

"Where else am I going to put put my flowers on"

Udo Roesner co-founded AER as early as 1992 and has played a decisive role in shaping the industry.

Now he and his colleague and amp designer Thomas Mattiussi have launched Udo Amps.

Udo Roesner
with a chassis
of the Da Capo
Jazz prototype

Hello Udo, when and how did the story of Udo Amps begin?

It's supposed to be a story for now - we're still pretty much at the beginning. The idea and the possibilities arose at the end of 2018 and as so often, it was more by chance than planned. Thomas Mattiussi was looking for realization in the field of music electronics and I was looking for new ways to incorporate my concepts and sound ideas into great products.

That's how Marco-labs was born and the plan to combine all knowledge and experience under the brand "udo roesner".

The profession and the industry were obviously clear - I can't do refrigerators. Also in the way, namely with passion for music and good sound, Thomas and I agree. Exceptional sound and professionalism in implementation is a must for us, as well as creating lasting values that give pleasure. Even though Thomas and I are separated by a few years, we are both a bit attached to a previous time and try to preserve something of it. But I think we are not alone in that. (laughs)

Why does it actually need an acoustic amplifier? Apart from the need to be simply louder in the club?

In this simple question, the word "simple" hides a complicated issue, because I don't want to answer with "Where else can I put my flowers on"? Acoustic instruments are limited in loudness by sound production, register and construction. The acoustic

FOTOS: Udo Amps

guitar in particular is a rather quiet, fragile instrument. Both as a solo instrument and in interplay with other instruments and even with vocals, the instrumentalist must struggle to be "heard". To do this, he often needs to alter the playing style and e.g. use more force. This has an impact on tone formation and expression. Dynamic playing, i.e. a pianissimo, is then hardly possible. In the club it is also necessary to play against the background noise of the party in order to be heard at all. Even if one can enjoy the luxury of a listening audience, the performance venues are often acoustically not optimal, maybe even creepy! So it's good to be able to make the room sound a little better, and know that the listener in the back row is also getting something out of the evening.

We perceive louder sound differently, more intensively and, above all, better sounding - the amplifier's own sound characteristics therefore play a major role and can significantly improve the sound. In addition, additional devices (effects) on and around the amplifier can build their own soundscapes - in other words, bring the stage into the living room. It's a pity that louder is not generally better - our stone-age character is still present - some of the subtleties are simply lost. So even with amplification and effect, less is more. It is also an advantage when practicing, especially with instrument and vocals, if you can hear yourself as if you were on stage. So you have the appropriate sound everywhere - whether in the studio, at home or on stage. This means independence, security and control over the sound to the mixing console - of course, the amplifier is also still a super monitor. However, you have to play "cleaner" ... you just hear when it hangs. It also sounds much better when recording from the line out.

What is the most important thing in an acoustic amp in general?

The most important thing for me is the ability of the amp to reproduce the sound of the various instruments that are to be amplified as faithfully as possible; in such a way that the differences between the instruments remain audible and they are not restricted dynamically. So it should have



Da Capos await final inspection before shipment

a basic sound that fits, is real and sounds relaxed without having to do a lot of tweaking. A level adjustment must be included so that versatile instruments and devices can be combined without any loss of sound. This is not easy, since the acoustic amplifier is at the end of the signal chain. Very important is the best possible adaptation of the pickup system to the amplifier electronics! Piezo pickups, for example, require a different adaptation than a microphone and more than a simple line input. The amp has to sound super good already at very low levels and also at full load. So it should remain good-natured and reliable in all positions.

The features can always be discussed, but it should be versatile, sensible and practical. No matter how the tone control is set, the acoustic amplifier should sound good. The effects must sound plastic and open and have a good spatiality - they make the sound very easily undifferentiated and are often feedback accelerators.

What do you have planned next?

I'd love to be a little further along, even without Corona. We're working on a very specific offering for jazz guitarists: a combo amp that will have the sonic range from traditional jazz to experimental sounds. Of course, I'm also developing my pickup systems.

They are the interface between acoustics and electrics and quite de-

cisive for the further sound.

And because it's about every element in the signal chain, we've also been working on instrument cables. You can't measure the difference - but you can hear it! I think we'll have something to show and touch at NAMM 2022 and can reveal more.

Oliver Strosetzki

The Acoustic Dreams test of the Udo Roesner DaCapo 75 you can read in guitar acoustic 5/21.

