Audio-Technica Microphones for the Ehrlich Brothers



Multiple world record-holding German magician duo The Ehrlich Brothers delivered one of the biggest shows of their career in the summer of 2026. The “No Limits” stadium event at Deutsche Bank Park, Frankfurt saw more than 40 000 spectators gather to see the brothers attempt to set three new world records including largest audience at a magic show. The event was also broadcast on German TV channel RTL in October.

Tasked with recording the broadcast audio for the No Limits show were David Heuer and Hansjörg Wenzel of sound design specialists QoSono, who turned to a variety of Audio-Technica microphones to overcome the challenges of delivering the atmosphere in the stadium to viewers.

“We had to capture the sound of 40 000 people, excluding the stadium PA, in an acoustically untreated space,” explains Heuer. “We wanted to get close to the people but also convey the sheer scale of the event.” The usual approach of suspending directional microphones was not an option in the large stadium, however. “That’s difficult in a stadium like this,” he continues, “partly because a Spidercam covers the entire interior, so we weren’t able to suspend anything.

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Working with Audio-Technica specialists we managed to design an unorthodox set-up that worked perfectly."



The unconventional microphone setup featured different Audio-Technica models positioned in three broadly distinct areas of the stadium. AT4050ST large-diaphragm M/S stereo microphones were placed directly beneath the roof to capture the sound of the audience as a whole. Another stereo model in the form of the BP4025 large-diaphragm X/Y mic were positioned in the stands while numerous ES925 gooseneck microphones with MicroLine capsules were installed around the central stage, enabling a form of close-miking of the audience. Recording every signal to a separate track provided maximum flexibility in post-production.

The unusual combination of stereo and gooseneck microphones allowed Heuer to capture the audience's reactions as authentically and vividly as possible. "A good ambient recording gives you clearly audible applause, perhaps some diffuse laughter. When it becomes really convincing, you hear reactions from up close - every little chuckle, every subtle response," he says. "That lets you work with real precision, even in post-production.

"I really enjoyed working with Audio-Technica. In particular the technical input from their special projects specialist and the somewhat different approach we took gave us fantastic ambient sound recordings with excellent detail and clarity. Despite the

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stadium’s difficult acoustics, they were a pleasure to work with in post-production.”

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