

# Lowy Concert Hall Launches Substantial Sound Upgrade with L-Acoustics L-ISA

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*Sincopa 2002 Ltd Group deploy L2-based immersive system in Tel Aviv's most prestigious concert venue*

**TEL AVIV, Israel** - Opened in 1957 with a design by the founding architects of the State of Israel, Dov Karmi and Ze'ev Rechter, Lowy Hall instantly became a cultural cornerstone that would define Israel's musical landscape for generations. As the home of the Israel Philharmonic Orchestra, the wood-lined concert hall within the Charles Bronfman Auditorium has hosted some of the world's most celebrated performers, from Frank Sinatra, Barbara Streisand, and Leonard Bernstein to leading international orchestras. Following a 2013 acoustic renovation by Yasuhisa Toyota, whose work includes Walt Disney Concert Hall, the 2,479-seat amphitheatre-style venue now combines exceptional acoustics with clear sightlines from every position. In 2025, the hall commissioned an extensive audio upgrade to match its architectural significance and acoustic pedigree: a fully immersive L-Acoustics L-ISA configuration that would serve its demanding mix of classical, jazz, and pop concerts, choirs, conferences, and ceremonies.

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*(Above): Home of the Israel Philharmonic Orchestra, Lowy Concert Hall has substantial audio upgrade with L-Acoustics L-ISA*

To design and oversee the upgrade, Lowy Concert Hall engaged award-winning AV consultant Harel Tabibi, who wrote a detailed tender in which three leading global manufacturers participated. The process of selecting the right speaker manufacturer and the integrator company was critical since this was the first permanent installation of an immersive system in Israel.

Tabibi prioritised the following criteria in his evaluation: sound quality, compliance with A-list artist specifications, friendly and accessible software that any guest technician could learn quickly and easily, and most importantly, how well the size of the speakers would integrate in Lowy Concert Hall, a historic and protected building.

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At the end of this process, L-Acoustics Certified Partner Sincopa 2002 Ltd, won the tender and signed the contract, sub-contracting Charmer Group to carry out the integration. Together with Assa Efrat and the L-Acoustics team, they delivered Israel's first large-scale L-ISA installation in its largest and busiest concert hall.



*(Above): A fully immersive L-Acoustics L-ISA configuration serves Lowy Hall's demanding mix of classical, jazz, and pop concerts, choirs, conferences, and ceremonies.*

### **Strategic Planning in a Working Venue**

The project began in 2024 when Sincopa and Harel started developing the design in partnership with the L-Acoustics Application team. The one-year development timeline reflected the complexity of integrating cutting-edge immersive technology into a historically significant space that maintains a demanding performance schedule. "The Israel Philharmonic Orchestra not only performs in the hall but rehearses there daily," explains Assa Efrat, Sound Engineer at Sincopa. "We coordinated around their schedule and maximized the month-long closure over summer 2025, which allowed us to focus on the installation without interruption."

The technical challenge centred on achieving precise loudspeaker positioning while preserving existing infrastructure. Lighting trusses, fly bars, and motorised acoustic panels remained in place, requiring careful coordination. "We had to replace ceiling infrastructure and all lighting to accommodate the L-ISA stage-wide configuration," notes Omri (BaBu) Levy from Charmer Group.

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“The key was integrating new technology without compromising the venue’s historic aesthetic or acoustic performance.”

### **Precision Design with L Series**

As part of the preparatory work, Sincopa brought the venue’s technical team to L-Acoustics’ Marcoussis facility to experience the newly released L2 line source firsthand. L2 satisfied two critical requirements: its elegant design complemented the hall’s historic character, while delivering the technical sophistication needed for a fully immersive sound solution.

Sincopa used Soundvision to model and refine the design before deployment. “Soundvision was the critical tool on this project,” says Efrat. “It let me assess how different approaches would perform, then finalize and implement the optimal solution.”



*(Above): Sincopa and Charmer Group delivered Israel’s first large-scale L-ISA installation in its largest and busiest concert hall.*

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The final configuration features five hangs of one L2 over an L2D, with two extension hangs of four A10 clusters on each side for consistent coverage across the venue's wider seating areas and a centre-hung array of six KS28 in cardioid mode, all integrated into the ceiling structure. The ceiling's net-like construction allows low frequencies to pass through unobstructed, delivering powerful bass response throughout the hall without compromising sightlines or visual integrity. Ten Kiva II provide spatial front-fill coverage. The hall's distinctive side balconies receive focused treatment from four X6i per side, delivering precise coverage to these challenging areas without spilling into the main seating bowl. Two KS21 subwoofers on a chariot system, with A15 Wide and A15 Focus, are on hand as a mobile system that can be repositioned as side fills or to provide additional reinforcement for specific productions.



*(Above): The final configuration features five hangs of one L2 over an L2D, two extension hangs of four A10 clusters on each side and a centre-hung array of six KS28 in cardioid mode, all*

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*integrated into the ceiling structure*

The processing architecture includes 12 LA7.16i amplified controllers—10 dedicated to L2 arrays, one handling both A10 clusters and X6i balcony fills—with LA12X amplified controllers driving the subwoofer array. On-stage racks include LA7.16i for the Kiva front-fill system, and LA12X amplified controllers for a mobile backup configuration:

Since the venue doesn't maintain a house console, Sincopa designed the system with flexibility to accommodate the variety of mixing desks that arrive with different productions. A technical room beside FOH houses all necessary electronics, including multiple computers running different applications, a master clock, and two LS10 Milan-AVB switches.

The audio infrastructure uses a clear signal flow from FOH to an isolated, air-conditioned amplifier room, with additional stage connectivity, all linked via fibre optics. L-Acoustics P1 processors at FOH and on stage convert analogue and AES3 input points into Milan-AVB streams, which travel over the redundant LS10 network to the L-ISA Controller and amplified controllers. The L-Acoustics Milan-AVB ecosystem—LS10 switches, AVB-capable amplifiers, and P1 processors—forms the system backbone in a fully redundant configuration.

### **Exceptional Support and Performance**

The project's success stemmed from outstanding coordination between technical teams. "We received exceptional support from L-Acoustics throughout," adds Levy. "They connected with us remotely whenever needed, helping troubleshoot, fine-tune the system, and resolve remaining issues. Their responsiveness and willingness to engage with details delivered exactly the support we needed for a project of this scale."

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*(Above): The L-Acoustics L-ISA technology has transformed both the mixing experience and the audience's listening experience*

Engineers who have worked with the new system report significant improvements. Renowned mix engineer Eran Pereldik has worked with the system twice, once with Ishai Ribo and the Israeli Philharmonic and one with Rami Kleinstein and the Israeli Philharmonic. "Lowy Concert Hall sounds completely different with L2," he says. "The image is clear and crisp, and you can keep a low working level while still getting an intelligible image in every seat. L-ISA adds width and, especially with classical music, if the level is correct, the image is so transparent that you might sometimes wonder if the mics are working."

Mix engineer Lior Tevet agrees: "The L-Acoustics L-ISA technology has transformed both the mixing experience and the audience's listening experience. Beyond the system's capabilities for

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shaping an interesting and unique sonic image, the fact that every listener receives the same result regardless of where they sit is remarkable.”

Yossi Lugassi, FOH engineer for several Israeli acts, says: “My experience with the L-ISA installation was excellent. The system allowed me to mix effectively in a hall that’s usually acoustically challenging in terms of reverb time and sound distribution. The level of detail I achieved was unlike anything I’ve heard before, and I didn’t need to push the system hard to get there. The audience response was incredible—coverage and clarity were consistent throughout the entire hall, from front rows to the back.”

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