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**\*\*\*FOR IMMEDIATE RELEASE\*\*\***

Press Release

**Genelec helps Nilento Studios go immersive**

**Gothenburg, Sweden, January 2023…** Founded by Lars Nilsson, [Nilento Studios](https://www.nilento.se/) was created to be an ultra-flexible space that can adapt to the broad requirements of its customers. The latest example of this philosophy is the addition of Atmos recording with a new setup relying heavily on Genelec’s [The Ones](https://www.genelec.com/theones) three-way coaxial studio monitors.

Nilsson, a former professional trumpet player, made the move into production sound 30 years ago. Focusing on acoustic jazz and classical orchestras, as well as producing mixes from location recordings, Nilento’s studio space offers changeable acoustics; its main live room can be converted into four smaller rooms, including two Iso Booths, to give a total of six recording spaces. This enables it to transform from a big-band environment into a room suitable for a choir, a piano trio or a soloist.

Nilento also has three separate control rooms to provide even more options; one is an analogue room outfitted with a stereo pair of Genelec [1030](https://www.genelec.com/previous-models/1030a) monitors, while another is a digital recording room with a stereo pair of [1031](https://www.genelec.com/previous-models/1031a)s. The main control room is something else entirely. Designed for mixing full Dolby Atmos, the room features a Genelec 7.1.4 Smart Active Monitoring system calibrated with [GLM software.](https://www.genelec.com/glm)

“My first experience with Genelec was Donald Fagen!” says Nilsson. “We bought some 1031s with a sub and suddenly I heard depth and details that I had never heard before. When I mix classical music, I want to hear the same small levels of detail – these are the details which I need to pay attention to, in order to do my job. Having a trustworthy reference point with qualified frequencies makes a big difference. I need to be able to trust it. I can trust Genelec.”

Nilsson’s main control room doesn’t feature a large mixing console, and the heart of his system is a Pro Tools MTRX interface with a range of I/O across multiple formats. The monitoring setup comprises eleven of the [8341](https://www.genelec.com/8341a) three-way coaxial monitors, plus a [7370](https://www.genelec.com/7370a) subwoofer.

“I don’t use a big control surface because I work directly with the screen and I find I’m more precise with a mouse than I am with faders,” says Nilsson. “I use an Avid S1 control surface; it’s only eight faders wide so it doesn’t take up too much space, and it leaves plenty of room for musical scores!

“When The Ones series came out, I was knocked sideways,” he continues. “I switched my monitors out as soon as I heard them. Using all 8341s suits the room very well; it’s a large room with a high ceiling and I wanted to use the same monitors throughout, because I want to have the same SPL and the same power. Genelec’s GLM software is the main reason I changed to The Ones. I’ve rebuilt this control room four times and reached a point where I was quite satisfied, but GLM identified areas where I was maybe half a dB wrong in specific frequencies, or we had to move the sub to get it phase aligned with the other speakers.

“You just can’t get it right like you can when you use the GLM software, especially when it comes to adjusting the phase with the subwoofer. Now I can place the sub just under me, so I can feel its power and adjust the phase so that it fits perfectly with the main monitors. It also means I don’t have to use the full range of the monitors. I love it. I’m very satisfied with the setup.”

Nilsson’s approach to mixing in Atmos is to place individual instruments in different spaces as objects, which he says creates a much more emotional connection to the music. “I knew Atmos was a format I wanted to work in because I’ve produced a lot in 5.1 surround and I always missed the height element. Because I work a lot with classical music I often record in churches and big halls, so I’ve always searched for more depth in my mixes. Atmos is a totally natural solution because the depth is already in there.

“Everyone should be interested in Atmos,” Nilsson concludes. "The music is a lot more fun, it’s more musical and more involving. I want to develop it more and more, and I’ll never go back. I’ve been searching for this for 30 years.”

For more information please visit [www.genelec.com](http://www.genelec.com)

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***About Genelec***

*Since the founding of Genelec in 1978, professional audio monitoring has been at the core of the business. An unrivalled commitment to research and development has resulted in a number of industry firsts and established Genelec as the industry leader in active monitors. Over four decades later Genelec monitoring products remain true to the original philosophy, offering reliability, neutral sound reproduction regardless of size, as well as the ability to adapt to the acoustic conditions of the listening environment. Genelec customers receive paramount support in the field, from acoustical advice and calibration services to technical service and long product life span. Buying a Genelec product is a secure long-term investment in outstanding and reliable audio monitoring.*

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