

Facility Rentals

R. FRASER ELLIOTT HALL

The main stage in the auditorium is primarily the performance area for Canadian Opera Company and National Ballet of Canada productions. When not in use by the opera or ballet, it can be used for a variety of other artistic productions or as a venue for sophisticated sit-down dinners/receptions. It is flanked by a rear stage and two side stages and can accommodate large groups for upscale, exclusive events.

The flexible orchestra pit can be raised in order to accommodate additional seating or provide extra space for a head table, podium or special platform.

MAXIMUM CAPACITIES

Theatre with pit raised for additional seating: 2,070

Theatre with orchestra in pit: 2,163

Availability: extremely limited during opera/ballet season

Daily rate: \$16,500 (exclusive of taxes and all technical, box office and ancillary services)

Includes use of Isadore and Rosalie Sharp City Room, Henry N. R. Jackman Lounge, Rehearsal Room, Dance Studio, Friends Lounge, Hospitality Suites and smaller lounges.

CONTACT

Four Seasons Centre Events

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Architectural Detail

Three factors have driven the design of the audience chamber: acoustics, intimacy and elegance. This hall is created specifically for the acoustics required for opera and the sight lines essential for ballet, and the intimacy characteristic of the world's great opera houses. The intention is to place the Four Seasons Centre for the Performing Arts among the acoustically best opera houses in the world.

While the quality of sound is of utmost importance, the reduction of noise penetration is also of great importance. Consequently the entire audience chamber, pit and stage ensemble has been built as an entirely separate and isolated structure within the building. Almost 500 two-foot-square, pre-fabricated rubber pads are installed underneath and around the auditorium to absorb the ground-borne noise and vibrations of the subway system, streetcars and trucks. Airborne noise—sirens, helicopters, etc. is stopped by a heavy double wall that surrounds the auditorium.

Having a close connection with the stage is of course every audience member's wish and seating in this new house is arranged in a horseshoe shape, surrounding the audience chamber with the audience itself.

R. Fraser Elliott Hall is enclosed by a giant but gentle basket weave plaster shell. Slightly toothed in texture, the shell serves both acoustic and visual design purposes, providing sound reflection, diffusion and human scale to the chamber.

Ceilings, too, are used for interior design and functional purposes. Made up of a series of layered plaster "clouds" these surfaces provide good sound reflection to reinforce the density of sound. The interstitial spaces between the layers provide a variety of concealed stage lighting positions.

No frame surrounds the proscenium arch. This is a device to give immediacy to the stage; no interceding element will exist between patron and performer.

STAGES

The Four Seasons Centre has three stages—main, rear and side. The side and rear stages will have the same performance area as the main stage. This allows up to three productions to run in repertory.

PIT

At 6.4 metres in width, the pit is capable of accommodating as many as 70 to 75 musicians in the open, sufficient for most operas. The pit can, however, be extended below the stage to accommodate up to 106 musicians as required for larger ensembles, such as those for Wagnerian opera.

Technical Information

Designed in a traditional proscenium arch format with the audience on five levels, this auditorium is a very exciting space to see live performances.

A lyric theatre, R. Fraser Elliott Hall is primarily designed to offer some of the best acoustics for opera and ballet. However, the theatre lends itself to a wide variety of other music events, spoken drama and even business meetings.

The main colour scheme is a range of chocolate browns with beech hardwood railings and maple flooring. The house curtain is brown velour with a distinctive design by the architect.

SEATING

There are 2,163 seats (the maximum seating capacity with the pit raised to stage level) on five levels. There will be limited standing room at the rear of some levels.

PERFORMING AREA

Proscenium opening width: 52 ft. 0 in.

Height: 39 ft. 4 in.

With SURTITLES™ screen/teaser usually at the lower height of 27 ft.

Stage depth from front edge to last flybar: 58 ft. 3 in.

Side stage(s): Yes—small one to SL, large one to SR

Rear stage(s): Yes

DIMENSIONS

Depth from setting line (SL)
(which is the immediate rear of the fire curtain)

To rear wall of auditorium: 107 ft. 10 in.

To auditorium level 1: 93 ft. 6 in.

Level 2: 96 ft. 11 in.

Level 3: 102 ft. 5 in.

Level 4: 109 ft. 6 in.

Rearmost seat: 141 ft. 3 in.

To house lighting bridges:

Forestage: 53 ft. 7 in.

To hb #2: 82 ft. 5 in.

To hb #3: 100 ft. 5 in.

Rear followspot: 143 ft. 6 in.

To front of orchestra pit:

Small pit: 15 ft. 9 in.

Large pit: 26 ft. 0 in.

To front of stage: 4 ft. 9 in.

To US side of proscenium opening: 0 ft. 5 in.

To US side of fire curtain: Zero—this is the setting line

To house curtain: 0 ft. 9 in.
To US side of tormentors: No torms
To first flybar: 2 ft. 1 in.
To last flybar: 53 ft. 6 in.
To rear gallery: 54 ft. 5 in.
To rear wall of stage tower: 58 ft. 6 in.
To rear wall of rear stage: 102 ft. 4 in.

Width from centre line (CL)

(Opposite prompt/stage right [OP] is negative x from CL, Prompt side/stage left. [PS] is positive x from CL)

To gallery OP: (SR) 43 ft. 1 in.
To gallery PS: (SL) Lower gallery: 42ft. 8ins
Upper gallery: 38 ft. 2 in.
To wall stage tower OP: (SR) 54ft. 6 in.
To wall stage tower PS: (SL) 66 ft. 0 in.
To wall side stage OP: (SR) 116 ft. 5 in.
To wall side stage PS: (SL) 66 ft. 0 in.

Height from stage floor

(Lower than stage floor at SL is negative z)

To auditorium floor at stage edge: - 3 ft. 6 in.
To understage: - 13 ft. 3 in.
To first gallery: 46 ft. 9 in.
To second gallery: 69 ft. 9 in.
To third gallery: (loading gallery)
 Lower: 97 ft. 5 in.
 Upper: 104 ft. 3 in.
To grid: 110 ft. 3 in. (allow 105 ft. as travel distance)
To auditorium floor at last row: 4 ft. 11 in.
To underside SR side opening: 36 ft.

STAGE FLOOR

Rake in %: Flat

Material: Dark Grey Plastic “renew” composite sheet material over douglas fir ply on sprung “bio-channel” sub-floor suitable for dance.

Cable trough set into floor at sides and rear of the stage. Groundrow trough on front edge of stage.

FLY FACILITIES

Number of manual counterweighted lines: 86 and 4 US/DS side sets

Location of operating rail: Two PS (SL) stage level and above stage gallery

Number of loading levels: Two

Pipe length: 79 ft. 10 in.

Diameter: 2 in.

Max height: 105 ft.

Capacity:

 Max: 2,000 lb.

 Max point load: 400 lb.

Type of pipe/batten: Custom ladder truss with 2 in. diam. bottom pipe

No. of lift lines per set: Six

Can the sets be “kicked” or moved: No

Number of motorised lines: House curtain

One set of electrics ladders each side of stage

Number of point hoists: 10 chain hoists

Capacity max: 2,000 lb.

Max height: 120 ft. chain length

Speed fixed: 16 ft. per minute

TEMPORARY POWER SUPPLIES

120/208 volt with Camlock connections

Locations: Onstage

Upstage Left: 4 x 400A

Stage Corners: 4 x 100A

SL & SR Pros: 200A (Sound)

Rear stage dock: 100A

Rehearsal Room: 100A in storage room

Loading Dock: 400A General and 200A (Sound)

(suitable for Broadcast trucks)

Trap Room: 2 x 100A

Various 110v – 15a receptacles around performing area

Separate “technical” power for sound

Please contact us about your requirements

ORCHESTRA PIT

Comprised of two separate lifts. The largest pit size can accommodate over 100 musicians. The rear and side walls have variable acoustic panels. The front lift has a separate audience seating wagon holding three rows of seats that can be deployed when a smaller pit is used.

Dimension:

Width: 59 ft. 7 in.

Depth: 10ft 5ins each lift

Surface area open part: approx 5,470 sq. ft.

Lift 1: approx 2,280 sq. ft.

Lift 2: approx 1,780 sq. ft.

Surface area of covered part: approx 1,730 sq. ft.

Number of lifts: Two, front and rear

Reach (height):

Min: - 8 ft. 10 in.

Max: Stage level

Capacity: 5,000 lb. ft. live load; 15,300 lb. ft. dead load

Specifics: Gala Spiralifts controlled from stage left

No. of music stands: 75

No. of chairs: 75

Other Musical Equipment:

- Boston size C type Grand Piano
- Music Stands & Rostra on request
- Backline and other instruments can be rented locally

STAGE LIGHTING

Number of fixed circuits: 2.4kW: 886 6kW: 57 12kW: 6

Non dims: 48 x 20 amp.

One circuit per channel

Connector type: 20A Twistlock - Type L5-20R

50A & 100A Joy “Studio” receptacle

Multicore cable: Socapex - 19 pin

Automated lighting yes/no: Yes - 10x Varilite VL3500Q

Computer: Strand 550i

Backup available:

Tracking: Strand 510i

Designers Remote: Strand 520i

Genlyte Marquee LLC moving light board

Operation: Has to be by House Electrician

Position of lighting control room: Rear of orchestra stalls

Specifics: First major sine wave system in North America

Comprehensive "house" stock incl. profiles, fresnels, cyc floods and parcans.

SOUND

Position of sound control room: Rear of orchestra stalls

Plus alternate position in seating for touring shows

Sound mixer operable from the auditorium: Yes via networked tablet PC

Full range sound system covering entire auditorium: Yes Meyer speakers

Under balcony fill loud speakers, yes/no: Yes

Front fill loud speakers: Yes

Ambio loud speakers: No

Ceiling loud speakers: Yes

Stage monitoring sound system: Yes

Sound mixer: Yamaha DM2000

No. of channels: 24 analogue, 96 with I/Ocards

Monitor mixer: No

Electro-acoustic correction equipment: No

Wireless microphones, yes/no: Yes Two - Sennheiser

Audio recording facilities, yes/no: Yes Marantz CDR

Access for running multicore through the house: Yes - 6 inch tube and cable ladder system

Connection with control rooms with stage

DRESSING/CHANGING ROOMS

Located on three levels the well appointed rooms include accommodation for:

- 22 Soloists in a mixture single, double and quad person rooms
- 72 Chorus/corps de ballet
- Supernumeraries/extras have separate changing rooms in the basement.

There are separate changing rooms for female/male musicians. There are separate maintenance facilities for costumes, wigs and ballet shoes.

EQUIPMENT

There is a pool of equipment, including tables, chairs, lecterns and AV/sound, that is shared between all the spaces. It is only available by prior arrangement.

The Four Seasons Centre has a number of business partners who can supply additional specialized equipment for events and presentations.

LOAD IN AND ACCESS

The Richard Bradshaw Amphitheatre, Henry N. R. Jackman Lounge and other lounges are not at street level. The Main Rehearsal Room is at street level on the Queen Street side of the building. The Ballet Rehearsal Room is on the second floor at the corner of Queen Street and York Street.

If a large vehicle is to be brought then a time slot will need to be booked with the Operations Manager at least two weeks prior to arrival. Any requests after this cannot be guaranteed.

First load-in is via the scenery loading bays for the mainstage. Truck access is off Richmond Street at the intersection with York Street. Reversing off the main street is limited to certain hours of the day. You will be advised of these details when you book your time slot.

All vehicles will need to be promptly removed once (un-) loaded as the loading bays are in heavy use all day.

Second load-in is via the Stage Door on Richmond Street.

Third entrance is via the main lobby entrance doors. This can only be entered by prior arrangement with the stage door. A passenger elevator (30-in. wide doors) is available to bring small items to the third floor.

The theatre does not have any free parking spaces. Underground parking is available for cars, and costs around \$20 per visit. Other parking is available under City Hall–Nathan Phillips Square.

We ask that all personnel enter and exit via the Stage Door—staff and artists will not be allowed to enter or exit via the front lobby doors of the building.