

MAY 2005

**2004-2005  
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*Tour*

# Four Seasons Centre for the Performing Arts

**Gary McCluskie, Diamond and Schmitt Architects  
John O'Keefe, Aercoustics**

**Date:** Tuesday, May 31, 2005

**Time:** 6:00 pm

**Where:** Corner of University Ave and Queen Street, Toronto, Ontario (access off York Street entrance)

**Details:** **BRING YOUR OWN HARD HAT AND SAFETY SHOES.** Access to the site will not be allowed without.

**Registration:** Please email [torontoaes@torontoaes.org](mailto:torontoaes@torontoaes.org) to let us know if you are coming. **Maximum number of attendees: 40.** Pre-registered members will be given priority.

POST-Meeting "Dutch Treat" dinner and meet the presenters: 7:30 pm at the Elephant and Castle at 212 King St. W.

Currently under construction, at the corner of University Avenue and Queen Street in Toronto, Ontario, the **Four Seasons Centre for the Performing Arts** will open in 2006 and be the new home of the Canadian Opera Company and the new performance venue for The National Ballet of Canada.

**Gary McCluskie**, lead architect from Diamond and Schmitt Architects, and **John O' Keefe** of Aercoustics, the project's acoustical consultants in association with Sound Space Design of London will lead tours of the construction site and afterwards meet with AES members to answer any questions.

The Toronto AES Section Bulletin is published ten times yearly by the Audio Engineering Society Toronto Section and is available on the Internet at [www.TorontoAES.org](http://www.TorontoAES.org)

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The traditional, four-tiered European-style horseshoe-shaped 2,000 seat auditorium will be lined with resonant wood and plaster. Seating configurations were designed to provide unparalleled intimacy between the audience and the stage, with every seat computer-tested for the best possible sightlines. A large, flexible orchestra pit will permit the presentation of the full range of opera repertoire, from chamber pieces to full scale 19th and 20th century works. Full rear and side stages, generous dressing rooms, wardrobe and instrument storage all will allow three full productions to play in repertory.

**PLEASE POST - MEMBERS AND GUESTS WELCOME**

**Diamond and Schmitt Architects Incorporated** have received national and international recognition for programming studies, renovations and new buildings that achieve design excellence, display a deep understanding of libraries and the communities where they are located and are innovative in the way in which user satisfaction is achieved.

The firm was established in 1975 and is comprised of 14 principals, fifty-five registered and graduate architects, of whom five are associates, five technicians, two registered planners and a support staff of twelve, seventy-six in all.

The firm has received 86 medals and regional, national and international awards for design excellence. These include six Governor General' s Medals and Awards. Working with colleges and universities, health care, government and private clients, the firm has designed public places and master plans, spaces for exhibition, medical and research facilities, performing arts centres, academic buildings and mixed-use projects.

With 22 years of experience in the field, Robert Essert founded **Sound Space Design** in 2002 to raise the bar on quality design, consulting and research in performing arts acoustics.

Current projects include the Michael and Sonja Koerner Concert Hall in the TELUS Centre for Performance and Learning, the Four Seasons Opera House for the Canadian Opera Company, the new Winspear Opera House in Dallas, and a new concert hall at the Yehudi Menuhin School in England.

Before founding Sound Space Design, Robert was principal consultant on many concert hall and theatre projects around the world in his senior role at Artec Consultants and Arup Acoustics. While with Arup, his projects included the Sage Gateshead music centre in England, London' s historic Hackney Empire Theatre, and the Sonic Arts Research Centre at Queen' s University, Belfast. While with Artec, his projects included the Chan Centre at the University of British Columbia, The Esplanade concert hall and lyric theatre in Singapore, Kravis Center in West Palm Beach, the Toronto Centre for the Arts, and Toronto' s Premiere Dance Theatre.

Sound Space Design is assisted on building acoustics aspects of this project by **John O'Keefe of Aercoustics Engineering Ltd**, on performance sound, video and communications systems by **Engineering Harmonics**, and on ground-borne vibration by **Wilson Ihrig & Associates**.

## About Our Presenters....

**Gary McCluskie** BArch, OAA  
Principal  
Diamond and Schmidt Architects

Joining Diamond and Schmitt in 1986, Gary McCluskie provides abroad and accomplished range of design expertise and management.

A graduate of the School of Architecture at the University of Waterloo he has worked on a complex array of projects, from custom furniture and furnishings to detailed building envelope systems.

Gary has been project architect on numerous institutional developments, including the Canadian Opera House, the Gerstein Science Information Centre at the University of Toronto and the award winning Richmond Hill Central Library. He chairs the project management committee of DSAI.

**John O'Keefe** M.Sc., P.Eng, MIOA.  
Aercoustics

John O' Keefe obtained his bachelors degree in Electrical Engineering at the University of Toronto in 1981 and his Masters degree in Sound and Vibration Studies in 1985 at the Institute of Sound and Vibration Research in Southampton, England. His research was based at Cambridge University where he participated in a major acoustic survey of British auditoria.

Major projects that he has completed include the Princess of Wales Theatre, a 2000 seat venue in Toronto, Theatre Aquarius, a 750 seat theatre complete with rehearsal space, the Acoustical Renovation of The Orpheum, Vancouver and the Evergreen Cultural Centre in Coquitlam B.C. All of these rooms have been acclaimed for their good acoustics. His work on the Orpheum was recognized by Canadian Consulting Engineers Award of Merit, one the highest honours for engineering in the country.

## Audio, Media and Theatre Professionals, your advice is needed!

*Imagine working with a microphone array the size of a soccer ball that would allow you, with DSP, to separately output and manipulate all the sound sources in an environment while simultaneously outputting them as a surround sound field.*

*In real time, these signals could become feedback free PA/reinforcement For recording and sound design, they could be fully processed in post-production from a single recorded data stream..*

*I have filed a provisional patent for such a system and need your advice to help evaluate the potential of this system. Please go to [www.surveymonkey.com/s.asp?u=45687994699](http://www.surveymonkey.com/s.asp?u=45687994699) for a full description of the system and a short survey you could fill out. Thank you.*

*Jim Cox, Past Chair, Toronto Section, Audio Engineering Society.*

Sound Engineer with 15 yrs. in Duplicating/Mastering field, and formal Musical background, seeks position as Mastering Engineer with an emphasis on restoration/archival projects.  
Please Contact Karl Machat: [karl.machat@sympatico.ca](mailto:karl.machat@sympatico.ca), Cell - 647 227 5275, Bus. - 416 503 3060