

IN FOCUS



EUROPE/MIDDLE EAST/AFRICA

THE STANDARD, COPENHAGEN
CAST, DONCASTER
BOLSHOY ICE DOME / BOBSLEIGH TRACK, SOCHI
SUPERNOVA, UTRECHT
THEN, NOW AND TOMORROW, EINDHOVEN
KASTA LOUNGE / A LA KARTE, ANGOLA



ASIA/PACIFIC/OCEANIA

SOLAIRE, MANILA
NEW NATIONAL THEATRE TOKYO, TOKYO

The first 2014 edition of **mondo*dr** brings you an interesting mix of venues. From a high-end jazz club in Denmark, which has gone above and beyond to deliver the very best in sound; to a modern-day theatre venue in the UK; to the Bolshoy Ice Dome and Bobsleigh Track in Russia. Helen Fletcher also made a trip to The Netherlands and visited The Philips Museum in Eindhoven and the latest addition to the Jaarbeurs Exhibition Centre in Utrecht. The venue section also heads east to discover a major upgrade at the New National Theatre in Japan.



THE STANDARD

THE OPENING OF 'THE STANDARD' BRINGS THE WORLDS OF GASTRONOMY AND MUSIC INTO CLOSE ORBIT AND FOCUSES ATTENTION ON COPENHAGEN'S UNIQUE JAZZ HISTORY. HELEN FLETCHER MET WITH JAZZ LEGEND AND CO-OWNER OF THE VENUE, NIELS LAN DOKY TO FIND OUT MORE.



COPENHAGEN, DENMARK
EUROPE/MIDDLE EAST/AFRICA

Danish Jazz legend, producer and internationally acclaimed pianist Niels Lan Doky has teamed up with Claus Meyer, co-owner of the Michelin-starred noma restaurant, to launch The Standard, a new Jazz club in Copenhagen that includes two bars and three world-class restaurants.

Housed in a beautifully renovated building from the 1930s in the heart of Copenhagen's unique harbour, from the beginning, the vision of Niels and Claus has been to set a new standard of entertainment in Denmark - one that will gain international acclaim. From the design of the building, to the quality of ingredients used in the three restaurants, to the performers taking to the stage; everything is designed to the highest calibre and this is reflected in the care and attention that has gone into creating the perfect environment in which to enjoy jazz music.

Inspired by the classic evergreen jazz songs of the 1930s, which are today referred to as 'standards', the jazz club started life as The Scandinavian Standard, but it was soon realised that naming the entire 'house' The Standard (encompassing the three restaurants and two bars in addition to the jazz club), gave the venue a much stronger identity. Open six nights a week, with two performances per night, artists and musicians are invited to perform for a minimum of two weeks, allowing the performance, which is always unique to The Standard, to

develop as time goes on.

"We take deep pride in Copenhagen's jazz legacy and we want to reflect it in The Standard's creative choices and decisions whenever possible," said Niels. "We are constantly looking to bring in dynamic, vibrant and engaging jazz artists who know how to be daring and courageous without compromising integrity and quality. It makes sense to have artists perform for longer periods of time; when you're putting a lot of work and effort into creating something unique, you want to run it for a good period of time and see it grow.

"A key element of what we're trying to do here is to establish our own sound," Niels told *mondo*dr*. "In jazz history there are two record labels that became famous for their 'sound' - Blue Note Records and ECM Records. When you play a record produced by one of these labels, you recognise it instantly thanks to the clear vision of the sound engineers working on the music. This is something I wanted to replicate at The Standard."

Niels' philosophy is that, at The Standard, it is the quality of the performance, the music that emanates from the stage, the sound of the room and the overall experience shared by the musicians and audience that matters, not the reputation or image of the artist performing, as he explained: "We are aiming to capture the timeless values that define jazz and that the greatest artists in jazz have in common. What counts is the quality of the music performed, so we work with incoming artists to help them prepare and enhance their shows in order to go beyond themselves and reach new levels of artistry. We also have a great sounding room with top level equipment and this is a ►



very important part of the equation because although we are creating a classic jazz atmosphere, we are also ensuring that the room's equipment and acoustics reflect professional recording studio standards so that we can give our audiences an exceptional sonic experience."

In order to create this sonic experience, the design of the room and equipment chosen was of utmost importance. "Quality is a given," said Niels, "but that is not enough, consistency is also needed. We were quite lucky in that before we even did any renovation of the building, we found that the basic sound in the room was excellent."

For the room's PA system Niels tested a number of different brands, but in the end decided on a Meyer Sound set-up, explaining his decision, he said: "We felt the Meyer Sound system would work well for a broad range of acts meaning we wouldn't need to change or rent in gear, which would ultimately change the 'sound' of the club. The system is able to cover more ground than some of the other brands we tested - it has worked out really well and I'm happy that we made the right choice."

The Standard features two Meyer Sound UPJ-1P FOH loudspeakers - one hung either side of the stage. These are used with three Meyer Sound UPM-1P monitor loudspeakers on stage and one Meyer Sound UMS-1P subwoofer. A Roland M-480 60 channel digital live console is used for mixing, along with a Roland S-4000S-3208 32-channel stagebox; a Roland R-1000 48-channel REAC recorder

/ playback; a Roland V-800HD multi-format video switcher and a Roland VC-30HD video converter.

Working together with sound engineer Jonas Nakel, Niels has taken every aspect of the jazz club into consideration in order to get the absolute best acoustics for jazz performances. The stage for example, which is made out of wood to give a nice warm reflection on the instruments, is floating - while it looks to be fixed, it isn't attached to the supporting building pillars, floor or back wall - it is an illusion.

"As an audience the room is very even," said Niels. "No matter where you sit you get a really good sound and it is very well balanced, warm, precise and clear; it has similar characteristics to a recording studio.

This is the experience we wanted to give people and we worked closely with the interior designers to strategically choose materials in relation to the acoustics. There's a mixture of surfaces in the room - at the back of the bar there's all wood, then there's wood panels on the supporting beams and the walls; there's carpet covering part of the floor, and hard surfaces such as the marble tables and mirrors."

Due to the nature of the building The Standard features windows the length of the room on each side, Niels explained to *mondo*dr* that in the evening, the curtains are drawn to a close down the right hand side but left open on the left hand side, this is for two reasons. Firstly for the view out of the window on the left hand side, which looks out onto the harbour, but also the glass windows give a reflection that



adds to the blend between hard and soft surfaces.

"The result is quite perfect I think," said Niels, "and I really feel like the room has a high fire recording studio feel to it. You can hear everything so clearly, all the frequencies including the low end."

Having chosen a first class Meyer Sound PA system, it was crucial the performances delivered were also of the highest level. To ensure this was the case, when it came to choosing the house instruments Niels once again specified the best of the best and so a Bosendorfer 225 grand piano is joined on stage by a Gretsch US custom drum kit.

"Every musician that performs at The Standard has to use our piano and drum kit," said Niels. "We tell them upfront. Some people come with endorsements but it makes no difference - they are required to use the house set-up, it is all part of ensuring our 'sound' remains."

This insistence on high quality to retain the club's 'sound' resonates in Niels choice of microphones, which play a crucial role in The Standard's set-up as he explained: "We chose to have DPA microphones permanently available in the venue and we have about 15 in total. When our stage was completed in September 2013 we conducted a series of rehearsals and tests on site with the DPA team to determine exactly which microphones we needed."

The list, which is exclusively DPA, includes various d:vote 4099 instrument microphones and a selection of d:icate 4011 and 4006 recording microphones as well as the latest release from DPA, the d:facto vocal microphone.

"I have worked with DPA microphones since 1993 and have a detailed knowledge of what they are capable of - they are the most transparent and precise microphones on the market because what you put in is exactly what you get out at the other end," said Niels. "In the old days people didn't always appreciate this as they were used to hearing the transformed and sometimes aesthetically altered sound that many other microphones produced. However, in our increasingly technically sophisticated world, especially in the world of AV production, it is very important to get as close as possible to a natural sound."

Commenting on the use of DPA's d:facto vocal microphone, Niels added: "We are very excited about this microphone, it is perfect for us. Our highly experienced house sound engineer, Jonas Nakel, tried it and was very impressed because it has the trademark qualities of DPA, coupled with the specific needs of a vocal microphone."

Lighting at The Standard is LED driven and as you would expect, is focused on the stage. In a venue as intimate as this, it was important that the right lighting fixtures were chosen and so Niels turned to Danish supplier ETP, which specified six Spotlight Compact Fresnel ▶



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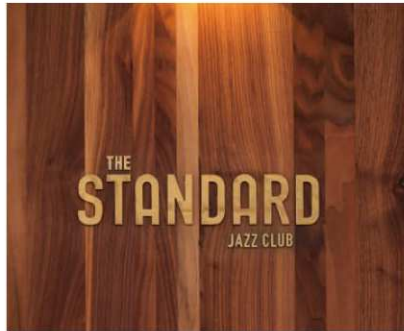
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LED 100W lighting fixtures, which are controlled by a Showtec signal distribution system. "We didn't want any heat coming off the lights," said Niels, "as the piano is very sensitive to changes in temperature and humidity so LEDs were the perfect choice."

While the focus of the technology is at the heart of the venue in the jazz club, Niels' knowledge and experience was harboured throughout the entire house and as such Dynaudio loudspeakers were specified throughout the restaurants and bars. Niels commented on his choice: "Dynaudio is a Danish brand of studio monitors. Originally the restaurants were going to choose a brand of loudspeakers that while looked the part, didn't sound great in my opinion and I couldn't live with that, so I recommended the Dynaudio Xeo 3 wireless loudspeakers."

There are seven Dynaudio Xeo 3's in the Almanak restaurant; seven in the Veranda restaurant; and six in the Studio restaurant. "It was clear to me that we needed to go with something that reflected the jazz club and sounded more like a recording studio rather than just a home sound system," said Niels.

"A lot what the restaurants are about is high quality ingredients – that is the starting point for everything and for me there's a lot that can be learnt as a musician from this. For far too long the music industry has been about what's on the surface rather than the substance, it's all been about image rather than what is actually coming from the stage. The concept of the whole house is so geared to high quality that I feel as music director, I don't have a choice but to optimise the quality as and where I can." 🎧

TECHNICAL INFORMATION

SOUND

2 x Meyer Sound UPJ-1P loudspeaker; 3 x Meyer Sound UPM-1P loudspeaker; 1 x Meyer Sound UMS-1P subwoofer; 1 x Roland M-480 digital live console; 1 x Roland S-4000S-3208 32 channel stagebox; 1 x Roland R-1000 48 channel REAC recorder / playback; 1 x Roland V-800HD multi-format video switcher; 1 x Roland VC-30HD video converter; 5 x d:vote 4099 instrument DPA microphone; 4 x d:dictate 4011ES recording DPA microphone; 2 x 4015C DPA microphone; 2 x 2006C DPA microphone; 1 x d:facto II vocal DPA microphone; 20 x Dynaudio Xeo 3 loudspeaker

LIGHTING

6 x Spotlight Compact fresnel LED 100W lighting fixture; Showtec control

thestandardcph.dk

FRANÇAIS

La légende du jazz danoise, le producteur et le pianiste mondialement reconnu Niels Lan Doky s'est associé à Claus Meyer, copropriétaire du restaurant Noma étoilé par le Michelin, pour lancer le Standard, un nouveau club de jazz à Copenhague qui comprend deux bars et trois restaurants de grande qualité. L'ouverture du Standard met le monde de la gastronomie et de la musique en orbite et met l'accent sur l'histoire unique du jazz de Copenhague, qui date des années 50 lorsque beaucoup de légendes expatriées de jazz américains s'y sont installées. Le Standard met en scène des chanteurs et des musiciens, Doky et son équipe ont donc décidé d'investir dans des microphones vocaux DPA disponibles pour chaque chanteur se produisant au club. La philosophie de Doky au Standard est la qualité de la performance, la musique qui émane de la scène, le son de la salle et l'expérience générale qui est partagée par les musiciens et les spectateurs qui est important, pas la réputation ou l'image de l'artiste qui se produit. Nous souhaitons capturer les valeurs intemporelles qui définissent le jazz et que les plus grands artistes de jazz ont en commun" a expliqué Doky "Ce qui compte c'est la qualité de la musique, nous travaillerons donc sur avec les futurs artistes pour les aider à se préparer et améliorer leur spectacle afin qu'ils se dépassent et atteignent de nouveaux niveaux de performance"

DEUTSCH

Die dänische Jazz-Legende, der Musikproduzent und international anerkannte Pianist Niels Lan Doky hat mit Claus Meyer, Mitinhaber des Sternrestaurants Noma, zusammengearbeitet, um The Standard zu eröffnen, einen neuen Jazzclub in Kopenhagen, der zwei Bars und drei erstklassige Restaurants umfasst. Die Eröffnung des The Standard vereint die Welt der Gastronomie und der Musik und lenkt den Blick auf die einzigartige Jazzgeschichte von Kopenhagen, die bis in die 1950er Jahre zurückreicht, als viele amerikanische Jazzlegenden dorthin auswanderten. Da The Standard sowohl Sänger als auch Instrumentalisten darbietet, haben Doky und sein Team in DPA d:facto Vokalmikrofone investiert, die jedem Sänger im Club zur Verfügung gestellt werden. Dokys Philosophie für The Standard legt den Schwerpunkt auf die Qualität der Performance, auf die Musik, die von der Bühne kommt, den Raumklang und die allgemeine Erfahrung der Musiker und des Publikums, nicht auf Ruf oder Image des Künstlers. „Unser Ziel ist es, die zeitlosen Werte zu erfassen, die den Jazz definieren und den größten Jazzmusikern gemein sind,“ erklärte Doky. „Was zählt, ist die Qualität der aufgeführten Musik, deswegen werden wir mit aufsteigenden Künstlern zusammenarbeiten, um ihre Shows vorzubereiten und zu verbessern, damit sie sich selbst übertreffen und ein neues künstlerisches Level erreichen.“

ITALIANO

La leggenda Danese del Jazz, il produttore e pianista di fama internazionale Niels Lan Doky, ha dato vita ad una collaborazione con Claus Meyer, comproprietario del ristorante Noma segnalato dalla guida Michelin, per la nascita ed il lancio de Lo Standard, un nuovo ritrovo Jazz di Copenhague che include due bar e tre ristoranti di livello internazionale. L'apertura de Lo Standard innalza il mondo della gastronomia e della musica a livello siderale e polarizza l'attenzione sull'unicità della storia del Jazz a Copenhague, la quale risale agli anni '50 quando numerosi notissimi musicisti Jazz vi si trasferirono. Dato che Lo Standard presenta sia cantanti che musicisti, Doky e la sua squadra hanno concentrato la propria attenzione sui microfoni DPA d:facto, forniti ad ogni artista che si esibisce nel club. La filosofia seguita da Doky a Lo Standard è orientata alla qualità dell'esecuzione, alla musica che proviene dal palcoscenico, all'acustica della sala e alla condivisione dell'esperienza vissuta da artisti e pubblico: elementi che si collocano ben al di sopra della notorietà e dell'immagine dell'artista che si esibisce. "Noi intendiamo catturare gli eterni elementi che costituiscono il jazz e che accomunano tutti i più grandi artisti jazz" spiega Doky "Ciò che conta è la qualità della musica che viene eseguita, quindi noi collaboreremo con gli artisti emergenti per aiutarli a preparare e ad arricchire le proprie esibizioni così da superare se stessi e raggiungere livelli artistici superiori."

ESPAÑOL

La leyenda Danesa del Jazz, productor y pianista aclamado internacionalmente, Niels Lan Doky, se unió con Claus Meyer, co-propietario del restaurante Noma, catalogado con estrellas Michelin, para lanzar The Standard, un nuevo club de Jazz en Copenhague que incluye dos bares y tres restaurantes de primera clase. La apertura de The Standard acerca los mundos de la gastronomía y de la música y pone atención en la historia única de jazz de Copenhague que se remonta a los años 1950 cuando muchos ex-patriotas Americanos, leyendas del jazz, se establecieron allí. Dado que The Standard presenta tanto vocalistas como instrumentistas, Doky y su equipo invirtieron en micrófonos vocales DPA d:facto que se ponen a disposición de cada cantante que interpreta en el club. Para la filosofía de Doky en The Standard, lo que interesa es la calidad de las presentaciones, la música que se emana desde el escenario, el sonido en el salón y la experiencia completa compartida por los músicos y la audiencia, y no la reputación o la imagen del artista que interpreta. "Apuntamos a capturar los valores atemporales que definen al jazz y que los grandes artistas del jazz tienen en común", explicó Doky. "Lo que cuenta es la calidad de la música interpretada, de manera que estaremos trabajando con los artistas que se incorporen para ayudarlos a preparar y resaltar sus shows para que vayan más allá de ellos mismos y alcancen nuevos niveles de arte."