Sono Scène chooses DiGiCo for Les Viking Epic 60th Anniversary Concert

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Les Vikings are a huge part of the musical culture of Guadeloupe and the 60th Anniversary Concert utilised a DiGiCo Quantum 225 at front of house and SD12 at the monitor position, both supplied by Sono Scène. Formed in 1966, the band's young musicians were heavily influenced by the rich musical culture of the Caribbean. Today their music is firmly part of Guadeloupe's cultural history and continues to hold a special place in the hearts of audiences throughout the French Caribbean and beyond. Also on the bill and celebrating a shared musical heritage were legendary Caribbean artists La Bande D 4, Typical Pressé Pressé, and La Perfecta.

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Jean-Michel Marc was at the front of house position with Mikael Benjamin (Benj) on monitors. The pair had a personal connection to the show because not only are they huge fans, they had also worked together on a previous Les Vikings concert in 2022, titled The Vikings of Guadeloupe: The Final Concert (Les Vikings de la Guadeloupe : L'Ultime Concert). Understanding this relationship, Maurice Cely, director of Sono Scène contacted them both for this special concert.

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Sono Scène was the first company in Guadeloupe to use DiGiCo consoles, having developed a strong relationship with DV2, a DiGiCo dealer in France. The choice to use a DiGiCo Quantum 225 at the front of house position was made thanks to the console’s extensive feature list and compact footprint.

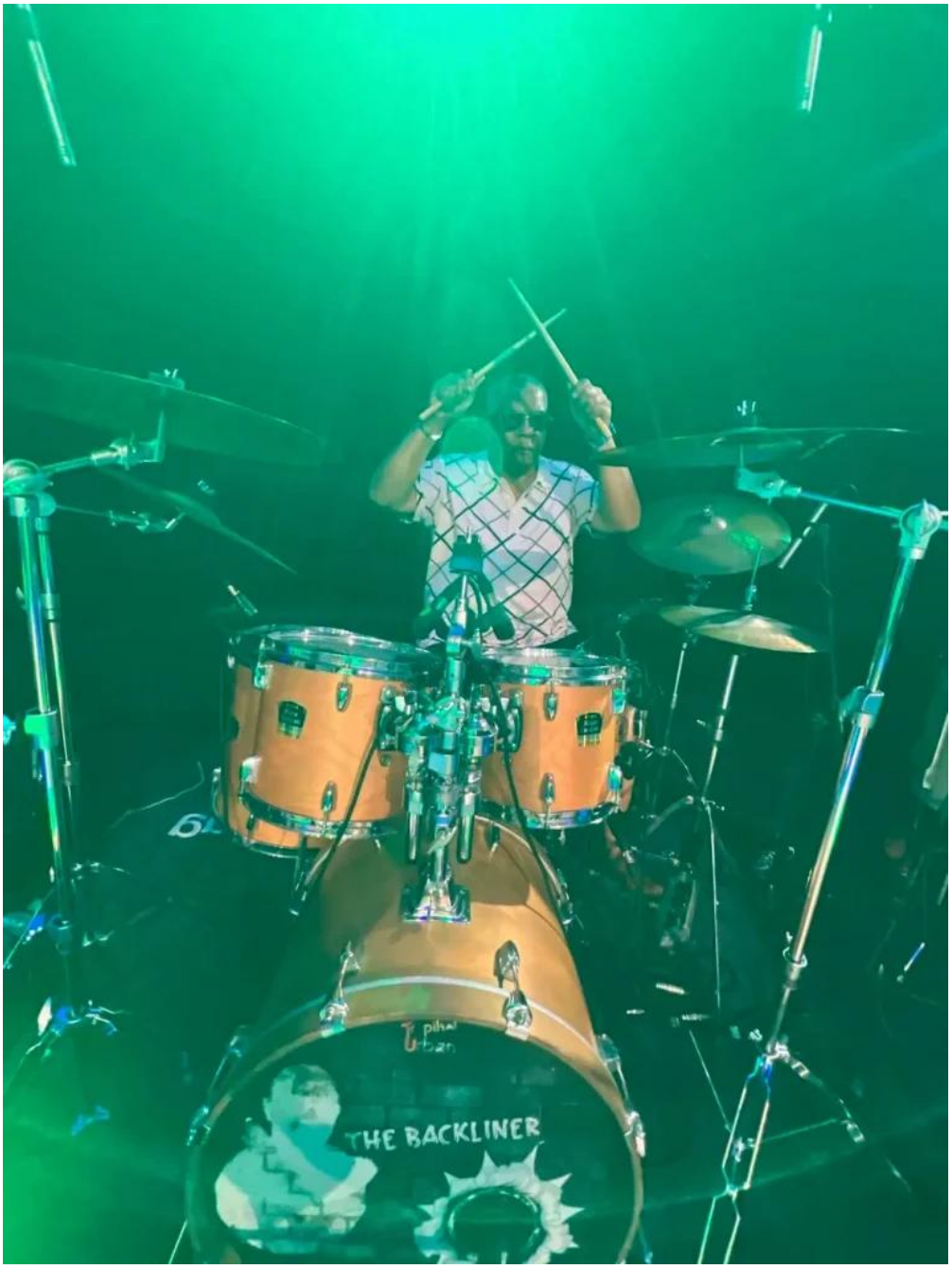
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“The Quantum 225’s Mustard processing, including the Mustard VCA Compressor, provided additional dynamic control on selected channels and groups,” Jean-Michel recalls. “The output configuration included the main PA feed, a dedicated front-fill matrix and a subwoofer matrix. This allowed the different system feeds to be managed according to their specific requirements. The console was also connected to a local network, allowing remote control from an iPad where required. Multitrack recording was carried out via USB using the input channels. The objective was to maintain a clear and controlled mix throughout the performance, while respecting the musical identity of a band whose songs have accompanied several generations of listeners.”

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On stage, the SD12 provided Benj with the routing flexibility, output capacity and monitoring control required to manage multiple bands each with different monitor configurations, wedges and in-ear systems. The significance of the moment was not lost on him as he recalled the impact of working with them years earlier, but the SD12’s smooth workflow allowed him to fully concentrate on his artists’ needs, without having to look down at the console repeatedly. This resulted in a better experience for them all. As he continues, given the audiences’ in-depth knowledge of the music and the importance of vocal clarity, having this smooth and reliable workflow was essential.



“The monitor system had a total of 72 physical analogue inputs and 40 analogue outputs (32 from the two D2-Racks and eight from the SD12 itself), providing the capacity and flexibility required to accommodate the different stage configurations,” he expands. “Audio transport between each console and its respective rack system was handled via MADI. The FOH and monitor systems operated independently, with the microphone signals split between the two systems. Each console therefore controlled its own preamp levels, without gain sharing. This independent configuration allowed Jean Michel and myself to work autonomously while maintaining a reliable and consistent signal path.”

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Given that a defining aspect of this show was the relationship between the artists and the audience, maintaining warmth and familiarity was a key part of the mix at both FOH and monitor positions. Many audience members have followed Les Vikings for decades, so their music carries memories and emotions that go well beyond the performance itself.



From an engineering perspective, this meant the objective was not simply to make the show louder or more powerful. It was to preserve the character of the music, maintain vocal intelligibility and control dynamics carefully, while ensuring the artists could perform comfortably. As Benj concludes, the importance of the concert and the flexibility of their DiGiCo consoles meant that the pair were able to deliver crystal clear audio for audience and artists, while still

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having the mental-bandwidth to fully appreciate the day and all it signified for them and the community.

“For me, being part of this anniversary was particularly rewarding because it brought together my work as a monitor engineer, my experience with DiGiCo systems and my previous history with the band,” he finishes. “Beyond the technical aspects, the event also reflects the development of DiGiCo in the French Caribbean. Maurice Cely’s early commitment to the brand helped introduce DiGiCo to the region, and its adoption by other production companies since has strengthened its presence in the local live-sound industry. The Les Vikings 60th-anniversary concert was therefore both a significant musical event and a meaningful example of DiGiCo being used to support the cultural heritage of the French Caribbean.”

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