

Constellation

TESTIMONIALS



San Francisco Symphony at SoundBox • San Francisco, CA • Stefan Cohen

“Part of the experience of being in this space is to hear music of many different eras—from ninth century Gregorian chant to music composed today. Constellation provides the optimal acoustics for each genre and has helped us create a space where audience and musicians can explore a new kind of musical journey together.”

MICHAEL TILSON THOMAS

MUSIC DIRECTOR, SAN FRANCISCO SYMPHONY



The Appel Room (JALC) • New York, NY

“Acoustics set the playing field for all performances. In jazz, and almost every form of music, extraordinary concerts can only happen when musicians hear each other clearly, and audiences hear and feel exactly what is happening on stage. Many a gig has been marred by poor acoustics. Now, the optimal listening environment can be tailor-made for each venue and each aural situation through the groundbreaking technology of Constellation. If you have a space that is even slightly problematic, do yourself a favor and perfect the experience for both musician and listener, install the Constellation.”

WYNTON MARSALIS

MANAGING AND ARTISTIC DIRECTOR, JAZZ AT LINCOLN CENTER

“In the early planning phase, clients and users were presented with systems from different manufacturers, and Constellation was preferred. Nevertheless, the technology had to be put out to tender throughout Europe as product neutral. The fact that Constellation was implemented in the end shows that it is not only top line in terms of quality but it’s also economically competitive.”

MANUEL MARX

PRINCIPAL CONSULTANT AT GRANER + PARTNER
(VENUE: KING, INGLEHEIM, GERMANY)

“The possibility of using the spatiality of the system enables one to add a new dimension to a musical composition that has been talked about for perhaps a half a century, but has never been realized to this extent. I remember when I talked with John Meyer he referred to Constellation as an instrument, not just equipment, and that’s a profound indicator of this system’s potential. It allows a degree of spatial flexibility beyond any other system I have experienced.”

PAUL GRABOWSKI

EXECUTIVE DIRECTOR, MONASH UNIVERSITY ACADEMY OF PERFORMING ARTS

“Constellation is, to my ears, living proof that skilled engineering and technology can indeed improve the physical spaces where we listen to music.”

JOHN ADAMS

PULITZER PRIZE-WINNING COMPOSER

“With Constellation, the Meyers have thus had a democratizing influence, allowing ensembles to obtain pleasing results in problematic spaces. They have helped to make classical music a more mobile, adaptable beast, one that is freer to roam the entire cultural landscape. A mirage of the Musikverein can arise almost anywhere, with a few swipes on a screen.”

ALEX ROSS

MUSIC CRITIC, THE NEW YORKER

“Performing and making music with Meyer Sound’s Constellation allows me to be completely free to focus on musical expression and interpretation. The room surrounds and envelopes the sound of my violin with a beautiful warmth reminiscent of the finest performance venues in the world.”

JENNY KOH

VIOLINIST AND MUSICAL AMERICA 2016 INSTRUMENTALIST OF THE YEAR

“Amplified sound in a dead acoustical environment makes it sound like the room doesn’t have any dimension to it. But with Constellation, all of a sudden the sound is given dimension, and everything sounds much more real.”

TONY MEOLA

SOUND DESIGNER, WICKED

“A congregation isn’t passive like the audience in a theater or concert hall. Worshipers play a vital, active role. We needed to create an environment that connects them to each other and supports their participation. Constellation was the solution to all our concerns.”

TIM TRACEY

EXECUTIVE DIRECTOR OF WORSHIP
NORTHLAND, A CHURCH DISTRIBUTED, LONGWOOD FL

“Total adaptability in worship is what the next generation will be seeking to explore. The Constellation system actually affords the adaptability in the sonic domain. In the future, any time the creative arts team says we want to do this or that with sound, chances are they will be able to do it, thanks in large part to Constellation.”

KEVIN CALLAHAN

ARCHITECT, CALLAHAN STUDIOS
(VENUE: GRACE COMMUNITY CHURCH, NOBLESVILLE IN)

“Performers can hear exceptionally well at TRI Studios. You hear every shimmer off the piano, every glimmer of the cymbals. It’s nothing but pure sound.”

“Constellation gives TRI Studios the response characteristics of a number of the world’s great rooms for music. If you want to be playing in Carnegie Hall, here you are.”

BOB WEIR

MUSICIAN

“I was particularly impressed with how the system couples the Stage and House so seamlessly, allowing performers on Stage the perception of being in one big room with the audience. I feel that this greatly enhances music performances, and is almost never achieved using a physical orchestra shell behind a proscenium.”

BILL DOHN

ACOUSTICIAN