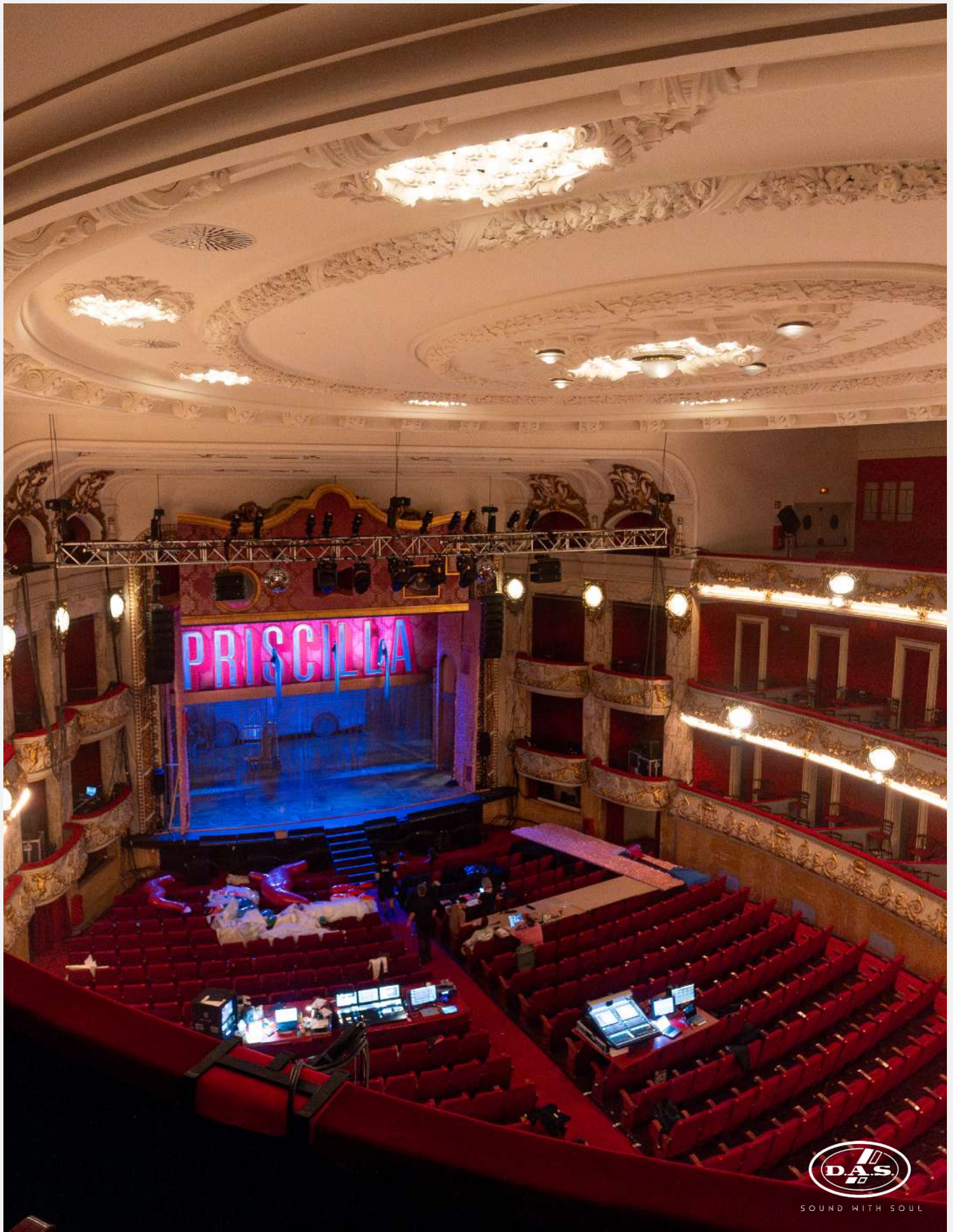


INSTALLATION

Priscilla Musical
at Tivoli theatre

Priscilla, Queen of the Desert



SOUND WITH SOUL

Priscilla Musical at Tívoli theatre

Introduction

The Tívoli Theatre, located in the heart of Barcelona, is one of the city's most iconic performance venues. With a history dating back to 1919, its classical architecture and stunning decor make it an ideal location for major productions. Over the years, the Tívoli has hosted countless shows, but few as vibrant as *Priscilla, Queen of the Desert*.

This musical, based on the iconic 1994 film, is an explosion of color, energy, and disco music. As José María Cámara, one of the great names in the music industry, described it: "Priscilla is the party of all parties". A production of this magnitude requires a flawless stage setup, ensuring a complete sensory experience for the audience. Guillermo Cuenca notes: "From the moment the first notes play, the audience knows they're going to have a great time. They leave their worries outside the theater and fully immerse themselves in the magic of the show".



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Priscilla Musical at Tivoli theatre

The challenge

Designing the sound system for a theater of this size and structure presents multiple challenges. The architecture of the Tivoli Theatre, with its various seating levels and balconies, required a solution capable of providing uniform coverage without losing clarity or dynamic balance. Gastón Briski explains: “The main goal was to ensure that every audience member, regardless of their location in the theater, had the same auditory experience. There can't be areas where the sound is perceived differently or distorted”.

Another key challenge was ensuring that the amplification sounded as natural as possible. “When the sound is well-executed, you immerse yourself in the story without even thinking about it”, says Briski. In other words, the system had to blend seamlessly into the musical's narrative, allowing the story to flow without the audience being aware of the technology behind it. Additionally, the combination of musical numbers, dialogue, and dramatic transitions required a system capable of handling dynamic changes in sound with precision.

“ *My goal is for the entire audience to perceive the show's sound equally.*”

Gastón Briski
Sound engineer



Priscilla Musical at Tívoli theatre

Solution

To manage and fine-tune the sound system, the ALMA software was used, allowing for the optimization of various system elements, ensuring uniform coverage and impeccable sound performance. To meet the production's needs, a sound system based on the ARA series was designed, providing not only high power and clarity but also an immersive and natural sound experience. The system's distribution was meticulously planned to ensure that every part of the theater received sound evenly.

List of systems installed

- 26 x [SARA](#)
- 6 x [SARA SUB](#)
- 19 x [ARA-P28](#)
- 14 x [ARTEC-506](#)

“ *From the moment the first notes play, the audience escapes from their daily worries and fully immerses themselves in the magic of the show”.*

Guillermo Cuenca
SOM Produce Technical Producer



Priscilla Musical at Tívoli theatre

The proscenium was equipped with SARA line arrays, delivering high-definition sound and coverage for the front rows. For audience members closest to the stage, ARA-P28 systems were used, ensuring a smooth and consistent sonic transition. The front rows were further reinforced with Artec-506 speakers, allowing sound to reach clearly without requiring excessive volume.

The use of surround systems was crucial in creating an immersive experience, especially during the musical's most theatrical moments. Pedro Galana Barrios explains: "The goal was for the sound to come not only from the stage but also to envelop the audience in an organic way". To achieve this, speakers were placed along the theater's sides and rear, allowing for spatial effects without feeling artificial.

For the theater's upper levels, a delay system based on SARA and ARA-P28 was implemented, ensuring that the audio signal arrived in sync and without loss of definition. Additionally, ARA-P28 units were incorporated into the surround system, enhancing the immersive experience and contributing to a spatially rich auditory environment. The SARA SUB subwoofers, being cardioid, minimized energy dispersion towards the back, preventing unwanted low-frequency buildup and ensuring uniform distribution throughout the venue, providing greater control and clarity in the bass frequencies.

The final design ensured that every seat in the Tívoli Theatre offered the same auditory experience, regardless of its distance from the stage. Gastón Briski concludes: "This system has impressed me greatly. The coherence, phase response, and fine-tuning capabilities have been exceptional. There's no excuse for anything to sound bad because all the tools are at the highest standards of musical theater".



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Conclusion

On the 30th anniversary of the film's release and commemorating 18 years since the musical's world premiere in Sydney, Priscilla, Queen of the Desert arrived at the Tívoli Theatre in Barcelona for a highly successful season of performances. The reception couldn't have been more positive: the show captivated audiences with its vibrant staging, boundless energy, and an immersive sound experience that transported attendees on an unforgettable musical journey.

“With the coherence, phase response, frequency response, and tuning tools that the ARA series offers, there's no excuse for anything less than outstanding sound. It sets a new industry standard in quality”.

Gastón Briski
Sound engineer

The response from both the audience and the team at SOM Produce was unanimous: every performance was filled with enthusiasm, leaving spectators amazed and delighted. The production not only met expectations but also reaffirmed its status as one of the great international musicals.



More information at
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