



Peluso

22 47 MICROPHONE

Peluso creates affordable versions of classic mics, but does the 22 47 sound too good to be true? Huw Price finds out.

KEY FEATURES

- US-assembled 34mm capsule
- Frequency response: 20Hz–22kHz
- Nine polar patterns switchable from omni to bi-directional
- Sensitivity: 12mv/pa
- SPL: 140dB
- Weight: 775g

22 47

Manufacturer **Peluso**

Price **£1,149**

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Rightly or wrongly, the perception remains that many of the best recording mics were designed in the distant past. Every modern manufacturer seems to have at least one model that promises the 'warm and punchy' sounds of yore with a 'specially tuned' capsule and the ubiquitous valve.

Most of the pedigree microphone companies – Neumann, AKG and Microtech Gefell – are still in business. However, they seem unwilling or unable to give recording engineers the accurate re-issues they want, so prices for originals have gone through the roof.

Inevitably, other companies have moved in to fill this gap in the market, with varying degrees of sonic success. Some, like Telefunken USA and Günter Wagner, take it to the absolute limit, offering neurotically accurate reproductions of classic microphones – but these amazing pieces of hardware tend to come at equally amazing prices.

This is where companies like Peluso step in, with vintage-inspired mics that are relatively affordable. In this case, the 22 47 sets out to emulate Neumann's legendary U47. Although Peluso commissions Chinese manufacturers to make the metal components, the

microphones are actually assembled, tuned and tested in the USA. The all-important diaphragm tensioning is done at Peluso's own facility, and the output transformers come from respected US manufacturer Cinemag.

Changing tubes

Original U47s had VF14 valves, which are as elusive as Balkan war criminals. Many U47s were converted to run on Nuvistors – and ruined in the process (the German radio industry converted its U47s to use readily available 6072A valves and achieved a lower noise floor). The 6072A is the same tube that was used in the Telefunken ELA M250E and M251E, and the 22 47 is based on these modified versions.

The package includes a heavy-duty flightcase with a lined wood box for the mic itself, plus a quality cloth-covered cable with seven-pin Cannon connectors and a regulation Chinese spidermount. The power supply is particularly attractive, with a hammered silver grey finish and a ten-position pattern switch that takes you from omni-directional to figure-8 via cardioid.

Head to head

Attempting to mimic the sound of one of the best-loved microphones ever made is a pretty risky proposition. After all, microphones can usually be judged on their own merits, but the 22 47 also has to be assessed on how close it gets to that vintage U47 sound. Well, there's only one way to do that, and although

we unfortunately don't have a U47, our mic cupboard does contain a 1950s Neumann Gefell CMV563.

Our Neumann was fitted with the same PVC M7 capsule that was fitted to the original U47s. The 22 47's capsule with its screwed-down outer ring looks more like the Mylar K47 capsule that Neumann developed when Gefell stopped supplying them with M7s. So what followed was quite unexpected.

Both capsules were aligned as closely as possible and the mics were routed through a pair of MOTU preamps. Output levels from the 22 47 were significantly higher, but after balancing up the listening volume levels we were stunned by the 22 47's uncanny resemblance to the Neumann.

We heard the same rolled-off treble and that larger-than-life, ultra-present midrange, with a soft but clear bass. It's a very distinctive tone that will suit some vocalists and styles of music better than others. If you need a singer to cut through a dense rock mix it's maybe not ideal, but for softer soul, jazz or acoustic music it is ideal, and the 22 47 really flattered a female vocalist we were recording. Always a smart move!

Getting personal

On vocals and acoustic guitar we prefer the 22 47 up close because it creates a sense of stunning intimacy. The proximity effect becomes obvious, but you can dial the response towards the omni setting and the sound smoothes out in the low end, gaining a bit of high-frequency sparkle in the process.

Engineers who are attuned to the hyped treble of most modern condensers might find the 22 47 a touch dark, but we think it's an effortless and natural sound that genuinely evokes the spirit of a vintage Neumann. **MTM**

SUMMARY

WHY BUY

- Vintage, unhypped valve mic sound
- Beautifully made
- Flattering sound quality
- Nine pickup patterns

WALK ON BY

- No bass roll-off
- Not a bright-sounding mic

VERDICT

Emulating one of the best-loved microphones in recording history is no mean feat, but Peluso has pulled it off.



MEASURING UP

You can still pick up original Neumann Gefell CMV563s and UM57s for between £1,000 and £1,500. UM57s have three pickup patterns, but you're always taking a chance with any old microphone. The Telefunken USA RFT AK47 (£1,374) is based around a custom B47 transformer and a Telefunken EF732 sub-miniature tube. You could also check out the Lawson L47MP MKII (\$1,995), which features swappable capsule heads and a continuously variable pickup response.