



FOREWORD

This Special Issue of the Journal of Sound and Vibration groups some of the invited and contributed papers presented during the Workshop on Opera House Acoustics held in Seattle at the 16th ICA-ASA Meeting in June 1998. The Workshop was organized by CIARM (Interuniversity Centre for Acoustics and Musical Research, Italy), MCHA (Music and Concert Hall Acoustics, Japan) and TCAA (Technical Committee of Architectural Acoustics of ASA, U.S.A.).

One of the main motivations in organizing this Workshop was due to the emotion caused by the fire of the “Teatro La Fenice” in Venice, which occurred in the night of 29 January 1996. This fire deprived not only the city of Venice, but the whole world, of a masterpiece of architecture and acoustics. This tragic event raised the idea and the awareness that the *acoustics* of spaces for music and opera is a *cultural heritage*, which has to be investigated, protected and enhanced. This Issue is intended as a contribution to such an idea.

Furthermore, as a result of the increasing need for new houses for the performance of operas as well as for the restoration of old ones, the interest in the acoustics of such places is rising and new research is developing in this field.

By publishing this Special Issue, the contributions to the Workshop can be shared among a wider group of people; a suggestion made by the organizers and supported by Academic Press. The topics of the papers in the Issue cover studies both on the sound field for the singer and orchestra, and in the sound field for the audience, case histories of opera houses and performance spaces are also presented. The publication is introduced by two articles on the history of the “Teatro La Fenice”: the first is historical and considers the original construction of the theatre; the second examines the proposals for its reconstruction, after the recent fire.

ROBERTO POMPOLI
YOICHI ANDO