff around the edges and a clarity and coherency which is unparalleled in other products with a similar power rating," says Patridge, adding "the ESR215 offers a really rich powerful low end which practically negates the need for subwoofers other than for extreme low-end extension."*

With a seating capacity of 1,896 the Lyric is the second largest theater on Broadway – great for the acrobatics that Cirque du Soleil is famous for. While a line array would be the go-to choice for the majority of designers in such a space, Patridge explains, "Our major worry in shifting away from line array system designs was the lack of vertical pattern control on point source boxes and how the overlapping ESR215 coverage would interact within the room. We have grown used to being able to reduce the interactions of systems in the vertical domain by manipulating array geometry and certainly sound system alignment principals dictate that overlap is a bad thing generally. In truth, the shorter line arrays that we use in theatre don't offer much pattern control in the low-mid and low frequency range and so we can only avoid overlap in the high end. This leads to a confluence of muddiness that can tend to overwhelm the clarity of the system and with point source, you get 100% of the frequencies overlapping! While the shorter wavelength frequencies suffer some cancellation effects in the overlapping zone, the precedence of SPL for each zone i.e. if you're in the Orchestra Level, the overlap from the Dress Circle level will occur at lower SPL and therefore its importance to the ear is lessened vs the closer, higher SPL of the Orch. system. The 'musicality' of the full-range overlapping signal is much less of an issue than we envisioned. Hey... it's what we used to have before the line array and it wasn't all that bad!"

### KV2 Audio system setup

- 62x ESD5
- 3x ESP4000
- 6x ESR215
- 3x ESR3000
- 12x EX6
- 2x EX12
- 2x SL412
- 1x SL3000
- 4x VHD2.16
- 4x VHD1.21
- 3x VHD3200

**"KV2 has returned Point Source Speakers to their rightful place as the best possible solution for audio clarity, soundstage and spectral balance"**

**"KV2 has returned point source speakers to their rightful place as the best possible solution for audio clarity, soundstage and spectral balance. Products such as the ESR215 have reinvented our ability to provide audiences with unsurpassed detail in the mix - a major improvement over the small and medium format line arrays which we have been using in the theatre over the past 15 years. The low extension available in the 215 practically makes subwoofers optional and I still look forward to the reactions that I get from fellow audio professionals when I demonstrate our KV2 rig."**

**David Patridge**

*Production Sound Engineer, Associate Sound Designer, Mixer*





**“There is no other speaker range on the market today that has the detail and clarity of sound that KV2 offers”**

**“In my humble opinion, there is no other speaker range on the market today that has the detail and clarity of sound that KV2 offers. I started using KV2 speakers in 2013 and have never looked back. I am fortunate enough to be asked to design a very wide range of shows, all having different dynamic requirements. KV2 has a speaker for every occasion and not a single product has ever disappointed. They have such a clear and detailed sound that delivers in such a musical way, from the smaller in- fill boxes (ESD5 and EX6) right up to the larger cabinets and subs. KV2 speakers also throw over distances in a very impressive way, not normally associated with point source solutions. All of the above have made the deployment of a point source the most obvious and appropriate choice, where in the past we may have considered line array as our only option. I am a real fan of the EX range, self powered boxes, however all the product range are sublime to listen to.”**

**Richard Brooker**  
Sound Designer

### **Fiddler on the Roof, London, UK**

Following on from a successful KV2 supplement to their Hire inventory for 42nd Street tour, Blitz Communications have further invested in the brand for the Fiddler on the Roof Tour featuring Paul Michael Glazer.

Chris Jordan at Blitz Communications had utilised many brands over the years, but feeling audio quality had generally declined in favour of convenience, he was looking to buck the trend and move forwards with something that offered a more Musical solution, but presented in a modern way. Along with Ross Portway, who had worked on the successful 42nd Street design, they arranged for Richard Brooker, the Sound designer for Fiddler on the Roof, to be introduced to the KV2 Audio brand.

Richard picks up the story: *“I was asked to have a listen to KV2 Audio by a colleague and went along to a very impressive demonstration. I found that the KV2 products, right across the family of boxes, had a very true, detailed sound. Particularly the HF, which is so open and transparent, a vital quality in the theatre world of lavalier radio mics. I was also very interested in the fact that the EX cabinets were self-powered, excellent for fast theatre touring. The entire KV2 range, from the 6’s, 10’s, 12’s right through to the Subs pack such a powerful punch and yet maintain the same sonic characteristics regardless of whether they are tickling gently or belting it out. This makes them the perfect, sensibly sized proscenium box for my world of Theatre install and touring design. They deliver a modern, punchy, detailed sound with incredible sensitivity and musicality. The results so far have been great, one interesting point being that with the impressive coverage and ability to throw and project, it often means you don’t need as many of these boxes as you at first think, or I would have needed historically with other brands. The KV2 Audio team are dedicated audio enthusiasts who are always happy to come along and discuss ideas or help, but most importantly support me the designer and my team, as well as the company supplying the equipment to a very impressive level”.*

#### **KV2 Audio system setup**

- 8x EX12
- 14x EX6
- 2x EX10
- 4x EX2.5MkII





## Volksoper, Vienna, Austria

Between September 2015 and June 2016, around 300 performance across 35 productions took place at the Volksoper (Peoples Opera) Vienna. The Volksoper Vienna hosted a range of productions including: Operas, such as The Magic Flute and Don Giovanni; Musicals, including the Wizard of Oz; Ballet, such as The Snow Queen. These are all part of Volksoper Vienna repertoire, not to mention classic operettas such as Die Fledermaus (The Bat), The Merry Widow, The White Horse Inn and The Circus Princess.

The Volksoper Vienna looks back on more than one hundred years of history. It was opened in 1898 as the "Kaiser-Jubiläums-Stadttheater" and was initially only used as a stage. It was in 1903 when operas and musical comedies were added to the schedule. In 1904 the Volksoper became a member of the Stadttheater in Vienna.

"Tosca" (1907) and "Salome" (1910) had their Viennese premiere at the Volksoper; world-famous singers like Maria Jeritza, Leo Slezak or Richard Tauber have already performed at the Volksoper at the beginning of their career; Alexander Zemlinsky played here as conductor and from 1906 as the first Kapellmeister. In the years up to and through the First World War the Volksoper attained a position as Vienna's second prestige opera house but became a "New Viennese Schauspielhaus" in 1929, where "light" operettas were also given. After the Second World War, the Vienna Volksoper became the alternative venue to the devastated Vienna State Opera. In 1955 the Volksoper returned to its former role of presenting opera, operetta, and musicals.

During the summer of 2016 the auditorium of the opera house with its capacity of over 1300 seats was renovated and in addition to a number of acoustic improvements, 40 loudspeaker systems were installed to enable the provision of room simulation. The existing loudspeaker systems were replaced with modern Point-Source loudspeakers.

The audible quality of the loudspeakers, their installation requirements and their visual impact were key decision criteria used by the Head of Sound; Martin Lukesch and Sound Engineer; Andreas Hendler in selecting ESD5 loudspeakers from KV2 Audio. Additionally, Martin Lukesch chose a number of KV2 Audio solutions for other areas of the opera.

As of October 2016 the new room simulation was used in performances of The Tales Of Hofmann and the new systems from KV2 Audio were used in performances of The Wizard Of Oz.

Photo credits: "The wizard of Oz" © Barbara Pálffy/Volksoper

### KV2 Audio system setup

3x ESD12  
40x ESD5  
4x ESD6



## Don Camillo & Peppone, Ronacher Vienna, Austria

DON CAMILLO & PEPPONE celebrated his Austrian premiere on 27. January 2017 at the Ronacher! Their stories are well-known from the legendary film versions of Giovannino Guareschi's "Mondo Piccolo" novels. The VBW (Vereinigte Bühnen Wien) developed the world premiere stage production of this literary classic as a co-production with the Theater St. Gallen (Switzerland).

The musical's book and lyrics are by Michael Kunze, the German language's premier writer and translator of musicals, books and lyrics, whose works have so far been honoured by 79 gold and platinum records. The composer is Dario Farina – familiar to many from his cult pop songs like "Felicità" and his highly respected film scores ("Rossini") - and together they have created an entertaining, fun piece of musical theatre, imbued by the composer with Mediterranean flair and romance. The musical supervision and orchestration are by the VBW's Musical Director Koen Schoots.

The director is Andreas Gergen, Opera Director of the Salzburger Landestheater, who has directed more than 75 operas, operettas and musicals internationally ("Carmen" / Salzburger Felsenreitschule, "La Traviata" / Haus für Mozart, Salzburg, THE VISIT), including numerous world premieres. The choreography is by Dennis Callahan (MOZART!, ELISABETH, DANCE OF THE VAMPIRES), the set design by Peter J. Davison, who has worked on dance, drama, opera and musical productions all over the world (REBECCA, THE VISIT). The costumes are by Yan Tax (MOZART!, ELISABETH), while Michael Grundner (LES MISERABLES, JESUS CHRIST SUPERSTAR) created the lighting design and Thomas Strebel (MOZART!, DANCE OF THE VAMPIRES, THE VISIT) is behind the sound design.

Sound Designer Thomas Strebel from audiopool in Basel, Switzerland comments on why he has chosen KV2 Audio "As the Sound Designer of this show it was my choice to use KV2 Audio products having already used them successfully on two previous tours as well as the resident productions of "Dance of the Vampires" and "Ich war noch niemals in New York" which performed in Stuttgart, Hamburg and Moscow. As well as the sonic performance the secondary reason for choosing KV2 Audio was the size of the speakers which fit perfectly in the set design of DON CAMILLO & PEPTONE at the Ronacher musical theatre where there is generally not much space."

The system consists of 4 ESR215 with 2 ESR3000 amplifiers which are rented from the German tour "Ich war noch niemals in New York" which is now playing in Hamburg using VHD2.0 from the former production "Wunder von Bern". The system is used as music system left and right of the proscenium divided into a lower and an upper part.

Musical director Koen Schoots was very happy with the sound of the orchestra. "The excellent sound" was encouraged by the press. Thomas Strebel explains: "From my point of view as a sound designer, I would say that the system reproduces exactly what you want to hear." "I will keep on using KV2 Audio speakers", Thomas Strebel concludes.

### KV2 Audio system setup

4x ESR215  
2x ESR3000  
1x VHD2.0





## Stage Theater an der Elbe, Hamburg, Germany

A multi-million investment, the Stage Theatre was specially designed and built for Stage Entertainment productions and initially showcased an exciting new show about Germany winning the 1954 World cup, called 'Das Musical WUNDER von BERN'.

Being relatively new to KV2 Audio, multi-award winning sound designers, John Shivers and David Patridge requested a visit to KV2 Audio's Czech Republic facility, where they could conduct a full evaluation of the system being proposed. This included an outdoor demo where they also invited a famous German loudspeaker brand to pitch their own products against KV2. The results were very clear and following discussions and assistance from Andy Austin Brown, John Shivers and David Patridge committed to an imaginative KV2 Audio system built around a wide dispersion Point Source 5-way SL system.

Andy had the following to say about the installation: *"I soon realised through my discussions with John and David that this show required a very bold, dynamic and big sounding system. Once again this needed to deliver atmosphere, image and depth along with a true natural focus on the performers throughout the venue at all levels. The main front of house system utilised 'column erect placement' of combined KV2 Audio SL412 and SL215 system enclosures, accompanied by very low frequency VHD2.21 subwoofers. Complemented with a centre SL412, multiple ESD6 and ESD12 inlls and monitors, the system has proved itself to present a vivid realistic performance, whilst creating full coverage and extremely high denition sound throughout the venue."*

*"It's an outstanding success to have such consistent performance of both systems, in totally different environments with different demands",* explained Andreas Hammerich and Michel Weber, Theatrical Sound coordinators for Stage Entertainment, completely validating their decision to apply and use a KV2 Audio point source solution with the technical merits and attributes that such a system brings. On the back of this success a forthcoming third KV2 Audio system is now being specified by Stage Entertainment for a further new show in an established Berlin Theatre over the coming months.

### KV2 Audio system setup

- 6x SL412
- 8x SL215
- 4x VHD2.21
- 2x EX12
- 22x ESD6
- 12x EX6
- 4x ESD12
- 3x SL3000
- 6x VHD3200
- 7x ESP2000
- 2x JK1

**"The efficiency of KV2 systems is outstanding, that's why they have become an integral part of our portfolio"**

**"The professional Musical Theatre market in Europe is tough competition, therefore we have to consider budgets while look for the best solution. We got to know KV2 as a manufacturer taking full responsibility for all aspects of professional work, making even financially sticky productions possible with brilliant results. The efficiency of KV2 Systems is outstanding, that's why they have become an integral part of our portfolio."**

**Michel Weber**  
Sound Production Engineer  
Stage Entertainment Germany





## The Ricardo Montalbán, Hollywood, LA

Grand old theatre from the late 20's, owned at one stage by the famous and eccentric billionaire, Howard Hughes. It was saved from demolition and decline in the late 90's by debonair and svelte actor, Ricardo Montalbán well known for Fantasy Island, Wrath of Khan, and numerous other roles that filled both our film and television screens.

When The Montalbán decided to invest in a new audio system the management wanted one that would satisfy the highest expectations of the most critical audiences. The Montalbán is used for a very wide range of productions, from spoken word, plays, conferences, film festivals, film shoots, and photo shoots to full blown music concerts. The need for a robust, powerful system that could be utilized for such a diverse range of applications was a key requirement in the specification. They looked towards KV2 Audio due to the number of recommendations he received about the brand when searching for a high quality and affordable system. Theatre Manager, Gilbert Smith said:

*"The decision to invest in KV2 Audio was based around the comments word of mouth and growing respect for the brand that I continue to see and hear, first hand from engineers, performers and listeners alike."*

The Montalbán system consists of four ESR215 full range column speakers and eight ES2.6 Subwoofers, four mounted centrally close to the ceiling just in front of the stage and two on the floor on each side of the stage. ESD36s were utilized for under balcony infill, and ESD15s for the upper balcony coverage. ESM12s and ESM26s were also utilized for stage monitoring. All control, alignment and amplification was done via KV2 Audio SAC2 controllers, SDD3 delay lines, Complex dynamic control and ESR3000, VHD3200 and ESP2000 amplifiers.

### KV2 Audio system setup

4x ESR215  
8x ES2.6  
6x ESD36  
2x ESD15  
4x ESM12  
4x ESM26  
2x SAC2  
2x SDD3  
2x ESR3000  
3x VHD3200  
2x ESP2000



## Romanian Pentecostal Church of God Kitchener, Ontario, Canada

The 900-seat church is typical of a church that has no acoustical management. The low ceiling fan shaped room had issues with standing waves, excessive noise from too many early reflections, and lots of bass stored in the corner. As with most typical churches, carpeted floor and padded seating give the room the performance of the room being 50% full when it is empty. What is also typical is that the carpeting and padded seating do enough absorption above 2000Hz that adding more absorption panels to manage the lower frequencies would also mean killing the room even more for congregational signing and any hope for quality acoustical performances. With the reverberation above 2K already less than 1.4 seconds and the frequencies below 1K were almost 2 seconds, there were not too many options available. In this case, it was found that frequency specific diffusion would be the best way to go. The performance of the diffuser system was enough to reduce bass energy, midrange energy and eliminate standing waves. This would bring the overall reverb time down to an average of 1.3 seconds from 200 to 4000 Hertz, which makes it a great room for a Pentecostal type worship program. Short enough RT60 for a high quality contemporary worship service and live enough for great congregational singing. Eight and twelve inch diffusers were used in a detailed system to cut over 25dB between 200 to 800 Hertz. This design also absorbs bass energy down to 40 Hertz. Since most of the bass energy is diffused or scatter along the walls, there is no bottom end buildup in the corner and therefore no need for bass traps in the corners. This system makes it easier to hear that low note below 100 hertz. They come across as cleaner, clearer sounds at a lower volume. As a bonus you can feel more bass.

With the transformation of the room completed it was time to review the sound system. The existing speaker was old and they were not really speakers meant for installation work. Portable plastic speaker boxes are not really suited for fixed church installations. The options were limited. The ceiling was too low for any type of line array system, so it was necessary to stick with well-controlled brute force full range boxes. With the drop ceiling and limited suspension points, the lightest boxes than can move air the best were at the front of the line. Being familiar with a number of speaker brands, a not so well known speaker brand call KV2 Audio was brought to attention. Speakers with horns that crossover below 1000Hz always move to the front of the line. In this case, the ES1.0 speakers have a horn crossover at 500Hz – which means better gain before feedback by default. When you have a low ceiling, directivity control is very important. Not because the acoustical treatment was not good enough but because of the proximity of the loudspeakers to open microphones on stage. When loudspeakers are within 15 ft of open mics and you are trying to mic a choir, you need speakers that are well controlled and these speakers have that kind of control. What is also helpful is that the ES1.0 is a Three-way speaker. Most three-way speakers tend to be heavy but the ES1.0 is only 74 pound or 34kg. The KV2 Audio "Less is More" truly hit the mark on this.

These loudspeakers had been compared to other well know speaker and each time, the KV2 speakers out performed what the churches had on hand or other speakers they were considering as replacements. The KV2's sounded better and performed better. It is seamless system that is matched up to an amplifier/processor (EPAK2500R) that is all built by KV2 Audio.

### KV2 Audio system setup

2x ES1.0  
2x ES1.5  
2x EPAK2500R  
2x ESD10  
2x ESD6  
1x ESP2000





## The Rock Cathedral, Lagos, Nigeria

The Rock Cathedral is the multipurpose facility that houses the headquarters of The Rock Foundation and the House on the Rock. The building with a total floor area of 32,000 m<sup>2</sup>, (the largest footprint for a single building in Lagos State) accommodates facilities for worship, education, healthcare, community development, reformation training, recreation and social rehabilitation among many other initiatives. The user-friendly main auditorium, multi-purpose halls and overflow spaces comfortably seats up to 14,000 people at full capacity. The state-of-the-art ergonomically designed facility is structured to permit the efficient evacuation of human traffic in just less than 10 minutes.

HOTR was seeking to cooperate with a European Company for Acoustics, Audio, Light and Video. After screening and shortlisting they finally chose the Greek company Audigys to design, supply and overview installation for these large and demanding systems. Africa has a passion for the art of music and sound. Audigys designers and engineers had approached their proposal with this same passion, and it was a success.

The main concern was to create systems that would be powerful, accurate, flexible, easy to operate and fitted to the complex's various requirements of zones for different uses. It was not an easy set of tasks given that there were several construction and architectural constraints. The Main Auditorium accommodates 12,000 people, Prayer Chapel 700 people, the foyer, the corridors, utility rooms etc., are areas of traffic of congregation, visitors, and staff. Audigys implemented the acoustic, sound reinforcement system, lighting system, audio and video studies. The second most important element of a good system is the choice of loudspeakers and their placement in the building. In contrast with the trends and to what one would expect to see in such a place, Audigys designed and installed single point source systems instead of a line array ones, the current 'best practice' in large-scale PA.

*"KV2 was our inspiration and supporter in this project. Our synergy and synchronicity together achieved spectacular results. There is not a Sunday that goes by, when someone doesn't remark about the quality of the sound"* G. Theodoropoulos chief installation engineer of Audigys. The House on The Rock project was delivered at the end of 2013.

### KV2 Audio system setup

- 5x VHD2.0
- 6x VHD1.0
- 4x VHD2.15
- 8x VHD4.18
- 4x VHD2.21
- 6x VHD2000
- 8x VHD3200
- 6x ES1.0
- 4x EPAK2500R
- 6x ESM12
- 6x ESM 26
- 8x EX10
- 10x EX10
- 2x ES1.8
- 2x EX12



## Jerash Festival 2010 - 2016, Jerash, Jordan

Ever since Triad Live Productions first presented KV2 Audio products to the Jerash Festival management Triad and KV2 have been responsible for providing sound for the festival. For the 6th year in a row KV2 products were used on the festival that featured some of the biggest artists in the Arab world.

The main Theatre – The South Amphitheatre – featured the largest concerts with KV2 Audio's VHD System deployed. The system comprised the VHD 2.0 tops with VHD 1.0 downfill enclosures with VHD 4.18 subwoofers. To cover the upper seating section and side fill duties Triad used ES Systems as well as EX 12's for stage monitoring.

The North Amphitheatre featured international folkloric acts from around the world all experiences through another of Triad's ES Systems with ES 2.6 subwoofers.

The artist roster features artists such Kazim Al Saher, Wael Kfoury, Najwa Karam, Latifa Al Tounsia, Yara, Saad Al Mujarrad, Wael Jassar, among others.

### KV2 Audio system setup

- 2x VHD2.0
- 2x VHD1.0
- 4x VHD4.18
- 2x ES1.0
- 4x ES2.6
- 2x EX12





## Queen's 80th Birthday Celebration, Balmoral Castle, UK

Set within the grounds of Balmoral Castle amongst the stunning scenery of the Scottish Highlands, a concert took place to celebrate the Queen of England's Birthday.

The concert was put together by George Walker Events to not only celebrate with Her Majesty, but also to raise funds for the Anthony Nolan Trust for Leukaemia. The line up featured a north of the border flavour - Fiona Kennedy, The Scottish Fiddle Orchestra, The Graham Geddes Scottish Dance Band, Mass Pipes and Drums, Celtic Scottish Dancers, with the highlight of the evening being a stunning performance by renowned classical singer Katherine Jenkins. Presented by BBC2's Ken Bruce, the concert was attended by a crowd of almost 10,000 people and lasted over a five-hour period, including a spectacular reworks display and an air display by the 2Excel Blades aviation team. The system quality was paramount for this most prestigious of Events and as a result KV2 Audio were approached after the head of sound for the project heard a demonstration of the VHD system at Frankfurt's Pro Light & Sound exhibition, where it featured in the Live Sound Forum outdoors in a comparison to competitor's line arrays.

Commenting on this experience he explains further: *"In Frankfurt the VHD system was stunning; I've never really heard anything quite like it, clarity, coverage, it was all there and it's so physically small in comparison to other systems. I knew instantly it was the system to use for Balmoral."*

After consulting with Jonathan Reece-Farren and Andy Austin-Brown of KV2, it was decided to utilise a system configuration of just two VHD 2.0 Mid/High cabinets per side and a ground stacked mix of four VHD4.18 subs and two VHD2.15 subs per side, powered by KV2's VHD amplifiers.

Upon arriving on site for the first time he knew the audio consultants knew there may be some initial apprehension about the small physical size of the system, commenting *"When we arrived, we were not surprised to see and hear the expressions of several of the experienced event organisers questioning the supposed small amount of PA that appeared to be available, however this quickly changed to universal acceptance and broad smiles once the system was switched on and the first sound checks came through. The quality was truly amazing and far from struggling to cover the area, the only problem we encountered during sound check was a little bit of 'slap-back' from a mountainside over a mile away! So we turned it down a little!"* Great success all round and a Royal seal of approval for KV2.

### KV2 Audio system setup

4x VHD2.0  
8x VHD4.18  
4x VHD2.15



## Further Future Festival, Las Vegas, Nevada

LAS VEGAS – PLUSMUSIC US was proud to partner with the Further Future festival, April 29th – May 1st which took place on a remote patch of desert 60 miles north of Las Vegas, Nevada at the Moapa Valley Indian Reservation. PLUSMUSIC brought an extensive set of KV2 Audio equipment for use on three stages.

The festival, founded by the team behind the popular Burning Man art car "ROBOT HEART" featured a number of bands, electronic acts, DJs and a daytime lecture series. Despite some tough weather conditions, KV2's weather sealed cabinets were able to keep the speakers dry, and the show going. Skies cleared mid-weekend leaving festival-goers a picturesque view and 3 stages of crystalline KV2 Audio sound.

### KV2 Audio system setup

2x VHD2.0  
2x VHD1.0  
8x VHD2.21  
2x ESR215  
2x ES1.0  
4x ES2.6  
2x ESR212  
2x ES1.8  
2x SL412  
4x SL215  
2x VHD2.21  
1x ES1.0  
2x ES1.8  
12x VHD4.18  
2x VHD1.0  
2x ESD1.18  
2x ESD15





## Summit at the Sea, Miami, Florida

MIAMI – From November 9th to 12th 2016, the Norwegian Escape Cruise Ship was taken over by Summit, a Utah based conference series that hosts a broad range of attendees for its events across the US and internationally. For Summit's flagship event, Summit At Sea, KV2 Audio systems were the speakers of choice to deliver multiple stages of content across the ship.

Summit At Sea hosted over 4000 attendees, artists, performers, speakers, and entrepreneurs who were taken to international waters for a conference at sea that felt like a floating incubator of minds, creating one of the most unique networking and interactive experiences just about anywhere.

Notable performers and speakers included Tony Hawk, Eric Schmidt of Alphabet (Google), Quentin Tarantino, Kendrick Lamar, Erin Brockovich and more. On the main pool stage US Distributors, PLUSMUSIC US, provided a VHD2.0 system which saw a great headlining performances by Theivery Corporation, Foster the People, Bob Moses, Quantic, and more. The aft rooftop deck, featured a wide dispersion SL412 system with DJ performances by Satori, Powel, Rampue, Jermaine Dupri, Chances with Wolves among others. There were two smaller EX12 systems provided for a meditation and wellness room as well as for a late-night club environment below decks.

Summit will continue with their KV2 gear for future events held at their headquarters at Powder Mountain in Eden, Utah as well as at their next flagship event to be held in downtown Los Angeles in the fall of 2017.

### KV2 Audio system setup

- 2x VHD2.0
- 4x VHD2.16
- 4x VHD2.21
- 12x VHD4.18
- 4x ES1.0
- 8x ES1.8
- 2x ESR215
- 2x SL412
- 2x EX15
- 2x EX10
- 8x EX12
- 2x EX1.8
- 2x ESD15

**“The moment I’ve heard the VHD5.0 I was immediately impressed by the full spectrum sound and how it maintains the warmth of an analog experience.”**

**“In the two decades of designing and curating venues worldwide I have experienced numerous top end systems and had yet to come across a company that provided a full range sonic experience that complimented the design of the spaces. In my line of work the design of the space is only as rich as the foundations of the room and the sonic details is what really makes a space come to life, as it’s the heartbeat of a room. The moment I’ve heard the VHD5.0 I was immediately impressed by the full spectrum of sound and how it maintains the warmth of an analog experience. I used the system in the development of an open-air venue that would program both live and recorded performances. The installation was scrutinized by KV2 engineers and integrated closely with the design of the venue. The result is a 54,000 sq ft multi-level completely open-air venue that has the sonic experience of an indoor concert hall, with a rich immersive sound experience.”**

### Marc Dizon

Architect

Dizon Collective, New York

*Projects portfolio includes: Summit Series, Megu at the Dream Hotel, Hakkasan Las Vegas, Revel in Atlantic City, Brooklyn Mirage, Up and Down, Brooklyn Mirage 2.0, Marquee, Output in New York and Aria, Technogym in India, Goodroom Dubai, a Live Concert Venue in Downtown LA, Megu in Rome Central, 49 room Catskill Retreat Hotel, etc.*





## Lucie Bílá, Fifty Fifty Tour Bratislava, Slovakia

KV2's revolutionary new VHD5.0 Large Format Concert System proved its enormous potential for changing the world of large scale sound reinforcement as we recognize it today. The system was successfully applied for three sell out concerts in Bratislava for the country's leading singer, Lucie Bílá, celebrating her 50th birthday and being acknowledged with multiple awards as the most popular singer of the last 25 years at the same time.

To date, there has not been a larger production in the history of Czech and Slovakia show business. Over 300 production personnel were employed for the show and involved in preparation over a year, with monumental scenes and an incredible Soundscape being created in the largest stadium in the Slovakian capital.

Producer and director of the show - Jeffo Minarik commented on his long term hunt for the best sound system that would have matched the highest criteria for the planned production: *"We wanted the best sound system available, with crystal clear resolution and high dynamics, not only to reproduce Lucie's amazing voice, but also to cover the large, varied broad instrumental portfolio we planned to use."*

Each part of the VHD5.0 system is proportional in size to the frequency wavelengths it reproduces. The radiated power of each bandwidth therefore remains consistent and balanced in relevance to the overall frequency response. This was one of the main benefits as the same consistent sound was delivered to every seat in the house. *"I was literally shocked during the first test of this system. I have never heard both vocals and instruments so directly, but more importantly - naturally, directly in front of my face and what is more incredible, unlike other systems we used before, with the VHD5.0, the sound stays clear, fast, powerful and dynamic everywhere,"* adds Jeffo.

The concert's system setup consisted of 5x VHD5.0 (2x doubles per side including 4x SL412s as down-fill, 1x single in the middle) as main PA, a single VHD2.0 per side as side-fill and 10x VHD4.21 Active Passive Subwoofers uniquely flying alongside the VHD5.0s. For monitoring purposes of the orchestra, 4x ESM26 and 2x ESM12 were used. The whole audio chain was analog controlled throughout by two modified 48-channel Audient Aztec mixers.

*"You can't actually localize the source of the sound since it stays balanced and goes from the stage wherever you move,"* say Alex Molcanov, main sound engineer of the concert. *"When you look at the proportion of the system including all subs flying and at the same time have 110dB of crystal clear sound in 70 meters you don't believe it,"* says Alex.

Photo credits: Ctibor Bachratý

### KV2 Audio system setup

5x VHD5.0  
4x SL412  
10x VHD4.21  
5x VHD5000  
5x VHD5000S  
4x SL3000  
2x VHD2.0  
2x VHD3200  
4x ESM26  
2x ESM12  
4x EX12  
10x ESD5  
1x ESP4000



## Czech Philharmonic Open Air, Prague, Czech Republic

The Czech Philharmonic recently closed its 119th season with an Open Air concert in Prague, followed by a standing ovation from more than 6,500 listeners. For the third successive year a KV2 Audio system provided this unprecedented experience with the highest possible audio quality and delivery.

At the picturesque Hradcany Square near the Prague Castle, the orchestra with Jiří Bělohávek was joined by the piano virtuoso Kirill Gerstein, as well as Children's Choir Chavorenge led by the singer Ida Kellarová.

The evening started with Bedrich Smetana's Tabor to commemorate 600 years since the burning of John Hus. This was immediately followed by famous Russian pianist Kirill Gerstein playing Rhapsody in Blue by George Gershwin and Rhapsody on a Theme of Paganini, Op. 43 by Sergei Rachmanino. The programme was accompanied by two parts of Aaron Copland's ballet Rodeo (3. Saturday Night Waltz and 4. Hoe Down) and voices of Chavorenge's choir led by Ida Kellarová concluded the concert with a selection of Roma's songs.

For the last three years KV2 Audio have provided a complete sound system to to guarantee an uncompromising experience, leaving the audience overwhelmed at this classical event. KV2's systems are perfect for classical music as they add absolutely no coloration to the natural timbre and character of each individual instrument or vocal, with listeners commenting that they felt as if the sound came from the space on stage, not boxes between them and orchestra. One of the most dramatic moments of the evening, demonstrating the powerful dynamics of the system, came when the very silent bridge of Smetana's Tabor contrasted with powerful kettledrum passages.

The audience also witnessed a breathtaking performance of Kirill Gerstein playing unique Petrof's piano with the with the special 'active piano lid' designed designed by KV2's chief engineer George Krampera. As George explained *"It has been always challenging to install microphones into a concert piano, choosing a placement where the transmission of the signal doesn't lose its quality, or become badly affected by reflections from the piano lid"*. George Krampera's system integrates the microphones within the wooden lid, adding a dedicated electronics and VHD (Very High Denition) pre-amplifier with built in line drivers into the piano body. This approach provides a perfect balance of Left, Right and Bass strings at the mixing console ensuring that the sound of the piano is very consistent, always present and doesn't get lost, even in the most complicated passages.

### KV2 Audio system setup

2x VHD2.0  
2x VHD1.0  
6x VHD2.16  
4x VHD1.21  
4x VHD2000  
2x VHD3200  
2x ESM26  
1x ESP2000  
4x ESR215  
2x ESR3000  
2x SDD3  
4x EX12  
6x EX10





## Yanni at Jordan Festival, Amman, Jordan

Many argue that the battle between Line Array and Point Source loudspeaker systems has been won by line arrays. Attend a concert anywhere and it will more than likely be reinforced by a line array setup. So, when a rental company, such as Triad Technical Services, opts to exclusively work with point source systems, such as those from KV2 Audio, it finds itself often having to educate the sound engineers at an event of the advantages that those systems deliver over their line array cousins.

This was no different when it recently when the Triad supplied the full technical setup at the Jordan Festival, which comprised three concerts taking place over a week-and-a-half period with an eclectic mix of performers taking to the stage at the Amman Citadel, upon the highest hill in Amman and overlooking the city. The opening night was dedicated to the singing of Lebanese composer Marcel Khalifeh, while Turkish dance troupe The Fire of Anatolia performed during the second event. The headlining act closing out the festival during the third and final night was Yanni.

Triad has provided the technical setup for the organiser, Friends of Jordan Festivals, on a regular basis, including the prior two editions of The Jordan Festival. "We have a very good track record with them and they know that we deliver high-quality sound and lights for their events," says Triad's general manager, Amjad Marar. "They stage events of a high quality for international artists. They know that we can match the quality as far as the setup goes."

Triad made the decision to exclusively work with KV2 Audio after Mr Marar heard the Czech manufacturer's VHD point source systems in action. "We came about working with KV2 Audio when they first launched the VHD system", Mr. Marar confirms. "We decided to work with KV2's point source technology exclusively and to educate people on the benefits of working with it. We were used to using line array systems in our rental stock, which we worked with on a regular basis until we heard the VHD system, which was a game-changer."

Putting the VHD system to use for the festival was never in doubt for Triad, but it did raise queries from Yanni's FOH sound engineer and tour director, Anthony Stabile. This proved a bigger obstacle to overcome than that of the outdoor and historically significant hilltop venue.

"The biggest challenge was to get Yanni's team to accept a point source system", recalls Mr. Marar. "We had to educate them and this is where Andy from KV2 came in handy. They talked to him and he explained the benefits of using a point source system versus a line array".

"Amjad called me out of the blue with an urgent request to contact Anthony Stabile, as initially, Anthony and his team had expressed some scepticism on the ability of a single point source system to project and cover the expected number of devoted fans," remembers Andy Austin-Brown, technical projects director at KV2. "It became immediately clear that whilst he was no stranger to point source system advantages, citing that he

## Yanni at Jordan Festival, Jordan

liked the idea of a more direct path of signal chain from electronics to transducers, and with a discreet lack of processor intervention, he willingly admitted that having used a very well respected brand of line array for the last 10 years, he now found himself more worried about common issues of coverage, dispersion and output, assuming that audio technologies had only really advanced in the line array domain."

"Anthony insisted that sound quality for his artist was the number one priority," he continues. "I explained that the VHD2.0 system is more than just a point source design with the technologies involved, including faster settling time electronics for higher resistance to feedback and superior control over transducers, low "q horn" designs with ultra low distortion factors and lack of interaction effects between multiple units all enabled the system to do ably what he feared was not conceivably possible. At the end of the conversation, Anthony committed to going ahead with the system and I then proposed a system design based on his requirements and expectations in conjunction with Triad and Anthony."

That system, which Triad supplied for all three of the festival's events comprised four VHD2.0 loudspeakers, flown two per side, a pair of VHD1.0's serving as down-fills, four ES1.0 units for out-fills and four EX12's providing front-fill. To take care of the lows, four VHD2.16 subs were flown, while eight VHD4.18 and eight VHD2.16 cabinets were ground stacked. Four VHD2000 and four EPAK2500R control and amplification units were implemented and four VHD3200's powered the subwoofers. A pair of SDD3 Super Digital Delay Line processors were also deployed.

"The beauty of the system is that it was configured with such ease. You just have to get the height and the aim right and then you have everything in place. It's not like a line array where you need to calculate exactly how you're going to angle every loudspeaker. It's so simple", confirms the Triad general manager. "FOH and monitor mixes were handled by two Avid Venue Profile mixing consoles. The stage monitor network was an all Sennheiser IEM system. The microphones were supplied with the backline that Yanni brought in from America. There was a variety of Sennheiser and Shure mics".

Mr. Marar further explains what he sees as the advantages of point source systems over a line array solution: "When you use a line array system, the speakers are lined up in a vertical fashion. A line array's natural frequency response before processing shows a continual roll off of high frequencies from 2kHz upwards due to cancellation caused by the proximity of the numerous high frequency drivers, so you will need to do some equalisation to correct this. This boost in gain on the highs lowers the system's overall headroom. With point source you don't have that problem because sound is delivered from one source." "Line arrays also present timing issues, for example if you have eight speakers all firing the same sound, the people in the front get the sound sooner than those at the back", Mr. Marar adds. "With point source, the system is designed to deliver so much power, so much clarity and so much dynamic range that it can cater for massive audiences without any time shift problems between speakers."

"It's in the name, "point source". So if it's pointed in a manner that does not cover the seated area, then you've got a problem," Mr. Marar states. "The seating level rose about 12m from the front to the back, so the speakers needed to be pointed upwards towards the furthest seating location, which the system needs to be on axis to hit exactly. The sound rolls off a little bit, giving you smooth coverage, meaning that for people sitting throughout the venue - front, middle and back - the sound is the same. Of course you have a little more bass energy in the front. When we had the concert, we had to roll down the volume on the amp, operating at -3dB, because it was way too powerful for the space and that's with just two speakers per side".

While the point source sound solution was used for all three events, the same couldn't be said for the lighting and stage setup. "During the planning phase, we had to take into account the requirements of the groups that were playing. We had a singer with a band, then we had the dance troupe. The whole setup had to accommodate their needs in terms of stage and truss height as well as the LED screens. We had to make some compromises between all three, but the most important requirements were of course from Yanni, so that set the standard for the whole festival", Mr. Marar discloses. "In terms of lighting, each artist had their own requirement. We had the roof truss, so that came down to accommodate their individual requirements for lighting and monitors".

"The sold-out Yanni concert was a huge success", reflects Mr. Marar. "We received positive comments from a lot of people praising the sound in particular. Everyone in the audience was raving about the sound and, most importantly, Yanni's team was impressed".

"The VHD sound system performed perfectly", enthuses Mr. Stabile. "I was very surprised at how crystal clear and powerful it was". In addition to Mr. Stabile, the sound crew included Tommy Sterling at FOH, Ryan Trefethen on monitors and Ernesto Corti as the project and stage manager, who also served as the video director. With the festival concluded and the point source sound system having impressed, Mr. Marar and the team at Triad are as confident as ever in the abilities of the KV2 system.

"Ever since we started working with the VHD systems, we have educated a lot of sound engineers", concludes Mr. Marar. "It's the same with many sound engineers we work with for the first time. They typically ask for a line array system because that's what they know, but when they hear the point source system, their viewpoint soon changes".

### KV2 Audio system setup

- 4x VHD2.0
- 2x VHD1.0
- 4x ES1.0
- 4x EX12
- 4x VHD2.16
- 8x VHD4.18
- 8x VHD2.16
- 4x VHD2000
- 4x EPAK2500R
- 4x VHD3200
- 2x SDD3





## 17th Annual Sinfonic Rock Night, Nordhorn, Germany

Organized by „Alte Weberei“ and in cooperation with the music school of Nordhorn, the 17th annual Sinfonic Rock Night in Nordhorn took place during the last week of November 2015. The Sinfonic Rock Ensemble consists of more than 120 musicians, divided into a classical orchestra of strings, brass, woodwind and percussion, a mixed choir, a rock band and 5 solo vocalists and seven church bells - all performing on 4 different stages at a time.

The concert hall is a former weaving mill with a square footprint. This doubles in to a similar empty hall behind a modest rear wall. The challenge was to cover this problematic room with even coverage for each member of the 650 strong audience. The KV2 system easily managed the task and the whole audience enjoyed a balanced and even sonic experience.

Andreas Grotenhoff first experienced KV2 audio products a year ago during an event held in a Church. He was so surprised and impressed with the level of performance that he proceeded to hire KV2 products for some of his smaller concerts. This led to him wanting to trial KV2 on a larger show and the Sinfonic Rock Night 2015 was the perfect opportunity. Frank Swierzy of IAD developed a sound reinforcement concept that we are pleased to report exceed all expectations.

*“These speaker are really fascinating. They are able to reproduce exactly the sound coming out of my mixing desk and to deliver it to every corner of the concert hall. The concept from Rüdiger and his KV2’s proved to be very convincing to the whole audience and me!”*

### KV2 Audio system setup

4x ES1.0  
4x ES2.6  
4x EPAK2500  
4x ESM12  
4x ESD6  
6x ESM26



## Al Ahliyya Amman University Arena, Amman, Jordan

The 5,000-seat Al Ahliyya Amman University Arena is one of very few indoor venues in Jordan’s capital that has been designed to host concerts and events. A variety of international acts, such as Sting and Bryan Adams, have played the arena, so when the time came to replace its aging sound system, it stood out as a prestigious reference for any company to win.

*“They were considering which system to put in there and this is where we came in,” recalls Amjad Marar, general manager of Triad Technical Services. “We approached the university and they wanted to listen to options from all of the major manufacturers. They listened to all of these line array options and then they heard the KV2 point source solution. We sat with the owners and they asked me what we use in our sister production company, called Triad Live Productions, we told them KV2 Audio so then they decided to go with KV2.” This is not to say that the selection of KV2 was a straightforward one, as the university did have some reservations. “The only thing they were worried about is that most technical riders do not feature KV2 Audio. The answer I have for that is that they are the only ones who have mastered single point source for large concerts and quite honestly have become widely accepted by artists based on their excellent delivery,” explains Mr Marar. “These guys are just amazing, George Kampera is a genius. KV2 is the most amazing company I have come across, and I’ve been in the business for a long time.”*

### KV2 Audio system setup

2x VHD2.0  
2x VHD1.0  
16x VHD4.18  
2x ES1.0  
4x VHD2000  
4x VHD3200  
2x EPAK2500R  
14x EX12 active monitors  
4x ESR215  
1x ESP4000

Triad worked in partnership with the engineering team of the arena. The result is based around KV2’s VHD2.0 three-way point source speakers. *“The VHD2.0 is such an amazing system,”* enthuses Mr Marar. *“First of all, it is plug and play. Second, the dynamics are spectacular, I’ve never heard a system like it in my life. “We ended up installing a double VHD2.0 system with the VHD1.0 as downfill plus 16 VHD4.18 subwoofers, along with ES1.0 speakers for outll duties,”* continues Mr Marar. *“Amplification for the system consists of four VHD2000 controller amplifiers for the mains four VHD3200 amplifiers for the subwoofers, and two EPAK2500R controller amplifiers for the outll speakers. For the stage monitors we used 14 EX12 active monitors, sidefills are a three-way ESR215 system, we used four of them just to cover the sides of the stage powered by a single ESP4000 power amplifier.”* The installation itself was a relatively smooth process. *“Andy Austin-Brown who is the technical projects director of KV2 came to Jordan and he supervised the installation,”* recalls Mr Marar. *“Because this is a point source system, it is so critical to know exactly where to put the speakers. If you move it to either side by even a little bit it is all wrong. It had to be exact. It was own at 8.93m exactly and two days were spent just to be able to allocate the perfect height and the perfect position so that the sound is seamless for the crowd. To get that just right was a challenge. You can estimate the right direction to deliver sound, but we really wanted something that delivers precision into every seat in the house, and this is the only way to do it.”*

With everything installed and commissioned, the end result is something Mr Marar is very proud of. *“The sound is seamless. You can walk from one end of the hall to the other, left, right, back and forwards and you will never be able to say a spot is louder than another,”* he enthuses. *“If you walk through every seat in the house with a dB meter it is the same everywhere. The only thing is there is a bit more bass energy in the front, but that is understandable as there are 16 subs in there.”*





**“It still amazes me each time I use any of the systems from EX26 through to Double VHD2.0”**

**“After much research I invested in my first KV2 Audio product over 10 years ago. My purchase of any audio product is based purely on the sound quality and KV2 Audio have never disappointed me. I have been very successful in the market with the product as it always delivers outstanding results no matter what the application is. In my opinion the quality of audio, coupled with the coverage of the system, is second to none. It still amazes me each time I use any of the systems from EX26 through to Double VHD2.0, the intelligibility, dynamic range and musical emotion that is delivered to the audience. It really is a joy to mix on.”**

**Kane Poutney**  
*Sound Engineer*  
*SystemLink, Australia*



**“Using KV2 gear is like driving a Ferrari”**

**“I’ve been using my KV2 VHD and ES systems for some time now and I never get tired of positive feedback from the audience but most importantly from the artists themselves. I’ve been told that using KV2 gear is like driving a Ferrari and I have to agree!”**

**Chandana Sameera**  
*Touring Sound Engineer*  
*Owner of SARA Entertainment, Sri Lanka*





## LUNCHMEAT festival Prague, Czech Republic

### KV2 Audio system setup

- 2x VHD2.0
- 2x VHD2.21
- 2x VHD2000
- 7x VHD3200
- 4x ES1.0
- 12x ES1.8
- 4 x ES1.5
- 8x ES2.6
- 4x EPAK2500
- 2x EX10
- 6x EX12
- 4x EX26
- 3x SAC2
- 1x SDD3
- 2x SL412
- 4x SL2.15
- 1x SL3000

Having begun life as a small A/V Session in Prague during 2010, Lunchmeat Festival has since developed into a well curated experimental Arts Festival creating a platform for people who believe Club Culture should not be taken lightly.

Considered to be on the same level as some of the worlds best Electronic music, visual and new media festivals, Lunchmeat again relied on KV2 Audio systems for the 5th year in a row.

The event offers an astonishingly diverse line-up of top-tier musicians paired with a roster of some of the most innovative visual artists working today and takes place in a former business complex-turned underground Cinema and Rave space.

Lunchmeat festival connects the dots between quality electronic music, visual shows and new media while creating a truly synesthetic experience. It brings together carefully selected creators from different artistic disciplines on one stage – Artists who are often meeting for the first time.

Prague's LUNCHMEAT Festival 2016 put together an impressively diverse lineup of headliners that filled three floors. This roster included dark and noisy techno veterans like SHXCXCHXSH, Samuel Kerridge and Silent Servant as well as more abstract, deconstructed fare from the likes of patten, Ziúr, Amnesia Scanner and Kablam.

The LUNCHMEAT team decided this year to organise the festival on 3 stages with opening party at the Convent of Saint Agnes all equipped with folowing KV2 Audio systems applied by long-time KV2 partners WildtAudio.



## Czechoslovakia Got Talent, Slovakia

The hugely successful global TV format "Got Talent" has seen the Czech Republic and Slovakia reuniting as one nation in the regions adaptation of the show since 2010. For the very first time the current series is now benefiting from powerful audio reinforcement provided by local Czech-based manufacturers KV2 Audio. Prolight + Sound 2014 saw Czechoslovakia's Got Talent's Main Sound Engineer Alex Molcanov witness a live demonstration of KV2 Audio's large format True Point Source VHD System.

*"I remember the exact moment when the VHD System took over the stage. I was just blown away and staring at such a compact box with so much power and clarity", Alex remembers fondly. "We have been shooting Czechoslovakia's Got Talent for a number of years and have always used a Line Array solution for the main PA and a separate set of smaller boxes for the judge's speeches". "I went back and persuaded my partner and Producer of the show Jeffo Minařík to come to Prolight + Sound 2015 to have a listen. Although Jeffo has always been more concerned about the production and artistic aspects of the show - leaving me to take care of the sound - he felt the difference immediately as well. After that there was no going back, we both fell in love with KV2!"*

Like every new KV2 user the pair were amazed by the ease and speed of set-up, clarity and intelligibility delivered to every corner of the venue. *"The principal requirement in Got Talent is to transfer emotions from the stage to the audience in the studio. Only then can you create intense interaction which is so essential in audio post-production so you can pass these emotions and feelings to the viewers at home", Jeff Minarik explains.*

The venue for the show is equipped with a flown VHD System comprising one VHD2.0 mid/hi and dedicated VHD1.0 down-fill enclosure complimented by two VHD2.16 subwoofers per side with dedicated VHD2000 and VHD3200 amplification and control units. In addition to this the recently released VHD4.21 Subwoofer System featuring one active 2x21" subwoofer powering a second passive enclosure was deployed for added low frequency reinforcement.

As well as the simple set-up and ease-of-operation there is another benefit that Alex loves about his new system. *"In previous years I had to use a completely separate smaller speaker system for the judges comments. With KV2's VHD System all I do is just lower the main PA and because of the unbelievable intelligibility the audience can clearly understand every word they say. This also guarantees perfect intelligibility of the judges speeches in post-production due to the very low level of unwanted room reflections recorded in the judges mics. The positive feedback and acclaim is not only received from audience members but the cast and crew are always highlighting the clarity and resolution achieved."*

### KV2 Audio system setup

- 2x VHD2.0
- 2x VHD1.0
- 4x VHD2.16
- 2x VHD2000
- 2x VHD3200
- 1x VHD4.21





## Blackpool's Pier Jam, Blackpool, UK

KV2 Audio's stunning range of products have played a key part in some of the UK's most high profile Dance music events. Production company Just Lite have grown their formidable stock of KV2 products over the past three years and have been providing audio and production services to a range of high profile Dance events throughout the UK. These events include regular nights at Sankey's Warehouse, Victoria Warehouse Manchester featuring Basement Jaxx and Arman Van Helden, Dublin's Metropolis Music Festival and Blackpool's Pier Jam amongst countless others.

Having formed predominantly as a lighting-based company over 20 years ago, KV2 Audio have worked with Just Lite since the inception of its audio division in 2012. Director Paul Smith and Head of Audio Evin Doyle recognised KV2's clarity, denition and incredible output to footprint ratio would be a great foundation to build this side of their business on. Initially Just Lite invested in one of KV2's legendary ES System – capable of astounding audiences of up to 1,000 people with just one ES1.0 mid/hi enclosure per side. Over a comparatively short time scale their KV2 hire stock has expanded dramatically. Just Lite now boast four complete ES Systems, the full range ESR212 system, active EX10's and passive ESD6's and ESD10's. They also stock two of KV2's flagship complete VHD "Very High Denition" Systems capable of tackling events of 5,000 people with just one VHD2.0 per side and up to 20,000 when doubled. Just Lite can complement any of these systems or products with six of the jaw-dropping ultra low frequency VHD2.21 2x21" subwoofers. Speaking about Blackpool's Pier Jam 2015 which was beset with terrible weather conditions Evin remarked "The weather conditions were so bad that the main stage was downgraded to the second stage on the day of the event. However, as weather conditions improved slightly we were asked to re-instate the main stage, which involved moving the system mid-show. The compact Point Source nature of KV2's products meant that this was achievable with minimum disruption – something that couldn't be achieved with a Line Array approach. The audio was clear and defined and carried down the 500mtr Pier with no trouble – even at the very end of the Pier you could really feel the energy and atmosphere created by the prestigious DJ's playing!" "The tight focus of all the mid/hi's used across both outdoor stages ensured that there was no audio spill between the stages even though the stages were side by side. Several smaller indoor spaces were also covered by KV2 products and we had such faith in them that we even left these unmanned."

Speaking about KV2 in general Evin states "Whether we are providing audio reinforcement for our large scale Dance events and club nights, TV shows in notoriously bad sounding environments or providing live systems for Irish music sensations Celtic Women KV2 products always deliver. The crystal clear delivery of the source material and the simple set-up nature have been an invaluable tool as we continue to grow our Sound division."

### KV2 Audio system setup

VHD Series  
ES Series  
ESD Series  
EX Series



## Cream Tour, Belfast, Ireland

KV2 have once again been chosen as the system of choice for a hugely successful and high profile Dance event taking place on April 30th in Belfast.

Cream – one of the world's most iconic Dance brands - took their "Cream Tours" to the T13 warehouse where a host of acts were all experienced courtesy of KV2 Audio's flagship VHD products. The T13 warehouse is a former shipbuilding warehouse and the sold-out event saw almost 5,000 revelers take in sets from John O'Callaghan, Bryan Kearney, Will Atkinson and Standerwick amongst many more. Production was overseen by KV2 Audio's Irish partners Just Lite who supplied a complete double VHD System from their substantial KV2 hire inventory.

In spite of the size of the venue – also notorious for noise problems – just two VHD2.0 mid/hi's were deployed per side. The clarity and denition of such a compact system always astounds audiences and industry professionals alike with considerably more enclosures of alternative manufactures required to do the same job.

Taking into account the nature of the event Just Lite's Head of Audio Evin Doyle specied an impressive subwoofer conguration of 12 x VHD2.15/2.16 double 15" subwoofers and 6 x VHD2.21 – KV2's ultra low frequency and hugely impressive 2x21" subwoofer.

For Cream and their reputation of cutting edge Dance vibes, Clarity, Emotion and Atmosphere are critical elements of a nights success and In spite of the known noise issues with the venue the organiser's were overjoyed with the results achieved by using KV2 Audio's True Point Source approach to large format PA design.

Reports from the event commented on the high SPL levels achieved and incredible denition of the low frequency. The bass energy was not only heard but could be felt at over 60meters.

It is yet another testimony to KV2's products ability to excite and inspire Dance events of such a large scale.

### KV2 Audio system setup

4 x VHD2.0  
4 x VHD2.15  
8 x VHD2.16  
6 x VHD2.21  
10 x VHD3200  
4 x VHD2000  
2 x ES1.0  
2 x ES1.8  
2 x ES2.6  
2 x EPAK2500R  
2 x ES1.0  
2 x EX10





**“VHD5.0 changes the game. I didn’t expect that something like that can be done.”**

**“VHD5.0 was maybe the biggest surprise for me in the last 10 years. For a long time, the result of Point Source vs Line Array comparisons seemed to be clear. VHD5.0 changes the game. It delivers by volume the same as an 6 - 9 top 12” based line array. But with the quality of point source sound, I didn’t expect that something like that can be done. Until I heard it with my own hi resolution sound files and a live band on faders. That was simply amazing and I haven’t heard something better in that size.”**

**Johannes Krämer**  
*Sound Engineer*  
*Time Warp*



**“The monitors and the front of house KV2 speakers have taken my studio stage to the next level!”**

**“The KV2 DI’s made my instruments sound richer than ever before. My keyboards sound so full that I feel like they’ve took on a whole new life now! The monitors and the front of house KV2 speakers have taken my studio stage to the next level. With the clientele that I have there often (Foo Fighters, Hollywood Vampires, The Wallflowers, etc), I finally have the sound they deserve!”**

**Rami Jaffee**  
*Studio Owner, Producer, Keyboardist*  
*(Fonogenic Studios, Foo Fighters, The Wallflowers)*





## 10th Anniversary of Ibiza Sonica Radio, Kumharas, Ibiza

The 22nd of August 2016 was a day to remember. It was the day when radio station Ibiza Sonica celebrated its 10th Anniversary at Kumharas. A day full of festivities, celebration and music began early with people sharing delicious paella, beers, Hierbas Ibicencas as well as countless memories and anecdotes whilst not forgetting the most important thing of all - and what we couldn't be without - the MUSIC!

Big name DJs who have been a part of the annals of Ibiza Sonica history during its last 10 years dropped in to play their favourite Sonica sounds and boy did it sound great thanks to the excellent KV2 Audio equipment!

A big thanks goes to Ibiza Plug & Play, PLUSMUSIC Ibiza and Resonance Ibiza for the great collaboration!

### KV2 Audio system setup

4x ES1.0 white  
 8x ES2.6 white  
 2x EPAK2500R  
 2x EX12 white  
 2x EX1.8 white



## White Party, Nikki Beach, Ibiza

Far away from the tourist hoards and heady club scene, Nikki Beach shows beachside glamour at its finest. Located in a magnificent beachfront setting near Santa Eulalia on the Island's glittering East Coast it is famed for its palm-lined promenade, sandy beaches and an exclusive yacht marina. The area has a long-established reputation for offering a more relaxed pace than other parts of the Island and has a thriving gastronomic and cultural offering.

On Friday July 22 2016 the White Party took place in the Nikki Beach Club starting at 3pm and running until midnight. The party boasted beats from the global beach club brand's coolest DJs and a wide variety of entertainment with dancers, acrobats and musicians taking to the stage. Dress code - as the name suggests - was strictly white!

Ibiza Plug and Play supplied one of KV2 Audio's legendary ES Systems as the primary Front of House System and a combination of active EX 12's and EX 1.8's to perform monitoring duties. Sound engineer Fernando Cerdeira was very keen to use the KV2 equipment to reproduce great sound for both the audience and DJ's alike.

### KV2 Audio system setup

4x ES2.6 white  
 2x ES1.0 white  
 2x EPAK2500R  
 2 x EX1.8 white  
 2 x EX12 white





## Cityfox Experience, Brooklyn, New York

Brooklyn is home to a medley of many different cultures, ethnicities, races, and creeds. Venture around Williamsburg, Bushwick, Greenpoint, and many other areas and you will notice a mesmerizing array of art and creativity. People from all over the world mingle together and combine their imaginations creating new and innovative experiences through art and music.

In 2011, All Day I Dream was created as a concept drawn from Burning Man from a man that hails from the UK by the name of Lee Burrige. In 2012, A Swiss promoter and event producer by the name of Cityfox and a San Francisco agency and event producer by the name of Listed Productions met together along with an artist from Burning Man to create The Cityfox Experience. Lee Burrige, Cityfox, and Listed united their aesthetic approaches to create a prodigious experience located on the outdoor banks of the East River.

Fort Fox is the exclusive grounds for this extravaganza featuring top of the line cuisine, drinks, and amenities for everyone. The scenery was spectacular with an unrelenting sight of the Manhattan skyline, risen platforms offering unabated views of reworks, and 3D projection mapping from Projektil. A 24-point KV2 3D Audio system provided complete surround sound and an magnificent array of lights has those who attended Space Knights reminiscing. All Day I Dream, Cityfox, and Listed created an experience that has stunned the senses and embrace what Brooklyn and New York are all about.

### KV2 Audio system setup

VHD Series  
SL Series  
EX Series



## Adlib Fashion Show, Ibiza

Adlib is an artisan fashion brand that works in traditional embroidery techniques with natural fabrics and lace. The brand is always copied despite the ever-changing styles and trends in the world of fashion. Created in 1971, Adlib took its inspiration from typical Ibiza folk-style clothing and dresses and was directly influenced by the hippy movement of the time.

One of the main promotional aspects of Adlib's brand is the annual "Adlib Fashion Show". The event has become one of the essential dates in the fashion calendar. The 2016 Adlib Fashion show took place in the Recinto Ferial de Ibiza, Eivissa and began on June 9th 2016.

Ibiza Plug & Play were responsible for providing audio for the event and chose to specify one of KV2's SL Systems with additional low-frequency reinforcement from the VHD2.21 2x21" subwoofer system.

The KV2 System offered great sound quality and coverage across the whole auditorium and runway with Omar Gisbert taking care of the smooth production process alongside his technical team.

### KV2 Audio system setup

2 x VHD2.21 white  
2 x SL2.15 white  
2 x SL412 white  
2 x SL3000  
2 x VHD3200





## Supermarket Club, Zürich, Switzerland

The Supermarket club has been operating in the West End of Zurich since 1998. As a pioneer in the Swiss party scene, it was also the first club in Switzerland to use a KV2 sound system.

With its focus set firmly on the music content and its delivery quality, the Supermarket forms part of a small elite of Swiss clubs in which contemporary electronic music has been raised well beyond its early beginnings.

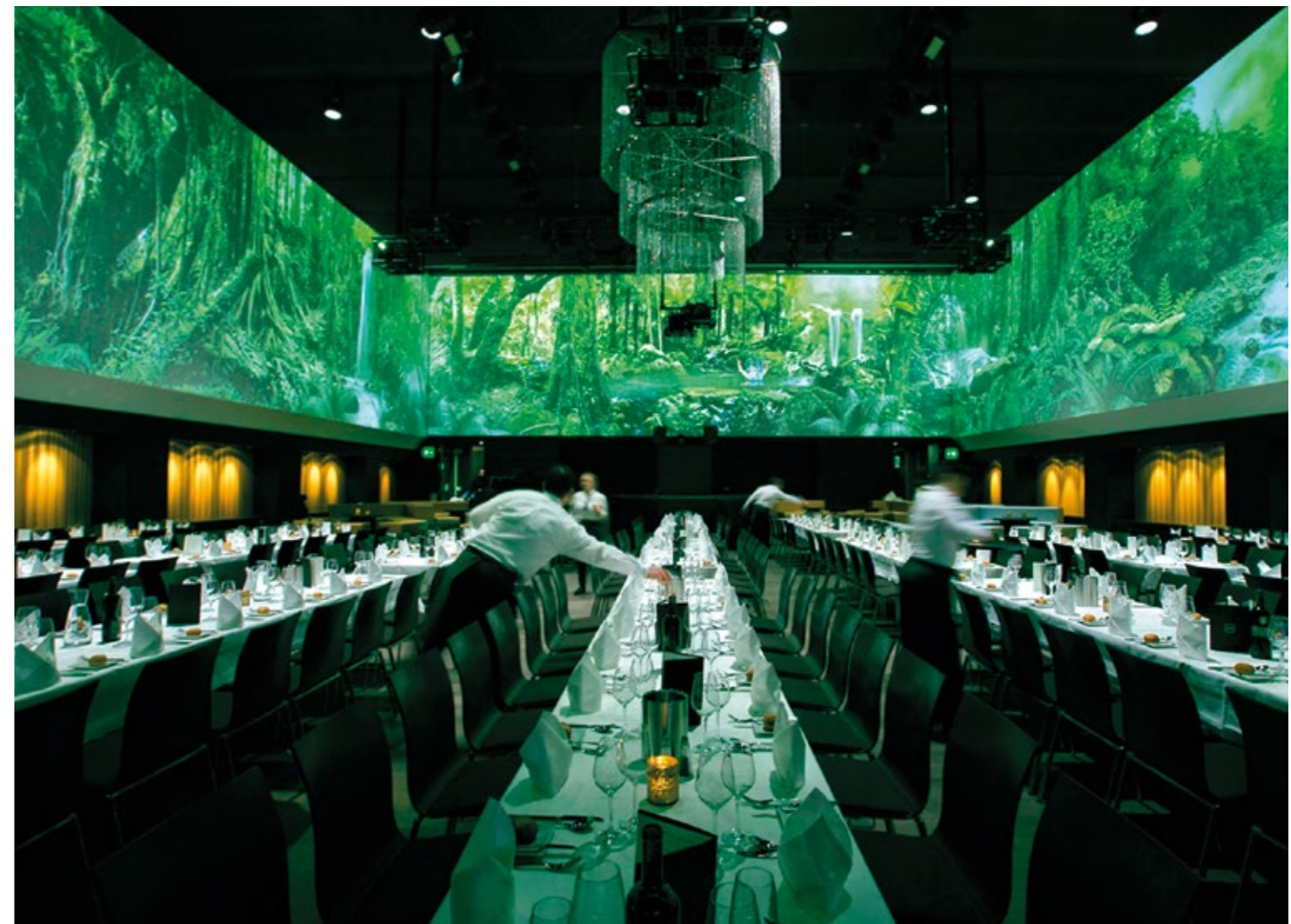
The Supermarket has always strived to operate in an international context and to form strong bonds with DJs and Club artists, offering them an attractive performance platform and a welcome home from home in Zurich. In view of the countless internationally acclaimed DJs that have performed within its walls, the Supermarket club has most certainly achieved that goal.

The availability of high quality music to the general public caused an increase in the demand for quality performance spaces in the clubs scene. The Supermarket's proprietor, Sandro Bohnenblust, understanding this need grasped the initiative and incorporated a complete KV2 sound system in the Supermarket. Sandro, who has a vested interest in the production of quality analogue oriented music, wanted to create a listening environment in which club-goers would be able to experience the same atmosphere as in their own living rooms but with much superior quality. A warm and pure sound that is characteristic of Underground, Techno and House music.

The KV2 sound system installed in the Supermarket is over-dimensioned and capable of delivering quality sound in a much larger structure. When questioned about that Sandro said *"installing just enough equipment to deliver an adequate sound would not enable us to deliver uncompromising quality and that goes against the philosophy of the Supermarket club"*. He went on to say that *"Not compromising our philosophy has helped us remain successful, despite the many changes in our environment and the marketplace, over many years."*

### KV2 Audio system setup

- 4 x SL412
- 4 x SL2.15
- 4 x VHD1.21
- 4 x VHD4.18
- 2 x ES1.0
- 2 x ES1.5
- 2 x EPAK2500R
- 2 x SL3000
- 3 x VHD3200
- 2 x VHD2000
- 3 x SAC2
- 2 x ESD15
- 1 x EX1.8
- 1 x ESP2000
- 1 x SAC2



## Aura Zürich, Zürich, Switzerland

Set among the Paradeplatz business district in downtown Zurich is a unique, breath-taking event space, offering versatility beyond imagination. Aura is a dynamic venue, which boasts a fine dining restaurant serving sumptuous European cuisine, a bar and smoker's lounge featuring chic and stylish interiors and a multi-functional event hall stretching across 450 sq metres, which benefits from nine metre high ceilings and exceptional technical facilities that encompass 360° projections and 3D sound.

Aura was realised by Zurich gastronome, Philippe Haussener of Aura Group, after he won a competition to convert an existing building in the famous Paradeplatz square with his design for a modern multi-purpose event venue using cutting edge technology. Philippe had a clear vision from the beginning, a 360° projection system would be the central focus, while the audio, lighting and video content would work in harmony. Live compositing and real time rendering of the projected video content was also a necessity, and start-up, shut-down and settings of the system, the architectural lighting and basic settings all needed to be controllable by several touch panels. Knowing it was the stand out feature at Aura, Marcel Widmer from PISO AG and Philippe considered the visual dimensions of the space first and decided to install six metre high projection screens around the perimeter of the room, covering 80-metres in length.

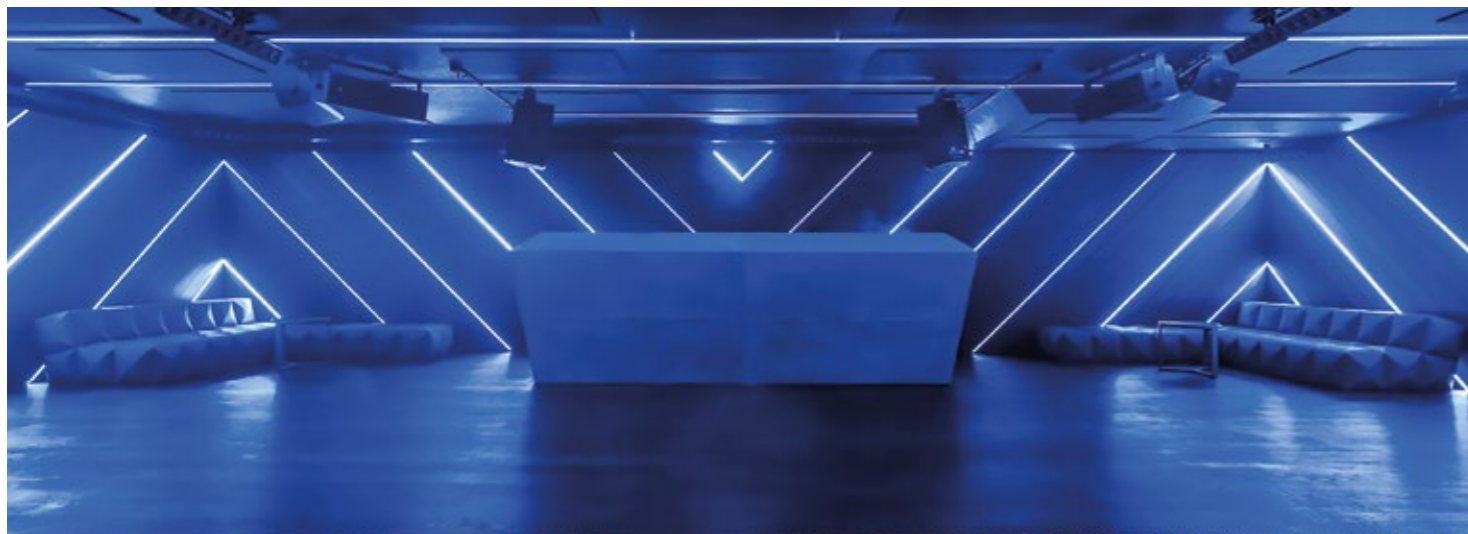
In order to bring the projection screens to life, Stefano Trevisan, CEO of PLUSMUSIC AG, installed a Coolux system to manage, compile, control and display three-chip DLP projectors using 8 Barco RLM-W12. The lighting system from Aura includes accessories from DTS, Briteq and SGM, which is controlled by a Jands Vista T2 lighting console.

Once the eyes were satisfied, it was time to turn the attention to the ears. The aim was to create a 3D sound environment using a Sonic Emotions Sonic Wave I Madi HD 24/64 processor, which allows all the loudspeakers to benefit from the unit's algorithms based on wave field synthesis. Preprogrammed presets allow the use of either all loudspeaker systems together, or any combination of them dependent on the application: live performance, live with 3D surround sound, club or 7.1 surround sound. The Sonic Wave I controls all the loudspeakers in a room to reproduce sound sources that are virtually outside the room. If these sound sources are placed far away, the characteristics of plane waves can be reproduced. With plane waves, the angle at which someone perceives a sound source remains the same everywhere, enlarging the sweet spot to the entire room and enabling a spatial sound experience for all listeners. Reproduced sound sources can be moved around allowing the production of creative sound designs. In Aura all of the system's capabilities to reproduce either plane waves or point sources and moving sources are used." At Aura, Marcel Widmer and Stefano Trevisan specified 54 KV2 ESD10 compact, full-range loudspeakers, mounted on dampers behind the screen where acoustic treatments have been applied to reduce reverb time. While a total of 16 KV2 ESD1.12 12-inch passive subwoofers have been placed along the length of the sidewalls. *"The KV2 ESD10's have a smooth and even roll-off in the horizontal plane which complements the sonic emotion processing."*

### KV2 Audio system setup

- 54x ESD10
- 16x ESD1.12
- 2x EX10
- 2x EX12
- 2x EX2.5





## LEXY Club, Zürich, Zürich, Switzerland

A brave symbiosis of TRON and daring design. The concept of combining innovative acoustics, with a reduced LED lighting design and the finest audio system have rightly earned this project the title of best sounding club in Zürich. LEXY business directors, Dejan Radojevic and Mario Eglo had a clear vision and strategy. Whereas other establishments placed their emphasis on extravagant interiors and lighting systems, the LEXY should excel through the quality of its music and the sound. To make way for the LEXY the earlier and well known Latin-Palace had to be gutted, exposing many constructional and acoustic challenges. Merki Music the acoustics specialists were given the task of designing the acoustic treatments required to bring the difficult conditions in the LEXY under control and to create a balanced and professional listening environment. Initial measurements revealed reverberation times of up to (RT60) 1.8 seconds, making it necessary to employ absorbers with a large surface area.

In order to control the range of frequencies from deep bass up to the lower mids, Merki Music chose to employ specially designed Helmholtz resonators which together with the interior designers Dyersmith-Frey were carefully woven into the design of the club.

The walls were clad with a sandwich of up to 50cm mineral wool and covered with a complex lattice of reproof slot resonator panels, including a system of LED lighting strips that were carefully integrated into them. In order to control the higher frequencies and to further reduce reverberation times a checkerboard system of panels made from recycled materials were mounted on the ceiling.

Final measurements revealed that the acoustic treatments had achieved the desired results as can be seen in the following graphic. The overall reverberation times had been reduced by up to 70% and the excitation of the concrete structures had been suitably dampened. In order to reduce room resonances the subwoofers were treated with Vibrasyl mats which attenuate conducted waves at around 8Hz. The massive concrete DJ podium was decoupled in a similar fashion in order to prevent feedback via the record decks. The ceiling mounted loudspeakers were decoupled with the help of rubberised mountings.

In terms of the audio design, Plusmusic AG in Dietikon, Switzerland was responsible for the choice and the positioning of the KV2 audio components that are responsible for the outstanding sound in LEXY. The limited room height of around 240cm left no other choice but to use horizontally mounted ESD36 loudspeakers, 4 units for the inner and 6 units for the outer areas. Four ESD1.18 loudspeakers were arranged as a horizontal mono cluster in order to provide a solid low end delivery and reduce the effects of fundamental cancellation. Six ESD6 loudspeakers provide coverage in the bar area. Additionally, two EX12 plus one EX1.5 provide quality monitoring facilities for the DJ area.

For the overall signal amplification and signal processing the KV2 line-up is as follows: ESP2000 and ESP4000 amplifiers, two SAC2 used as crossovers at 120Hz and a SDD3 for the delays.

### KV2 Audio system setup

10 x ESD36  
4 x ESD1.18  
6 x ESD6  
2 x EX12  
1 x EX1.15  
4 x ESP4000  
4 x ESP2000  
3 x SAC2  
1 x SDD3



## Opera Café, Budapest, Hungary

KV2 Audio are pleased to announce that yet another premium venue in Hungary has chosen KV2 products as the ideal choice to enhance the experience of its new client base.

Situated in the former Cigar Saloon of the unique Opera House, Budapest - which used to host meetings of the countries aristocrats - the chamber was transformed by the Zsidai Group in to what is now a top Gastronomic restaurant and bar called the Sarastro Bar.

As well as being open to members of the public, the venue also caters for spectators visiting the Opera. Customers can enjoy refreshments before shows and during intervals in the Bar which has a capacity of up to 800 evening visitors - all of whom can also enjoy music reinforcement courtesy of KV2 Audio's EX products.

András Kárpáti, CEO of Megatone Ltd., was tasked with specifying a system of which „world class sound quality“ was demanded. Explaining his decision he comments „KV2's EX products have an incredible sound and the quality is exceptional - especially considering the reasonable pricing. The EX1.2 single 12" subwoofer has such a deep response it feels like many other manufacturers 18" subwoofers“.

A total of six EX6 active 2-way 6" loudspeakers were mounted above the bar at the centre of the Opera Café with two EX1.2 active single 12" subwoofers hidden from view. It was important to hide the subwoofers but maintain the systems clear sound image.

We are delighted to report that the system met the expectations and that the top class venue now boasts a top class sound system.

### KV2 Audio system setup

6x EX6  
2x EX1.2





## Exhibitionism by Rolling Stones, UK

It is with great Satisfaction that KV2 can report that the incredible Rolling Stones exhibition "Exhibitionism" is relying heavily on KV2 Audio loudspeakers to invite audiences in to the hedonistic Rock n' Roll world of the legendary band. Set in London's Saatchi Gallery, Exhibitionism takes visitors through the sprawling history of one of the worlds biggest bands via nine individually themed rooms ranging from an immersive and realistic reconstruction of their first shared at culminating in a mind-blowing backstage and 3D surround sound concert experience.

With an established reputation for an uncompromised approach to audio reinforcement – especially within the field of Live Music – it is no surprise that Sound Designer Carolyn Downing specied KV2 products for such an important project of musical heritage. A total of 30 products from the passive ESD range and active EX range were deployed throughout all primary playback areas with 7 ESP 2000 amplifiers powering the ESD products.

Carolyn's decision to specify KV2 products came on the back of KV2's recent and high-profile successes within the Theatre market, where many noted Sound Designers have moved away from traditional Line Array solutions in favour of the sonic results achieved through point source. As pioneers of point source technology KV2 Audio aim to offer better coverage along with improved clarity and definition from a more compact loudspeaker solution. A day spent in Carolyn's local Theatre discussing the brief of each room whilst evaluating the various options took place to settle on the exact specification.

Carolyn commented "Discovering KV2 Audio has been a revelation for me. This was my first opportunity to get to know and work with KV2 products and was a key turning point in my design process for Exhibitionism. I was stunned by the audio quality on oer as well as the customer service and personal interaction I received from Jonathan Reece and his team. KV2 were more than happy to accommodate the flexible ever-changing and demanding requirements of such a complex high profile venture. Being my first experience of working with KV2 products Jonathan ensured I felt secure in my choices every step of the way. The Rolling Stones' story is incredibly multi-faceted, from humble blues beginnings to electrifying mega stadium gigs encompassing art, fashion and cinema inuences in their immense body of work. This meant that I needed a loudspeaker manufacturer who could accommodate the range of story-telling opportunities that the Sound Design was required to fullil."

Carolyn concludes "I was grateful to have KV2 products by my side providing the delicacy and warmth required for intimate speech playback during documentary content and also confident in the knowledge that I could rely on the kit to deliver high SPLs packing a real punch but giving a pleasurable and invigorating experience for the performance content. I am very excited to have KV2 in my arsenal for future projects!"

### KV2 Audio system setup

16x ESD6  
4x ESD10  
2x ESD12  
4x EX1.8  
4x EX1.2  
11x ESP2000



## Winter Olympics 2006, Turin, Italy

At the Turin Winter Olympics, KV2 Audio was selected as the key manufacturer for sound reinforcement at Sestriere, host to the Alpine Skiing events, and the company's flagship VHD system found itself fulfilling the roles of a sound triathlete.

By day, the several thousand athletes and visitors attending the events heard single stacks of VHD ensured announcements, presentations, and the occasional live act loud and clear. By night, a purpose-built nightclub in the Olympic village converted from a cinema specifically for the Olympic events, played host to the second VHD system.

Installed by KV2's Italian partners (for a total of four weeks with temperatures regularly dropping below -10°C) this was the first time the system has been used for such a prestigious event in the Italian marketplace, and "a testament to the increasing profile and reputation of KV2 as a premier audio manufacturer" say the company.

So what of the results? The company says: "Within a few minutes of switch-on, there were big smiles all round as the sound penetrated every corner of the assembly square, attracting the interest of some very frustrated shop owners several hundred metres away who claimed they could hear every word."

**KV2 Audio system setup**  
VHD Series





## Studio 26, Amman, Jordan

Triad Technical Services has installed a KV2 Audio EX10 system to cover the newly built Studio 26 live entertainment venue in Amman. The newly constructed venue is the first part of the Blue Diamond project to open and sees performances covering a wide variety of musical genres every night.

*"This is part of the larger Blue Diamond project that also includes a main dinner theatre with 400 seat capacity," explained Triad Technical Services general manager, Amjad Marar. "The main theatre is still under construction, so the owner has decided to open Studio 26 which is a smaller more intimate bar/lounge within the same building to give their clients a taste of what's to come."*

It was a competitive selection process with Triad winning the deal thanks to the reputation it and KV2 have developed in Jordan. *"This client wanted the best possible sound system they could get, so they were evaluating several options for the venue," recalled Mr Marar. "Triad has been working with KV2 Audio for the past eight years and has built a reputation for the brand through both installations and by doing the biggest live shows in Jordan exclusively with KV2 Audio. That really helped our client realise that this is the best brand they could get."*

The solution specified by Triad is based around the Czech manufacturer's EX10 cabinets along with EX1.2 active subwoofers. Control is via a DiGiCo S21 console and Shure Beta 58s, 57s and 81s form the mic package.

*"We needed to get a system that could deliver a great deal of power while being as compact and discreet as possible, hence the EX10 was the perfect choice," said Mr Marar. "We needed to install the speakers as high as possible because the venue has a low ceiling. That meant having them on the ceiling. Also we chose the EX1.2 subs because they are slim and can be tucked in within the decor, which worked out quite well."*

The installation project took around three weeks and Mr Marar is very pleased with the result. *"I think we got a very nice sound distribution in this project. Also there is tremendous headroom, so the system is always delivering clear and dynamic sound with ease."*

Most importantly, the client is also pleased with how the venue sounds. *"The client is very happy with the results, also they are getting a lot of positive feedback from their customers."*

### KV2 Audio system setup

6x EX10  
4x EX1.2MkII



## i-Kandy Nightclub, Delhi, India

The i-Kandy nightclub at Le Meridian hotel in Gurgaon was recently in need of an upgrade for its indoor sound system. Having installed the sound system around the club's outdoor poolside area a couple of years ago and offering a KV2 solution in the form of a K-Rig system, systems integrator AG Acoustics India Pvt Ltd was awarded the project.

*"On a lot of occasions KV2 had been used in the venue on hire for various gigs and DJ sets, so they were already quite familiar with the products and sound quality." Explained AG Acoustics' GM, Piyush Arora, handling the project. Having worked for them previously they were very satisfied with the services offered by us he added. "The client required a high-quality system to cater primarily for DJs and live applications. Being a nightclub, the emphasis was loud but clear quality sound and with it being attached to a five-star hotel, a premium brand image was also to be adhered to. KV2 offered all of this."*

The K-Rig system comprised a pair of KT2.0 loudspeakers as tops with two KT2.15 subwoofers and two K-Pak amplifiers at FOH. *"It is installed at one end of the club right in front of the dance floor," noted Mr Arora. "The stacks are positioned to the left and right of stage, away from the bar, which is at the other side of the club. At first, we had flown the tops, but later realised after input from the manufacturer that the system works best ground stacked. Hence we ground stacked the tops."*

Completing the installation were two Val Audio Icomm 8CX loudspeakers and a GL1200 amplifier serving as fillers. A DBX DriveRack 260 was also deployed, for signal processing.

*"Despite the venue having almost entirely reflective surfaces, the system performs fantastically, like any KV2 system does," concluded Mr Sood, CEO, AG Acoustics. "The system was easy to install in terms of plug and play, straight out of the box. The beauty about KV2 is that as long as you get the basics of the system right, you don't have to do too much after that. Everything that the system needs is already preset into the amp itself. Hence unlike other systems where you to tune it then download new presets, none of that hassle exists."*

### KV2 Audio system setup

2x KT2.0  
2x KT2.15  
2x KPAK2600



[WWW.KV2AUDIO.COM](http://WWW.KV2AUDIO.COM)

---

**15 YEARS  
OF MAKING  
THE WORLD  
SOUND BETTER**