

1. Two examples of the Cartagena Music Festival promotional CD's and DVD's are presented as the first part of this portfolio, as follows:

I. *The Best Of The Festival: The Sound Of The Americas*, Various artists
Salvi Foundation - Cartagena International Music Festival, Sixth Edition.
August, 2012

Description: a CD including the best audio recordings of the Festival.
Number of tracks: 14
Total length: 71 min,
Recording Engineering: Angelo Cioffi, Stephano Melone, Davide Ianuzzi
Mixing & Mastering: Angelo Cioffi (Santa Cecilia Auditorium, Perugia, Italy)
Design: Juliana Díaz
Photo: Fabian Acosta, Federico Ríos
Executive Production: Sergio Granada Moreno

II. *"The Italian Style DVDs"*, Various artists
Salvi Foundation - Cartagena International Music Festival, Seventh Edition
March 2013

Description: a set of DVDs each one presenting one concert of the Festival.
Number of DVDs: 10
Total length: 12 - 13 hours
Recording Engineering: Marco Silva Zapata, Angelo Cioffi, Stephano Melone, Davide Ianuzzi
Audio Mixing for Television: Marco Silva Zapata
TV Production & Broadcast: RCN T.V.
TV Broadcast Executive Production: Ricardo Bermudez
Sound Editing & Mix Coaching: Sergio Granada Moreno
Design: Image ID
Executive Production: Sergio Granada Moreno

Direct link to website: <http://sergiogranadamoreno.wix.com/portfolio#!the-festival/cu7q>

The Salvi Foundation is the organization in charge of the Cartagena International Music Festival, a classical music festival presented every year to the public at several venues of Cartagena de Indias, Colombia. The Foundation organized indoor and outdoor concerts with a total audience average per year of 20.000 people. As Production Coordinator for the Salvi Foundation, I was in charge of the Executive Production of CD's and DVD's compiling the best performances presented each year to the public, including soloist, chamber and orchestral music. My main responsibility was to schedule, execute and financially arrange the record production process. Under supervision of the Festival Director, I also played an active role at several phases of the record production process, including the CD tracks selection, the audio mixing and mastering of the tracks, and the design of the CD & DVDs booklet.

(1A) "The Sound of the Americas" Audio CD Production Description

"The Sound of the Americas" CD is a music compilation presenting the best of the Festival edition holding the same name ("El Sonido de las Américas"). The edition featured music from several composers as Golijov, Guarneri, Franck, Villa-Lobos, Ravel, Richard Galliano, between others. The selection for the CD included performances from the best international artist invited to perform at the Festival, such as the Sao Paulo Symphony Orchestra, violinist Alexis Cardenas and his quartet, Steven Copes, Horacio Franco, Brian Ganz and the Saint Lawrence String Quartet. During the Festival, italian recording engineers Angelo Cioffi, Stephane Melone and Davide Ianuzzi were responsible for the overall recording of the performances. They have been members of the Festival technical crew since 2012, and I worked with them hand by hand in the technical production of the concerts. I was able to contribute to the audio recording process in

different stages, as for example, at the pre-production stage, in the selection of the equipment that we would use audio recording and sound reinforcement, and during the Festival, placing the microphones on stage, and configuring properly the live event audio amplification for each venue.

Later, the recordings were brought to Perugia, Italy, particularly to the Santa Cecilia Auditorium, a recording studio owned by the Italian label Egea Records. Sponsored by the Foundation, I traveled in 2012 to Perugia to collaborate with Angelo Cioffi in the audio mixing and mastering of the CD "The Sound of the Americas". The process was supervised by the general director of the Festival, Antonio Miscena, who lives in the city of Perugia and is also the director of the label Egea. A month after that, the design of the CD's booklet and label was made in Colombia in collaboration with Juliana Diaz, former Salvi Foundation designer.

Regarding the copyright, the related rights negotiation with the performers had been contemplated inside the Festival's artist contracts, and the author's right protocol was fulfilled through the proper local institutions according to the national law. An amount of 1000 promotional copies were printed out in Colombia by CD Systems, and the record was officially presented to the public at a chamber concert organized by the Foundation, at the Luis Angel Arango Library Concert Hall in August 2012.

TABLE 1 - CD Tracklist

	COMPOSER	WORK	INSTRUMENTATION	LENGTH	DATE OF COMP.
1	Guarneri, Camargo (1907 – 1993)	Suite Villa Rica: Andantino	2222 4221 Arpa, Tímpani, Perc. Str 654423	0:02:21	1957 - 58
2	Franck, Cesar (1822 – 1890)	Violin Sonata in A major: Allegro	Vln – Piano	0:07:25	1886
3	Villa-Lobos, Heitor (1887 – 1959)	Bachianas Brasileiras no. 1: Introducao (Embolada)	8 Vlc	0:06:12	1930
4	Ravel, Maurice (1875 - 1937)	Jeux d'eau	Piano	0:05:55	1901
5	Galliano, Richard (1950 -)	Fou Rire	Vln - Cuatro - Cb - Maracas	0:04:41	ORD: 2001
6	Bach, Johann Sebastian (1685 – 1750)	Violin Concerto no. 1 in A major, BWV 1041: Allegro moderato	Str 33211 Cont. Vin solo	0:03:53	1748
7	Villa Lobos, Heitor (1887– 1959)	Quintet for Flute, Violin, Viola, Cello, and Harp	Arpa - Vln - Vla - Vlc - Fl	0:05:10	1957
8	Faurè, Gabriel (1845 - 1924)	Cuarteto con piano No. 2 en Sol menor, Op.45: Allegro molto	Vln - Vla - Vlc - Piano	0:06:31	1886
9	Nobre, Marlos (1939-)	Poema III	Vlc - Piano	0:04:45	2002
10	Bach, Johann Sebastian (1685 - 1750)	Partita in E Major BWV 1006: Prelude	Flauta de pico	0:03:04	1720
11	Piazzolla, Astor (1921 - 1992)	Estaciones Porteñas: Otono porteno	2222/4331 Str *664(44)2 3 Perc.	0:07:08	1964 – 1970
12	Dohnanyi, Erno (18477 - 1960)	Piano Quintet No.1 in C minor, Op. 1: Scherzo	Vln I - Vln II - Vla - Vlc - Piano	0:05:22	1894
13	Dvorak, Antonin (1841 - 1904)	Serenade for wind instruments, cello and double-bass in D minor: Moderato, quasi marcia	0222 3000 Str. 0011	0:04:08	1878
14	Le Vent Du Nord	L'attente	Hurdy Gurdy - 2 Accordion - Keyboard - 2 Guitar - Bouzouki - Mandolina - Bass - Guimbarde - Fiddle 1 - Fiddle 2 - Foot tapping - 5 voices	0:04:35	ORD: 2009

	COMPOSER	WORK	PERFORMANCE		VENUE	YEAR
			INTERPRETERS			
1	Guarneri, Camargo (1907 – 1993)	Suite Villa Rica: Andantino	OSEPS – São Paulo Symphony Orchestra - Celso Antunes		Plaza San Pedro	2012
2	Franck, Cesar (1822 – 1890)	Violin Sonata in A major: Allegro	Alexis Cárdenas – Anne-Marie McDermott		Hotel Santa Teresa Chapel	2012
3	Villa-Lobos, Heitor (1887 – 1959)	Bachianas Brasileiras no. 1: Introducao (Embolada)	Alisa Weilerstein, Alceu Reis, Heloisa Meirelles, Santiago Cañón, Rodrigo Andrade, Jesús Castro-Balbi, Maria Luiza Cameron - Christopher Constanza		Adolfo Mejia Theater	2012
4	Ravel, Maurice (1875 - 1937)	Jeux d'eau	Brian Ganz		Plaza San Pedro	2012
5	Galliano, Richard (1950 -)	Fou Rire	Alexis Cárdenas Quartet		Plaza Getsemaní	2012
6	Bach, Johann Sebastian (1685 – 1750)	Violin Concerto no. 1 in A major, BWV 1041: Allegro moderato	Steven Copes - OSEPS – São Paulo Symphony Orchestra - Celso Antunes		Adolfo Mejia Theater	2012
7	Villa Lobos, Heitor (1887– 1959)	Quintet for Flute, Violin, Viola, Cello, and Harp	Maria Luisa Rayán-Forero - Yuriy Rachevich - Horacio Shaeffer - Alceu Reis - Jessica Dalsant		Adolfo Mejia Theater	2012
8	Fauré, Gabriel (1845 - 1924)	Piano Quartet No.2 in G minor, Op.45: Allegro molto	Geoff Nutall - Hsin-Yun Huang - Alisa Weilerstein - Stephen Prutsman		Adolfo Mejia Theater	2012
9	Nobre, Marlos (1939-)	Poema III	Jesus Castro Balbi - Gloria Lin		Plaza San Pedro	2012
10	Bach, Johann Sebastian (1685 - 1750)	Partita in E Major BWV 1006: Prelude	Horacio Franco		Plaza San Pedro	2012
11	Piazzolla, Astor (1921 - 1992)	Estaciones Porteñas: Otono porteno	Lara S: John - São Paulo Symphony Orchestra - Celso Antunes		Adolfo Mejia Theater	2012
12	Dohnanyi, Erno (18477 - 1960)	Piano Quintet No.1 in C minor, Op. 1: Scherzo	Saint Lawrence String Quartet - Brian Ganz		Adolfo Mejia Theater	2012
13	Dvorak, Antonin (1841 - 1904)	Serenade for wind instruments, cello and double-bass in D minor: Moderato, quasi marcia	Arcadio Minczuk - Joel Gisiger - Sergio Burgani - Luiz Nivaldo - José Arion Linarez - Francisco Formiga - Ozeas Arantes - Nikolay Genov - André Gonçalves - Alceu Reis		Adolfo Mejia Theater	2012
14	Le Vent Du Nord	L'attente	Le Vent Du Nord		Plaza San Pedro	2012

(1B) "The Sound of the Americas" Audio CD Technical Details - Recording stage

For the purpose of this document, I present as follows technical description particularly for Tracks 2 & Track 3 of the CD.

Track 2: Franck *Violin sonata in A Major* was performed at the Hotel Santa Teresa Chapel on January 9th, 2012, by Alexis Cárdenas (*violin*) & Anne-Marie McDermott (*piano*). The venue capacity at the Chapel was 256 seats. All audio was digitally recorded using Pro Tools 9 at 16 bits - 44.1KHz, and a mixer Midas Venice F24 - Heritage 1000, featuring a firewire digital audio interface up to 24 channels. In the signal flow the mixer was used as an audio recording interface as well as a mixer for the live event audio amplification. Two BOSE L1 speakers were used in stereo configuration for the PA System.

Figure 1 shows the sound reinforcement system signal flow:

FIGURE 1

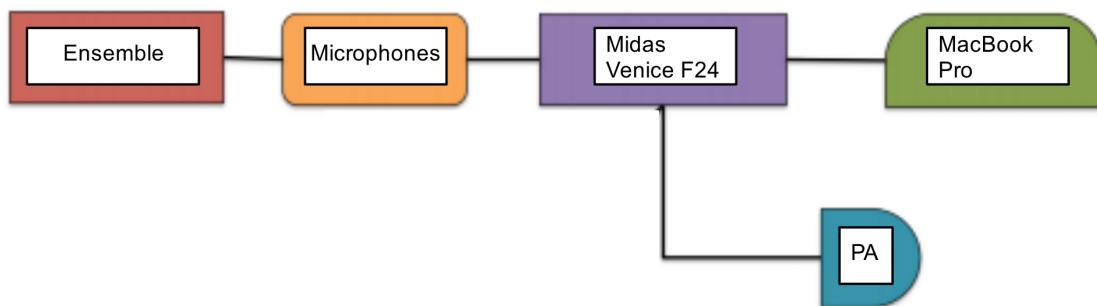
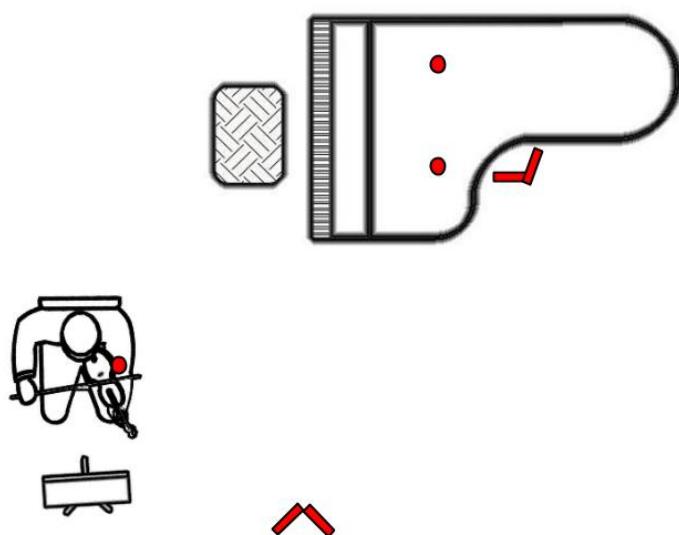


Figure 2 shows the position of the performers on stage along with the position of the microphones according to the input list below:

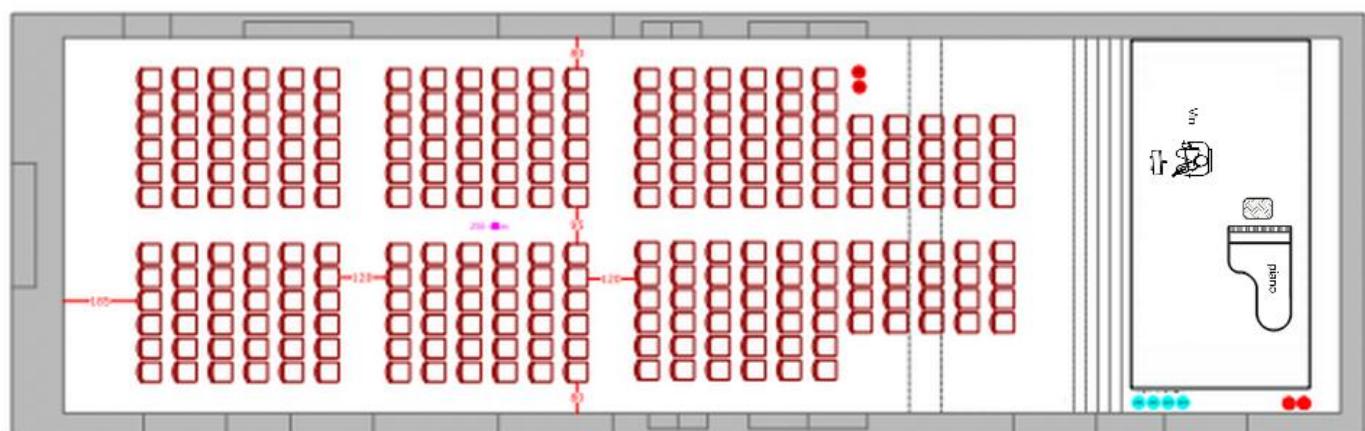
FIGURE 2



INPUT LIST

Channel	Instrument	Microphone
1	Piano DPA.L	DPA 4023
2	Piano DPA.R	DPA 4023
3	Piano ORTF.L	Neumann KM184
4	Piano ORTF.R	Neumann KM184
8	Violin	Schoeps CMC 6 U
9	XY.L	Schoeps CMC 6 U
10	XY.R	Schoeps CMC 6 U

FIGURE 3



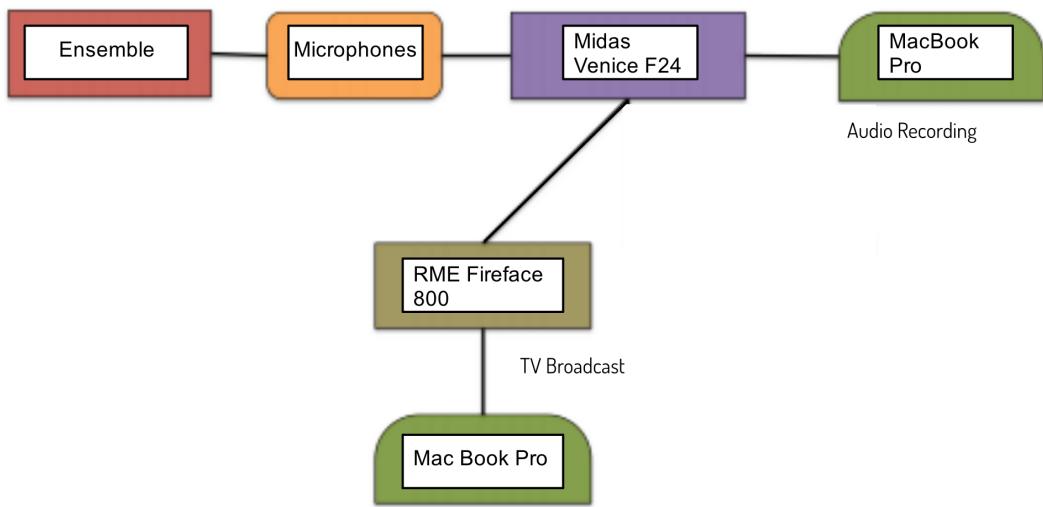
The piano was recorded using two different microphone stereo techniques as follows: two microphones DPA 4023 with omnidirectional polar pattern were placed inside the instrument, while a Newmann KM184 ORTF stereo microphone system was mounted just in front of the piano, with a mic stand nearly at the same height. The violin was recorded using a microphone Schoeps CMC 6U - MK4, and its height was approximately 1.70 m. In order to capture the natural sound of the Chapel, two microphones Schoeps 6U - MK4 (cardioid polar pattern) were set up in XY microphone technique.

The intention of the audio recording was to fully capture the instruments as well as the natural reverberance of the Chapel. That is the reason why several stereo techniques were employed in the set up of the microphones on stage. Since it was most important to preserve a natural sound, no processes were applied during recording, and no equalization was performed through the mixer channel strips.

Track 3: Villalobos *Bachianas Brasileras No. 1* for eight cellos was performed at the Adolfo Mejia Theater on January 9th, 2012. All audio was digitally recorded using Pro Tools 9 at 16 bits - 44.1KHz. The venue capacity at the Theater was 625 seats. The list of equipment included a mixer Midas Venice F24 - Heritage 1000 - featuring a firewire digital audio interface up to 24 channels, a RME Fireface 800 Audio Interface, microphones and two Macbook computers. In the signal flow the Midas mixer was used only as an audio recording interface, and no audio amplification was performed. The RME Interface was used to make a backup recording for the television broadcast of the concert on a second computer.

Figure 4 shows the signal flow:

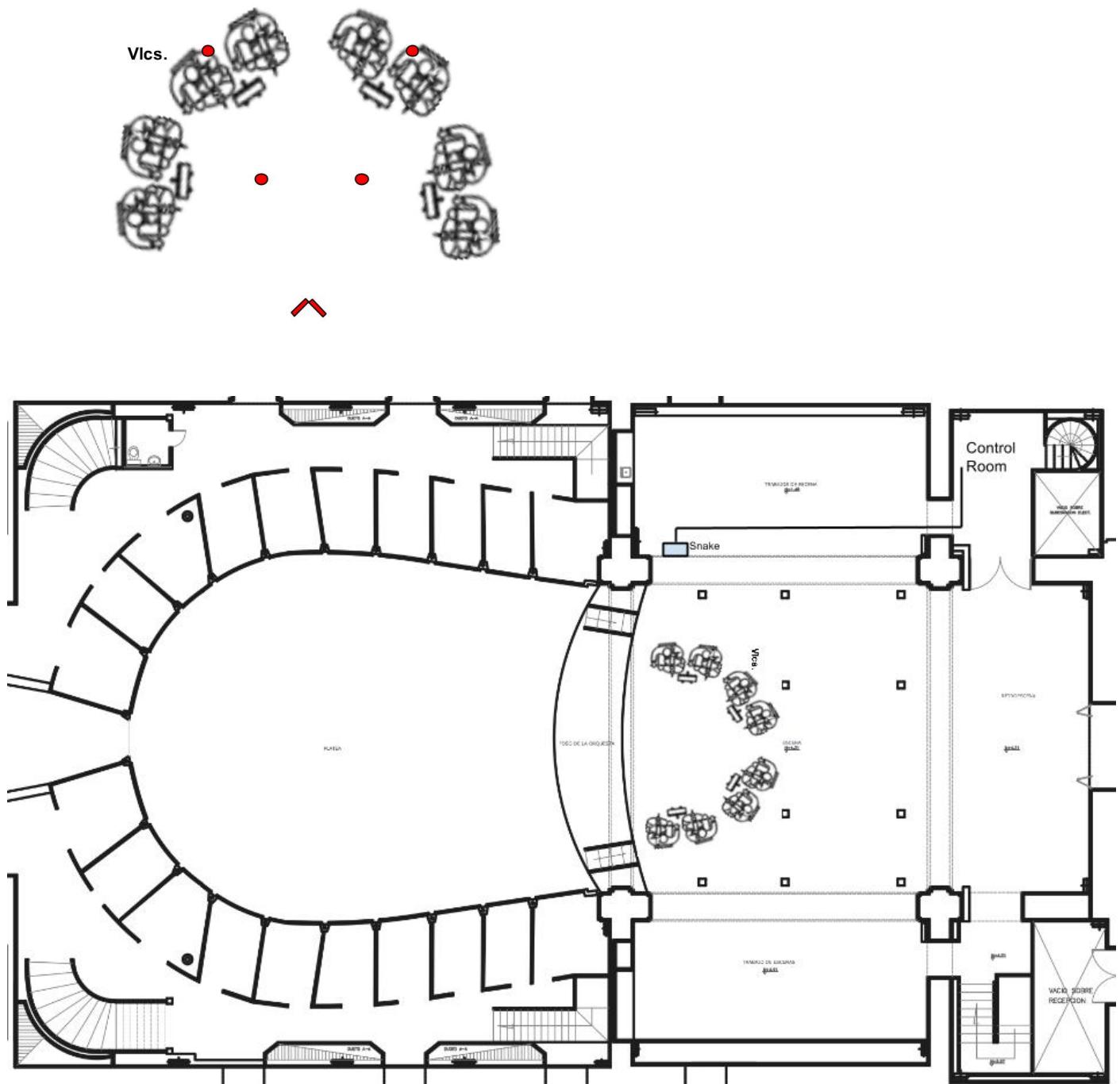
FIGURE 4



The audio was recorded inside Pro Tools using the Midas mixer through firewire protocol. In addition, analog audio signals are routed through auxes to an additional RME Audio Interface, in order to back up the audio recording, and to be able to perform a particular audio mix for the live television broadcast of the concert. Two independent audio interfaces were employed in order to allow two different engineers work independently, according to each one priorities. For an instance, the Festival crew recording engineer (Angelo Cioffi) was looking forward not to apply any kind of processes in order to maintain the natural sound of the Theater, while the recording engineer working for the TV Broadcast (Marco Silva Zapata) had a different priority, and was worried to guarantee clear sound for the broadcast, even if it was necessary to apply equalization and other kinds of digital sound processing through the software at hand.

Figure 5 shows the position of the performers on stage along with the position of the microphones according to the input list below:

FIGURE 5



INPUT LIST:

Channel	Instrument	Microphone	
1	XY L	Schoeps CMC 6 U - MK4	Located at the edge of the stage
2	XY R	Schoeps CMC 6 U -	

		MK4	
3	OH L Rear	Schoeps CMC 6 U - MK21	Height 3 mts, Wide-cardioid Polar Pattern.
4	OH R Rear	Schoeps CMC 6 U - MK21	Height 3 mts, Wide-cardioid Polar Pattern.
5	OH L Front	Schoeps CMC 6 U - MK21	Height 3 mts, Wide-cardioid Polar Pattern.
6	OH R Front	Schoeps CMC 6 U - MK21	Height 3 mts, Wide-cardioid Polar Pattern.

The OH microphones were hanged over the stage using the H 20 cable hangers manufactured by Schoeps. The height of the OH microphones was 3 mts. It is important to notice that the XY microphone system was added to the microphones set up after the recording of the rehearsal, as the recording engineers looked forward to strengthen the natural sound of the Theater in the track. In the same way, the recording engineers avoid any equalization or other kind of signal processing in order to enhance the natural reverberation of the Theater, and chose to use Schoeps microphones according to their frequency response characteristics.

(1C) "The Sound of the Americas" Audio CD Technical Details - Mixing and Mastering

As mentioned before, the audio mixing and mastering of the tracks was performed in Italy, at the recording studios of the label Egea. The audio mixing was performed using Pro Tools 9 at 24 bits - 44.1 KHz. The mastering of the tracks was achieved mainly by digital processing using Steinberg Cubase 7. Under the track section of the digital audio workstation, a graphic equalizer and a compressor plugins were inserted into the channel strip, in order to manipulate the frequency domain and the dynamic range of each track. Several factors influenced the manipulation of the parameters of each track, including the instrumentation, genre, and venue in which the audio was recorded. Into the master section, a general stereo imager and ultramaximizer plugins were inserted, respectively to widen the stereo perception of the tracks and to gain loudness.