



The Adelaide Festival Theatre

"Generally the sound is a miracle, every harp glissando and thundering percussion glittering like electricity in the theatre's new acoustic."

-*RealTime*, February/March, 1998. Noel Purdon

"Musically the enlarged ASO under English conductor Jeffrey Tate and the electronic enhancement of the hall (coming soon to the Sydney Opera House?) both worked their spell. It's a big sound."

-*The Canberra Times*, 20 November, 1998. Jeremy Eccles

"...badly needed improvements were made to the aging Festival Theatre... the notoriously quirky acoustic of the Festival Theatre has been improved permanently by the installation of LARES audio system... there's no doubt it makes the Adelaide Festival Theatre a considerably more satisfying place in which to listen to opera and presumably will make a better concert hall as well."

-*Opera Opera*, December, 1998. David Gyger

"In Adelaide's theater, the reverberation period has been electronically adjusted, very successfully, to correct a preciously dry acoustic."

-*London Daily Telegraph*, 13 December, 1998. Michael Kennedy

"A state-of-the-art acoustic enhancement system (LARES) delivered exceptional clarity - London's major concert halls should investigate immediately."

-*The Times*, London, 24 November, 1998. Barry Millington

"...all the...singers seemed to benefit from the Festival Theatre's new sound-enhancement system... that effectively lengthens the reverberation period of an over-damped hall."

-*The Sydney Morning Herald*, 27 November, 1998. Roger Covell

"The most important feature of this (refurbishment) was acoustical work-the removal of carpets, for instance, and the installation of a LARES electronic sound enhancement system. So, physically, Adelaide can now claim to have the best venue in the country for opera."

-*International Arts Manager*, December/January, 1999. Jeremy Eccles

"The strings are producing a solid, burnished body of tone, the woodwinds coming over accurately and sweetly and the brass firm and resonant..."

"Something had to be done about the auditorium's wretched acoustics, and I think they are getting near to the answer."

-*The Adelaide Review*, December, 1998. Roger Knight

"...the Adelaide Festival Center... it's acoustics, by the way, were a helluva lot better than the concert venues in London."

-*The Advertiser*, 30 November, 1998. Roger Tredra

"Musically in the acoustically improved Adelaide Festival Theatre, the first cycle was a major triumph for conductor Jeffrey Tate, the augmented Adelaide Symphony Orchestra, led by its vibrant concertmaster Nicholas Milton, and the hand-picked cast of Wagnerian Voices."

-*The Bulletin*, 8 December, 1998. Maria Prerau

"The balance between the orchestra and the voices has been ideal."

-*The Sunday Telegraph*, London. Michael Kennedy

"The Ring has brought the Festival Theatre accolades for its refurbishment and for its acoustic changes, including the replacement of carpeted flooring with parquetry and the new LARES acoustic system."

"(Stephen Phillips) ...thinks the LARES system has made a huge difference to the acoustic of the hall: 'I think we have the best theatre now in Australia for this sort of stuff.'"

-*The Advertiser*, 12 December, 1998. Tim Lloyd

"Early reports of the Festival Theatre's new "electro-acoustic system," known as LARES, are nothing less than brilliant. Our observers at rehearsals of the Ring, where the LARES will have its first official tryout, say the acoustic is excellent, even in the traditional dead spots under the balconies. The Adelaide Symphony Orchestra has already booked itself into the Festival Theatre for some of its 1999 season, and State Opera is keen to maximise benefits from the system as well."

-*The Advertiser*, 7 November, 1998. "Swiftly Coot"

"...this was a triumphant opening with a glittering international audience, everything happening without a hitch, and musically in the highest class with every subtle detail of the score clear and every voice audible thanks to the efficient but unobtrusive acoustic system."

-*The Australian*, 20 November, 1998. Tristram Cary

"...the theatre is functioning as we had all hoped it would. After struggling with dodgy acoustics for 25 years, the \$1 million LARES electro-acoustic system, first heard in public on opening night, has had a revelatory impact on the place."

"It elevates the sound of classical music in the Festival Theatre from being fine and distant, to having all the richness of a great opera house."

-*The Advertiser*, 21 November, 1998. Tim Lloyd

