

INSIDE THE SONIC TRIP OF LEON III'S *ANTLERS IN VELVET*

# RECORDING

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VOL. THIRTY-FOUR  
NUMBER EIGHT  
MAY 2021  
USA \$5.99  
CANADA \$5.99

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# Peluso

## P-47 SS

### Solid State LDC Microphone

*A bold new take on classic FET sound*



#### REVIEW BY PAUL VNUK JR.

About twenty years ago, Peluso Microphone Lab was one of the first companies to craft mics inspired by sought-after classic designs and offer them at affordable prices. Peluso did this through a marriage of imported metalwork, custom in-house components, and strict QC at its Virginia facility. Last year we looked at the company's all-original tube-based large diaphragm P-280 (August issue) and the small diaphragm P-28 (May issue). This month, we introduce the just released P-47 SS, a solid state large diaphragm condenser inspired by the classic Neumann U 47 FET.

#### FET-STORY

While its name implies that the Neumann U 47 FET was a solid state replacement for the famous VF14 steel tube-equipped U 47, it wasn't. The original U 47 FET was introduced in 1972, seven years after the U 47 ceased production, even following the solid state Neumann U 87 launched in 1967. The U 47 FET did offer a few nods to the original, chiefly the K47 capsule used in late model U 47 mics. The U 47 FET was produced until 1986 and then revived in a historic reissue in 2014 (reviewed February 2015). Both editions still sell for upwards of \$4000.

Sonically, the U 47 FET offered a full, open, yet un-hyped low end, a subtle

midrange pop, and a top end that famed microphone technician/historian Klaus Heyne has described as 'cotton mouth sibilance'. The U 47 FET is a popular choice on bass amps, upright bass, and vocalists needing top-end taming. It's also often referred to as the most expensive kick drum mic of all time. With all of the above in mind, let's meet the new Peluso P-47 SS.

#### The P-47 SS

The P-47 SS smartly shares a body and grille with the Peluso 22 47, which is the short-bodied broadcast U 47 variant in the Peluso catalog. The mic is housed in a brass 8" x 2.25" nickel-finished body.

It features a 34mm single-backplate dual-diaphragm capsule, a FET-based amplifier, and a sizeable custom-wound transformer. It exhibits a solid low end that remains neutral from 20 Hz up to about 400 Hz, where it gently slopes upward, peaking broadly 2-3dB @ 2.5 kHz, followed by a broad but gentle peak from 7 kHz to 9 kHz. It comes in a compact kit with a velvet bag, shock mount, hard mount, and foam windscreen, all together in a flight case.

#### A modern inspiration

The P-47 SS is indeed inspired by the U 47 FET, but in no way is it a clone. Notable differences: unlike the cardioid-only U 47 FET, the P-47 SS offers a choice of omni, cardioid and fig.-8 polar patterns. The P-47 SS offers the option of -10dB and -20dB pads and a 75 Hz low cut filter; the U 47 FET had separate pre and post output pads at -6dB and -10dB, as well as a 140 Hz low cut filter. The P-47 SS does not have the built-in mounting arm found on the U 47 FET. Sonically, there's a difference, with the P-47 SS offering a fuller, less scooped low-end capture, and a smidge more top-end clarity.

# Peluso P-47 SS

## Solid State LDC Microphone

### Sound

The P-47 SS is sonically big, bold and smooth, yet nicely clear and open. The main word I keep landing on to describe the top-end signature of the P-47 SS is *dry*. While the P-47 SS offers more top end than a U 47 FET, this is only noticeable when directly compared. The P-47 SS is clear and clean, but it's not a bright mic. Side-by-side with the solid state Peluso P-414 (reviewed May 2019), the low-end capture of the P-47 SS is more forward and weighted, with a fuller, more forward midrange. You could say the P-47 SS is bolder and more forceful, while the P-414 is more open and polite.

The P-47 SS also exhibits an excellently focused capture, with a bold proximity effect and swift yet smooth off-axis rejection, especially in Fig. 8 mode. The omni pattern opens the mic up more, maintaining the smooth top-end clarity but taming the low end, making it a great choice as a distance or room mic.

### Use

The P-47 SS excels in all the classic FET scenarios—bass amp, kick drum, percussion (especially djembe and cajón), and male vocals, and it makes a nice trumpet mic! I enjoyed it on a few sources where I rarely reach for a FET 47-style mic, including acoustic guitar, piano, and my favorite use for this microphone—drum overheads. The P-47 SS pair exhibited a fullness and weight that blended seamlessly with the close mics. Cymbals had a weighted 'chuff' that sat nicely in the mix without screaming at you, as cymbals can when tracked with some solid state condenser mics. In one session, the drums were being tracked for a live stream alongside other instruments and a live PA. I was impressed by how much rejection of the surrounding sounds they offered.

### A classical option

My friend Mary Mazurek (interviewed October 2019), is a Grammy Award-nominated classical engineer. She produces/records a weekly live radio broadcast for WFMT in Chicago called the 'Dame Myra Hess Memorial Concert'. On a recent broadcast featuring cellist Cora Swenson Lee and pianist Claire-Chung Lim, Mary placed one P-47 SS on the cello, and one on announcer Dave Schwan. Dave was instantly impressed



Photo by Mary Mazurek



by the sound and presence it gave his voice on air, and Mary felt the mic to be "very rich and nicely weighted on cello," and noted that it offered a good, natural-sounding rejection of the piano behind it. You can hear both mics in action here:

[wfmt.com/2021/02/17/cora-swenson-lee-and-claire-chung-lim](http://wfmt.com/2021/02/17/cora-swenson-lee-and-claire-chung-lim)

### Wrap-up

Considering Peluso has offered a trio of tube-based 47 models in its line for years, I'm surprised it took this long for the P-47 SS to arrive, but as they say, good things come to those who wait! The P-47 SS is a mic that was worth waiting for. I can see myself often reaching for one or a pair, for a wide range of sources and musical styles. 🎧



<b>Frequency Range:</b>	20 Hz-22 kHz
<b>Polar Patterns:</b>	Cardioid, Omni, Fig.-8
<b>Sensitivity:</b>	12.5 mV/pa
<b>Impedance:</b>	200 ohms
<b>SPL:</b>	164dB (20dB pad engaged)
<b>Equivalent Noise:</b>	9dB (A)
<b>Power Requirements:</b>	Phantom -48v +/- 4v
<b>Current Consumption:</b>	<4.0 MA

**Price:** \$1149 **More from:** [pelusomicrophonedlab.com](http://pelusomicrophonedlab.com)