

City Recital Hall Technical Specifications 2025/26

CONTENTS

2025/26 AMENDMENTS	5
2025 - LX Bridges and Grid works – by August 2025	5
2025 – Equipment Upgrades – by October 2025	6
2026 – Equipment Upgrades – by June 2026	6
VENUE INFORMATION.....	7
<i>Capacity</i>	7
Level 1:.....	7
Level 2:.....	7
Level 3:.....	7
STAGE.....	7
<i>Surface</i>	7
<i>Stage dimensions</i>	7
Width:	7
Height:	7
Other Measurements	8
<i>Stage Extension</i>	8
<i>Black Box</i>	9
<i>Surface</i>	9
<i>Stage dimensions</i>	9
Width:	9
Depth:.....	9
<i>Stage Capacity</i>	10
<i>Choir Balcony</i>	10
<i>Overhead Obstructions</i>	10
<i>Orchestra Pit</i>	10
<i>Conditions and Requirements</i>	10
<i>Prohibited Actions</i>	10
<i>Stage Surface Covers and Protection</i>	10
RIGGING	11
<i>The Grid</i>	11
<i>Roof Penetrations</i>	11
<i>Chain Hoists</i>	11

Operating Position:	11
Total number of Lines:	12
Batten Drift:	12
Batten Type:	12
Available Truss	12
<i>Additional Rigging Information</i>	12
<i>Ladders</i>	13
PORTABLE STAGING	13
<i>Pro-Stage</i>	13
<i>MegaDeck</i>	13
<i>Skirting</i>	13
<i>Additional Treads & Stairs</i>	14
<i>Drapes</i>	14
<i>Stage Blacks:</i>	14
LIGHTING.....	15
<i>Control</i>	15
<i>Ops Positions</i>	15
<i>Data Distribution</i>	15
<i>Dimmer Racks</i>	15
<i>House Lights</i>	16
<i>Control options include:</i>	16
<i>Rigging Positions</i>	16
STANDARED LIGHTING PLAN.....	17
<i>Stage LX Bars</i>	17
<i>Moving Heads</i>	18
<i>Profiles and Profile Spots</i>	18
<i>Washes</i>	18
<i>Follow Spots</i>	19
<i>Special FX</i>	19
CABLING.....	19
<i>Power + Data</i>	19
SocaPex	19
3-Phase Extensions	19
<i>Power</i>	19

3 Phase Outlets.....	20
AUDIO	22
Acoustic Baffling	22
Control Positions	22
Stalls.....	22
Mix Pit	22
Mix Platform	22
Control Rooms.....	23
Recording Room	23
Audio Control.....	23
Audio Consoles.....	24
House PA – D&B XSL Flown System	24
House PA – D&B Surround Spatial System.....	24
Monitors and Point Source Speakers.....	24
Radio Microphones	25
In Ear Monitor System (mobile rack).....	25
Microphone List	25
Microphone Stands	26
Comm Systems.....	26
STAGE MANAGEMENT	28
Stage Manager’s Desk (SMD).....	28
Paging and Show Relay	28
Cue Lights	28
VISION AND BROADCAST	29
Projectors	29
Important Considerations:	29
Additional Projection Locations.....	29
Projection Surfaces	29
Outside Broadcast (OB).....	30
OB Distribution and Tie Lines	30
Power Availability	31
Fibre Connectivity.....	31
Phone Lines and Internet	31
ORCHESTRAL EQUIPMENT	32
Pianos	32

Piano Tuning.....	32
Orchestral Furniture.....	32
Additional Equipment.....	32
PRODUCTION SPACES.....	33
Dressing Rooms.....	33
Production Desk	33
Green Room.....	33
Laundry / Wardrobe.....	33
Furniture.....	33
HIRERS INFORMATION.....	34
Stage Door.....	34
Operating Hours.....	34
Deliveries and Collections.....	34
Loading Dock.....	34
Backstage Doorways.....	34
Restrictions/Obstructions	34
Work Health and Safety (WHS).....	34
Flying System.....	35
Rigging Work	35
Responsibility for Equipment	35
Testing and Tagging of Electrical Equipment.....	35
Operation of Technical Equipment.....	35
Crewing.....	35
CONTACT INFORMATION	36
Address	36
Staff Contacts.....	36

2025/26 AMENDMENTS

Items highlighted yellow are additional items and works due to be completed over FY25/26. These are subject to change. Please contact the Head of Technical or Event Management team for updates.

2025 - LX Bridges and Grid works – by August 2025

- Fall arrest system upgrades

- New PA Hoists
- Additional FOH Truss from bridges 1 and 2
- Additional DMX Nodes.
- Additional Dimmer Racks.

2025 – Equipment Upgrades – by October 2025

- July 2025
 - Barco UDM-4K22 Projector
- August 2025
 - 32' Stumpfl Screen
- September 2025
 - Hearing Loop upgrade
- October 2025
 - D&B Y and E-series point source and under balcony delay speakers in the Level 1 stalls.

2026 – Equipment Upgrades – by June 2026

- Viper XLP's
- MDG Haser

VENUE INFORMATION

Constructed in 1999, City Recital Hall is a purpose-built, 1264 audience capacity, live performance venue with world-class acoustics located in the heart of Sydney's CBD.

The venue is licensed to hold up to 1450 people including all patrons, performers, crew, and venue staff.

Capacity

Level 1:

- 609 seated*
- 12 standing
- 1 wheelchair position
- *or 609 standing. (this requires seats to be removed, please enquire for quoting and further information)

Level 2:

- 356 seats
- 14 standing
- 2 wheelchair positions

Level 3:

- 269 to 273 seats
- 2 wheelchair positions

STAGE

Surface

Material: Suspended North American Rock Maple timber floor with matte polyurethane finish

Stage distributed load limit: **750kg/m² (7.5 kPa)**

Stage dimensions

Width:

- | | |
|-------------------------------|---------------|
| • Down Stage Line | 13m |
| • Upstage Line | 11m |
| • Depth: | |
| • Centre Line | 7m |
| • With extension (1, 2 or 3m) | 8m, 9m or 10m |

Height:

- | | |
|-----------------------------|------------------|
| • Stage | 1m |
| • Ceiling (at stage centre) | 12.3m |
| • Total stage area | 80 square metres |

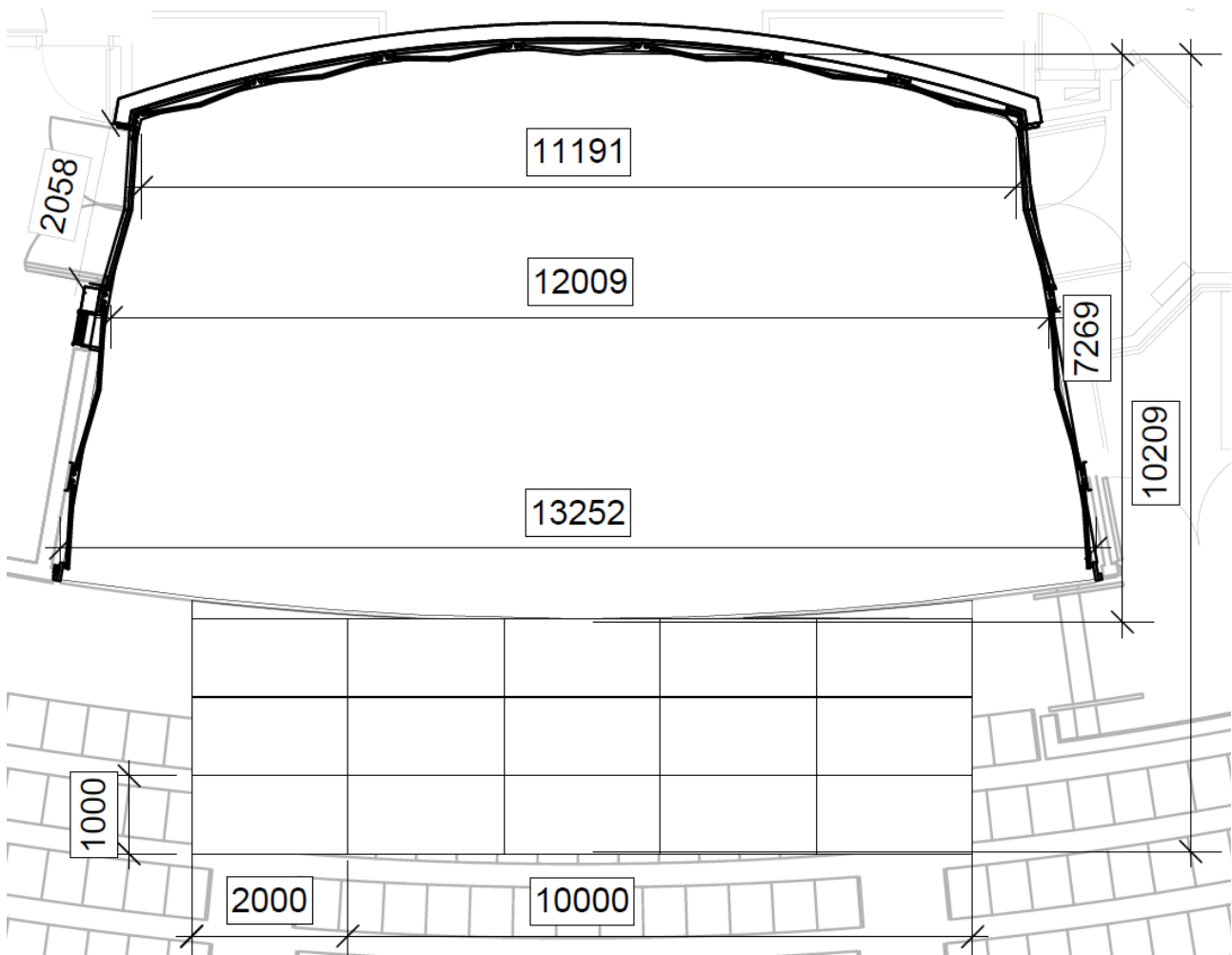
Other Measurements

DS edge to:

- Upstage rigging line 6.6m
- Rear wall 7m

Centre Line to:

- OP wall (or obstruction) 5.5m
- PS wall (or obstruction) 5.5m



Stage Extension

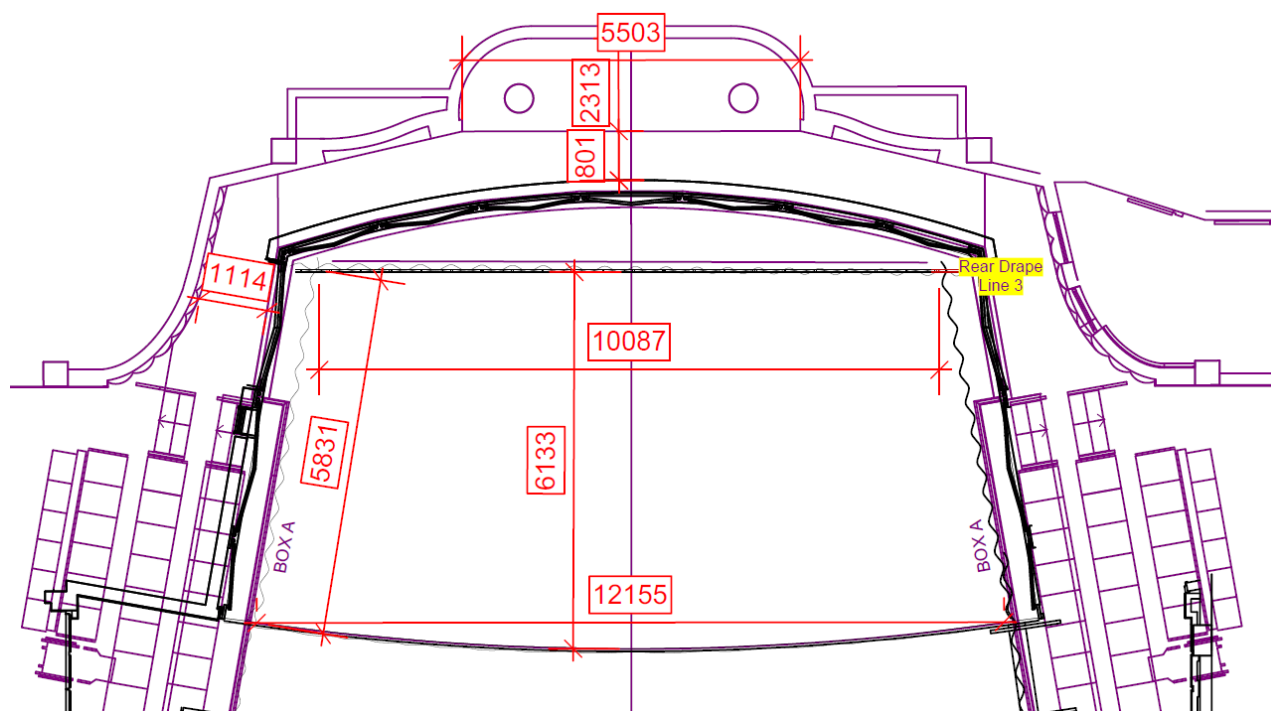
The stage can be extended by 1, 2 or 3 metres using a combination of fifteen custom made 1m x 2m staging pieces. Total stage depth becomes 8, 9 or 10 metres respectively.

The stage extension is 10m wide. This is less than the DS stage width of 13m. Black woollen skirts then attach to the front of the extension with Velcro.

The following seats are removed to accommodate the extension:

1m stage extension	AA 41:61	20 seats removed.
2m stage extension	AA 41:61, BB 39:67	49 seats removed.
3m stage extension	AA 41:61, BB 39:67, CC 38:67	78 seats removed.
Extension distributed load limit	7.5 kPa (750kg/m²)	

Black Box



Surface

Material: Black Carpet

Stage dimensions

Width:

Down Stage Line 12m

Upstage Line 10m

Depth:

Centre Line 6m

With extension (1, 2 or 3m) 7m, 8m or 9m

Stage Capacity

The stage comfortably accommodates:

Up to 50 musicians or approximately 30 musicians with a concert grand piano.

With the full 3m stage extension, providing a total stage depth of 10m, it can accommodate up to 80 musicians or approximately 50 musicians with a concert grand piano.

For contemporary music events, please submit your stage plots to the technical team. This will help us determine the best possible stage layout to optimize both musician placement and audience sightlines.

Choir Balcony

The Choir Balcony on Level 2 above stage can comfortably accommodate one row of choristers standing (approximately 25 adults). In addition, choirs frequently perform from the Level 2 'A-Boxes of seating adjacent to stage. A total of 44 performers (22 in each A-Box).

Overhead Obstructions

There are overhead obstructions below the A Boxes on both sides of the stage. These come out by 500mm and are 1600mm high.

Orchestra Pit

There is no dedicated orchestra pit; however, the first four rows (108 seats) can be removed to accommodate an orchestra on the auditorium floor.

Maximum Dimensions: 12m x 3.5m

Seating Adjustments: All seats in rows AA – DD must be removed. The front row becomes EE, where the floor rake begins.

General Capacity: Up to 20 musicians

Conditions and Requirements

A 1m clearance must be maintained between the orchestra and the knees of the audience in the front row.

The stage has a soft timber surface, and care must be taken to avoid damage.

Prohibited Actions

Drilling or painting the stage floor

Using masking or gaffer tape on the stage surface

Tap or hard-shoe dancing directly on the stage

Applying rosin on shoes or the stage surface

Spiking of any instrument into the stage surface

Required Protective Measures

Spike boards or donuts must be used for double bass and cello players.

Truss assembly and rugged equipment setup must be done on carpet squares to protect the floor.

For events involving dancers, a protective floor surface covering may be required at the discretion of the venue.

Stage Surface Covers and Protection

No stage covers are stored in-house.

False stages (e.g., ply/MDF) must be laid directly onto the stage without any fixings penetrating the surface.

Protective feet must be used on constructed stages, and no sharp protrusions (e.g., nails) are permitted.

If painting a false stage, protective plastic sheeting must be used.

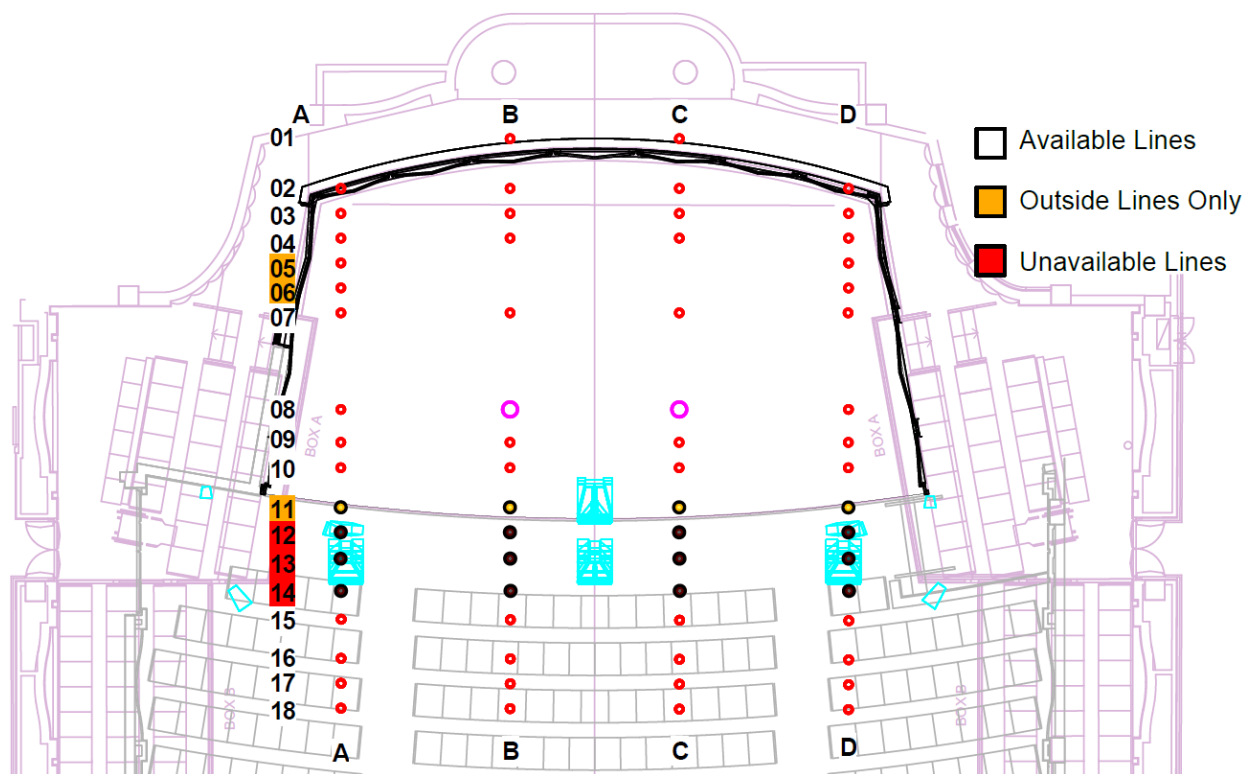
Consult the Technical and Event management before using any stage covers or protective surfaces.

RIGGING

The Grid

There are 20, 1 Tonne D8+ rated chain motors attached to I-beams (SWL 2 Tonne) using rolling cradles. There are four separate bays of motors: two above the stage, two above the auditorium. Please refer to the Standard Rigging Plan for more information. D8+ motors cannot support dynamic weight, e.g. people, or objects moving overhead of an active stage.

Roof Penetrations



Chain Hoists

Operating Position:	The chain motor controller is located on PS at stage Level.
Bay 1 (auditorium):	Motors 17 to 20.
Bay 2 (auditorium):	Motors 13 to 16.
Bay 3 (downstage):	Motors 9 to 12.

Bay 4 (upstage): Motors 1 to 8.

Total number of Lines: 12 lines have 4-point pick-ups across the stage, with a total of 58 to allow for other rigging combinations.

Batten Drift:

Bay 4: 11.9m

Bay 3: 12.3m and 13.8m

Bay 2: 16m

Bay 1: 18m

Batten Type:

3x 11m x 300mm flat truss created by 6 x 5500mm length. (Gives full stage width upstage and mid-stage)

Available Truss

Ladder Truss:

6 3m

Tri-Truss: 12000mm x 300mm tri-truss consisting of the:

2 3m sections

2 2m sections

2 1m sections

F34 Box Truss:

2 2m (black)

4 3m

2 2m

Batten Pick-ups. 4 pickups at 3.3m intervals.
The above includes the standard LX and MX rigging positions.

Additional Rigging Information

Only trained venue staff may operate the chain motor controller.

All rigging must be overseen and is subject to approval by a venue-authorised rigger.

Any changes to the standard motor positions may incur additional charges and movement of motors can only be completed by a venue-authorised rigger.

EWP Restrictions

Determined by stage loadings and venue access. Venue does not own an EWP.

Ladders

- 1 Fibreglass A-Frame 1.7m tall
- 1 Fiberglass A-Frame 3m
- 1 Fibreglass adjustable A-Frame 2.1m-3.7m
- 1 Aluminium A-Frame 3.4m tall (not for electrical use)
- 1 Aluminium Extension 3.7m – 6.4m tall (not for electrical use)
- 1 Aluminium A-Frame 2.3m tall (not for electrical use)

PORTABLE STAGING

Pro-Stage

- 12 Pro-Stage 2000 x 1000 mm (**Inc legs 300, 450, 600, 1000mm with kick rails*)
- 2 Pro-Stage 1000 x 1000 mm
- 4 Pro-Stage Wedges

MegaDeck

- 4 MegaDeck 2400 x 1200 mm (Black) carpeted risers
- 12 Wheels for MegaDeck
- 2 Skirt kit for MegaDeck

Each rostrum is interlocking with the provision for kick rails and black skirts. As a guide, when used with seated choirs 2.5 chairs can be fitted per rostrum unit.

Skirting

Type	Material	Colour	Width	Height	Quantity
Riser Skirts	Wool	Black	6000 mm	300 mm	5
Riser Skirts	Wool	Black	6000 mm	450 mm	4
Riser Skirts	Wool	Black	6000 mm	600 mm	5
Riser Skirts	Wool	Black	6000 mm	900 mm	3
Stage Extension Skirts	Wool	Black	~18m total	950 mm	1

Additional Treads & Stairs

- 1 5-step stage treads (black)
- 2 1-step treads 1800 mm W x 500 mm D x 220 mm H
- 2 2-step treads 1000 mm W x 600 mm D x 400 mm H

Drapes

Upstage Stage wall drape:

- 2 4m D x 6m W to mask 4m high rear wall of stage

Stage Blacks:

- 3 11.5m D x 4m W to make full height backdrop from any fly bar position.
- 4 4m D x 2m W to mask upstage door entry (continuation of above)
- 2 3m D x 4m W to mask stage sides from boxes (continuation of above)
- 2 1.6m D x 3m W to mask Level 2 A boxes (continuation of above)

LIGHTING

Control

Lighting Desk:	ETC Apex 5
Secondary/slave control:	ETC Gio
Optional: dedicated iPad	ETC Standard Fader Wing 20, Touch OSC Lighting Control from

Ops Positions

Mix Platform: Rows M, N and P.

Mix Pit: centre of Rows M, N and P.

Level 4: Control Room

Data Distribution

1x Pathway Pathport Octo feeding 6x hardwired physical DMX streams from L4 Control Room:

3 ports to Grid and Bridges 1 and 2

3 ports to Stage and Level 2

1x Pathway Pathport Octo in the Grid for the flown rig

1x 4-Port ETC Gateway (floating stock)

1x Pathway Pathport Octo at STAGE in SL/PS Rack.

Note: Three physical streams of DMX run to all major locations, through opto-isolated points. No installed DMX to Juliet balcony on Level 3.

3 x ethernet ports in grid from Control Room

Three physical streams of DMX run to all major locations, through opto-isolated points.

No installed DMX to Juliet balcony on Level 3.

Dimmer Racks

13 x Gen VI LSC dimmers. Permanently installed in the Dimmer Room, 156 circuits with switchable power.

4 x Gen VI LSC dimmers at LX bridge 1 and 2

3 x Gen VI LSC dimmers at GRID for OVERHEAD RIG

2 x Jands PDS12 distros

LSC DIMMERS (switch, DMX, remotely controllable via the desk) DMX, with RDM functionality on 5-pin XLR connectors, remote device management and configuration via RDM

House Lights

The newly renovated House Light System is a Paradigm System, offering enhanced flexibility and control. All auditorium fixtures are operable through both DMX and Paradigm.

Control options include:

Lighting Desk

Stage Management Desk

Floating iPad

Touchscreen panel in the Level 4 Control Room

The system features custom groupings and a user-friendly GUI, allowing for simplified operation. Additionally, controls can be individualized to provide more precise fixture management.

Rigging Positions

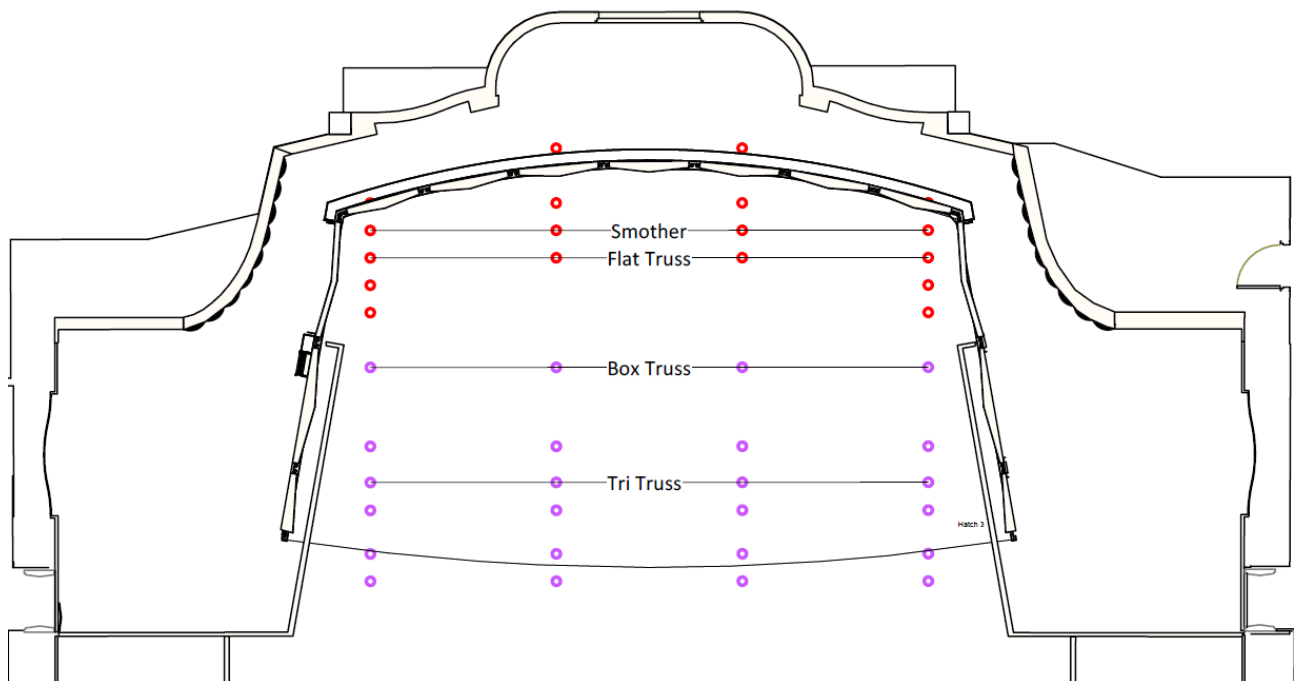
Hatch 1 (Lx Bar 1)	Throw from Setting Line to lighting bar	16m
Usable bar width	2x 4.5m	
down-stage to mid-stage shot and 2 small bars due to the centre speaker array.		
Hatch 2 (Lx Bar 2)	Throw from Setting Line to lighting bar	13.5m
Usable bar width	11m	
shot is to all parts of the stage		
Hatch 3 (Lx Bar 3)	Throw from Setting Line to lighting bar	15m
Usable bar width (2x smaller hatches)	2x 4m	
Note: upstage to mid-stage shot		
FOH Bridge 1	Throw from Setting Line to lighting bar	19m
Usable bar width	12.4m	
mid-stage – upstage shot		
Sharp angle achievable for downstage shot		
FOH Bridge 2	Throw from Setting Line to lighting bar	24.5m
Usable bar width	12.4m	
downstage to mid-stage		
FOH Under Balcony Bar	Throw from Setting Line to lighting bar	23.5m
Usable bar Length	15m	
Ladder required.		
Level 2 Underside Boxes (PS & OP)	Throw from Setting Line to B-D boxes	9m – 13m.
Note: 1.8m ladder required.		

A Fire Safety Officer is required whenever the venue's smoke sensors are isolated.

All instances of special effects (such as theatrical haze, pyrotechnics, naked flame, lasers, balloons, or confetti) must be approved by the Head of Technical and require risk assessment and special permissions. Additional cleaning, administration or staff charges may apply.

Any electrical equipment brought into the venue must have a current electrical safety tag (as per Australian Standard/NZS 3760:2003).

STANDARD LIGHTING PLAN



Stage LX Bars

LX truss can be swung to any line set from their standard positions and must be returned to standard at the conclusion of each production.

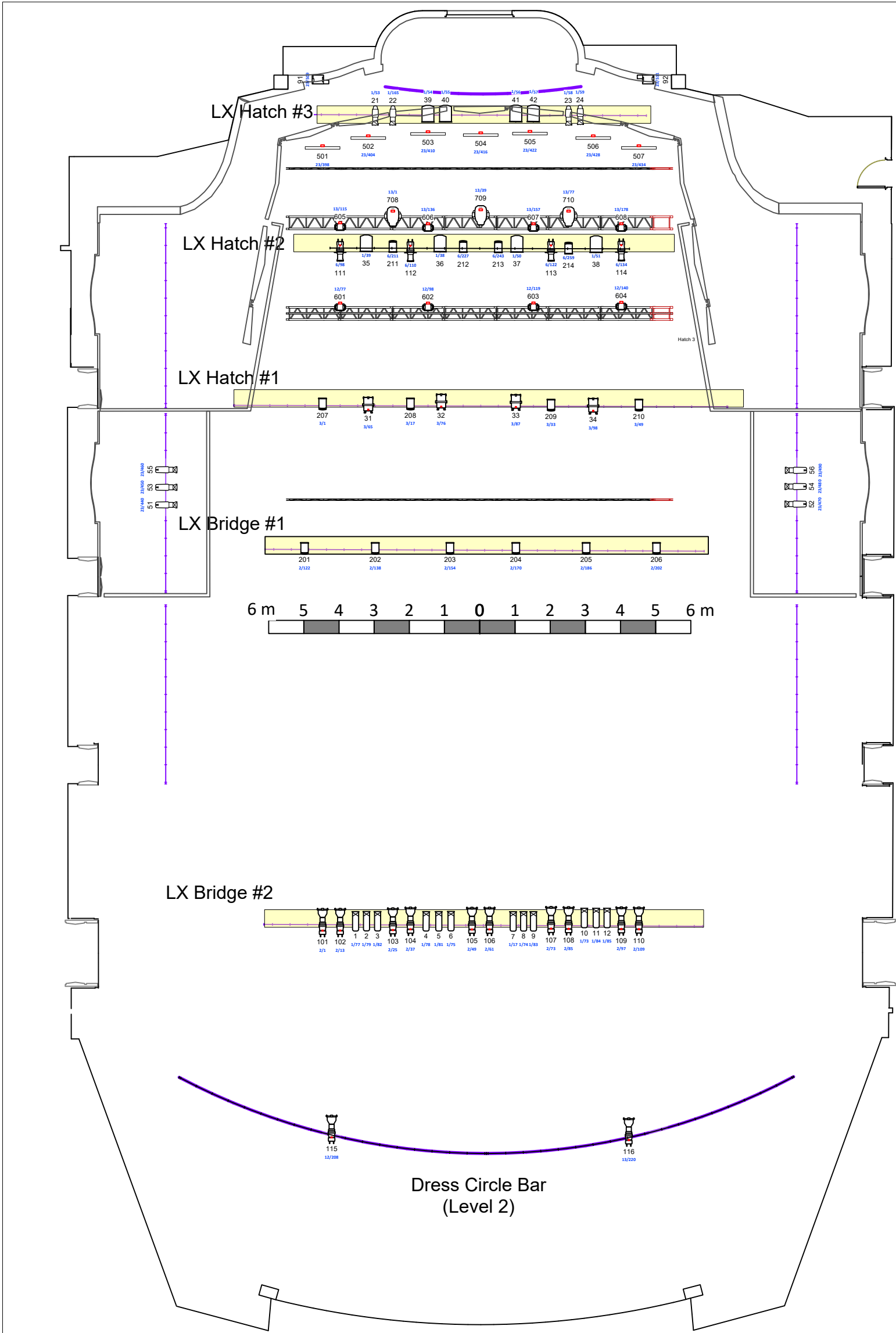
Circle Rail – Level 2

Juliette Balcony Rail (US) – Level 2

Box A (OP & PS) – Level 2

Box B (OP & PS) – Level 2

Box C (OP & PS) – Level 2



Underbox bars, 1 per box. Level 2)

Instrument Legend

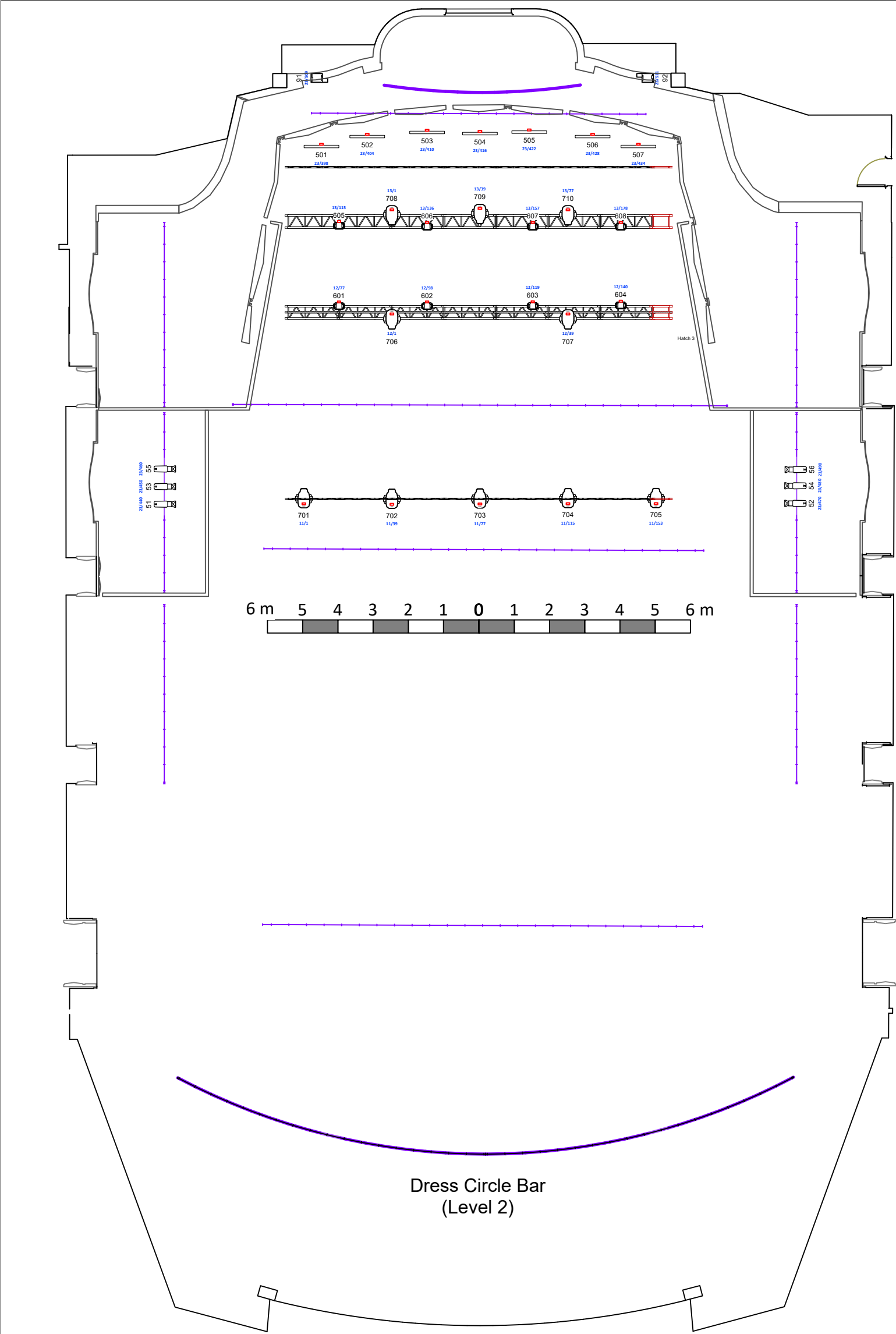
	ETC CE Source4 Jr 26deg	4
	Selecon Pacific 12 28 ZoomSpot	12
	Selecon Arena PC	8
	Arri L7-C	14
	ETC Source4 LED2LS 19deg	6
	Prolights ECLCTPLUS-10	12
	Prolights ECLCTPLUS-19	4
	Chauvet COLORado Batten 72 Tour	7
	Martin MAC Encore Performance CLD	10
	Clay Paky Mini-B	8
	Look Solutions Unique2 2.1	

- Notes:**
- Check Technical Specifications for any other fixtures not rigged in standard allocation.
 - Underbox positions require short yoking of fixtures. If you plan to rig moving fixtures, please liaise with CRH Technical Team ahead of bump in date
 - Please note the downlights in both the Choir (Level 2) and Juliet (Level 3) Balconies are RGBW and controllable through console

Further revisions of the standard plan expected in throughout 2025.
Please check with CRH Technical Team that you have the most up to date paperwork.

Show/Drawing: CRH Standard Lighting Rig		
Version: 2.1	Scale: 1:125	Date: 20/03/25
City Recital Hall, 2 Angel Place, Sydney NSW 2000 Capacity: 1238 pax		
Ph: (02) 8256 2222 E: daniel.barber@cityrecitalhall.com		

CITY RECITAL HALL	Revisions: -Updated Channel Numbers and Addresses -Rig true to venue install -Standard Hazer positions added	LD: -
		Touring Company: -
		Drawn By: Buff



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Moving Heads

12	Encore	Performance CLD	CMY, 38 channel, 12-48° zoom	600W	2.2A
12	Clay Paky	Mini-B	RGBW, 4-55° zoom range	375W	1.6A

**Amps calculated at 240V*

***1K Blue pinch OR 600W GKV due to interchangeable lamp base and lens barrel*

Profiles and Profile Spots

20	Prolight	EclProfile CT+	19°, 10° lens, gel frames, iris, gobo holder	270W	1.1 A
12	ETC	Source 4 LED Lustr+ (Series 1)	19°, 10° lens, gel frames, iris, gobo holder	130W	0.55 A
14	ETC	Source 4 750 W	19°, 10° lens, gel frames, iris, gobo holder	750W	3.125 A
8	ETC	Source 4 Jr Zoomspot	25-50°, gel frames, iris, gobo holder	575 W	2.4 A
10	Selecon	Pacific 5-13°	Gel frames, iris, gobo holder	*1000W /600W	4.2A/2.5A
24	Selecon	Pacific 12-28°	Gel frames, iris, gobo holder		
8	Selecon	Pacific 14-35°	Gel frames, iris, gobo holder		

Washes

18	ARRI	L07-C LED Fresnel	Barn door, 28mm spigot, 15-50° beam angle	220W	0.9A
9	Prolight	Ecl Fresnel 2K	Barn door, 16°-64° zoom range	500W	2 A
12	Selecon	Arena 2K PC	Barn door, gel frame, 4.5-60° zoom range	2000W	8.3 A
11	Selecon	1200W PC	Barn door, gel frame, 5-50° zoom range	1200W	5 A
20	Prolight	Ecl Cyclorama 050	RGB+WarmWhite White, beam angles: 80° (horizontal), 40° (vertical)	180W	0.75A
7	Chauvet	Colorado Batten 72X	RGBWA, field angles: 39° (horizontal), 34° (vertical)	165W	0.7A
12	Showpro	EK Blinders II	Beam angle 60°	475 W	2 A
6	MR16	Par-16 Birdie	Gel frames, 36° beam angle, dimmable electric transformers	50W	0.2A

Follow Spots

City Recital Hall currently has no working Follow Spots. Please [request a quote](#) if your production requires them.

Special FX

2	Unique 2.1 Hazer
1	MDG-ATME MDG ATMe Haze Generator

CABLING

Power + Data

City Recital Hall has a reasonable stock of 240V extension leads (1m-10m, shared with audio), 5-pin DMX (2m-20m), various lengths of CAT5 and 6 cable. We have a limited number of Power-cons and Tru-cons, as well as some hybrid DMX/Power-cons. We have on-site cable repair and manufacturing capabilities.

SocaPex

4 20m 10A 6-Header Socapex

3-Phase Extensions

1 20m
4 10m
1 5m

Power

Location	Hot Power Circuits	Dimmable Power Circuits
Bridge 1	8 x 10A	28 x 10A
Bridge 2	4 x 10A	24 x 10A
FOH Truss	allocated as per patch sheets*	1 x GEN VI LSC Dimmer Rack
Hatch 1 (OP & PS)	5x10A	5x10 on OP, 7x10A on PS
Hatch 2	4x 10A	11x 10A
Hatch 3	4x 10A	20x 10A
Box A (OP & PS)	2x 10A	4x 10A
Box B (OP & PS)	2x 10A	4x 10A
Box C (OP & PS)	-	4x 10A
Level 2 Balcony	3x10A Outlets across OP, PS, CS	2x 10A on OP, 2x10A PS
Level 2 Balcony Rail	-	8x 10A

Circle Rail	1x 10A	10x10A
Stage PS	4x 10A and 1x 10A audio power	
Stage OP	4x 10A and 1x 10A audio power	
Up Stage PS	4x 10A and 1x 10A audio power	
Up stage OP	4x 10A and 1x 10A audio power	

Standard Patch sheets available, please contact CRH Lighting Supervisor or Head of Technical*

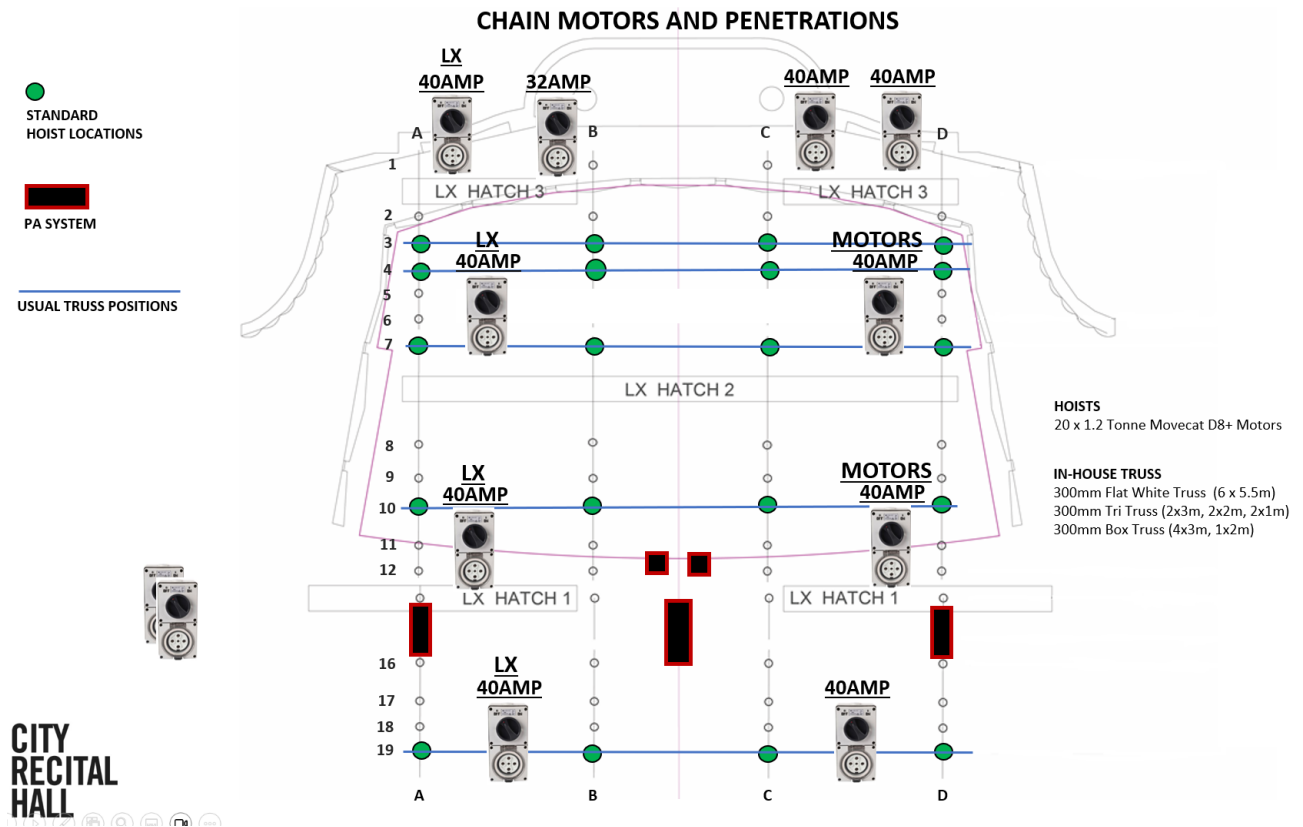
Stage OP 200A remote unit located stage right.

3 Phase Outlets

- 2 50A outlets on PS stage Level
- 1 32A outlets on PS Stage Level (Dedicated Audio)
- 3 50A outlets on OP stage Level
- 1 50A outlets on LX Bridge 1
- 2 50A outlets on exterior of LX Bridge 1 (Level 5)
- 3 50A outlets on LX Bridge 2
- 7 50A outlets at hatches over stage*
- 1 32A outlets at rear wall over stage
- 1 50A in Technical Workshop (near Level 4 Control Room)
- 1 40A at Loading Dock OB point
- 1 63A at Loading Dock OB point
- 1 40A at Stage Door OB point
- 1 63A at Stage Door OB point
- 1 40A on Level 1 Foyer
- 1 200A Bus Bar on Stage Level OP wing.**
- 2 12-Channel 3-Phase Distro floating.

* One dedicated to chain motor controller plus one dedicated to audio system

** Requires an electrician to use.



AUDIO

Acoustic Baffling

Acoustic tuning of the auditorium is facilitated by mechanical acoustic baffles located along the rear and side walls of Levels 2 and 3. When the venue is at full capacity, deployment of these baffles can reduce reverberation time from approximately 1.8 seconds (unbaffled) to 1.2 seconds (fully baffled). Baffles are operated exclusively by City Recital Hall Technical staff from the prompt-side (PS) stage position and cannot be adjusted during a performance.

Due to the inherently live acoustics of the space, lapel microphones are not recommended. For presentations or performances where handheld microphones are unsuitable, we strongly advise the use of discreet headset microphones to ensure optimal clarity and intelligibility.

Control Positions

Stalls

Located at the rear and centre of Level 1

Mix Pit

Seats and floor pieces are removed to reveal a sunken pit where the control desks are positioned. The total seat allocation depends on amount of equipment required.

Seats off sale

- L50:56, M49:56, N50:56 3300mm W x 1700mm D 22 seats

Seats removed

- L50:56, M49:56, N50:56 22 seats

Mix Platform

Seats are removed and rostra are installed to raise an area where the control desks are positioned.

Seats off sale

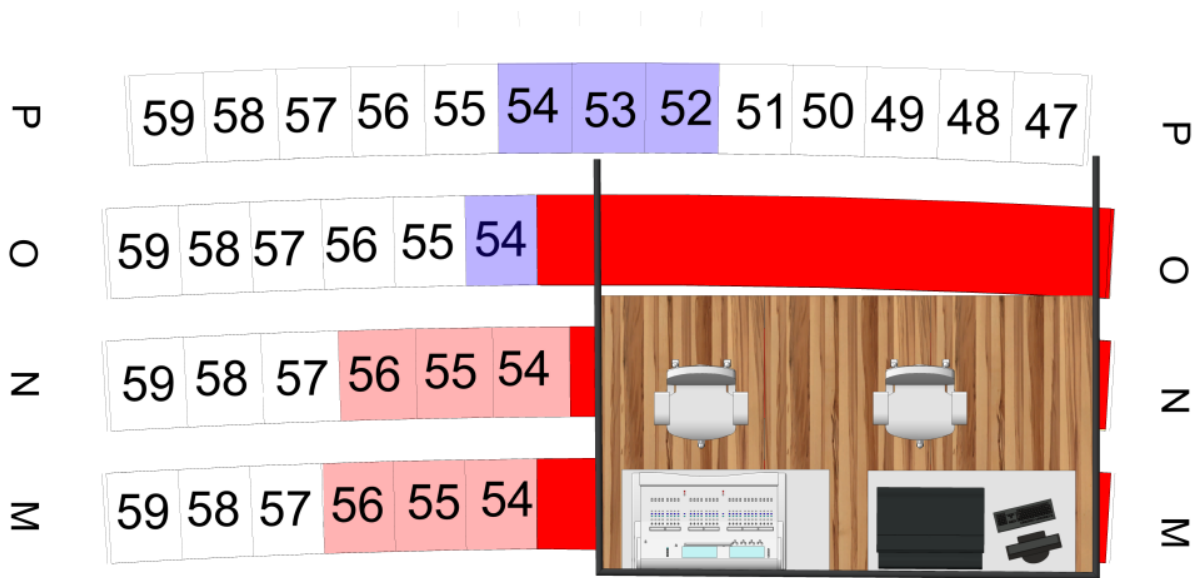
- L50:56, N47:54, O46:54, P47:55 3600mm W x 2000mm D 34 seats

Restricted view

- M54:55, N55, O55 4 seats

Seats removed

L50:56, N47:54, O46:54 25 sea



Control Rooms

The control room located on Level 4 at the rear of the auditorium has sliding glass panels separate the control room from the auditorium and patching is available here also

Recording Room

A room for recording concerts with:

- Acoustic rated window.
- Programme video and audio feed in the room.
- Audio, video, and intercom tie lines run from strategic points throughout auditorium.
- Three microphone hoists over stage with patching available to recording room
- Several patch points over stage for direct mic drops.
- Two shielded ethernet patch lines from over stage to the recording room.

The venue has a healthy stock of cabling to accommodate the needs of the audio equipment, and client needs.

Audio Control

The PA System is a distributed via a Dante Primary and Secondary Network.

For touring audio consoles that need to connect to the PA system, there are various format convertors installed and floating with a choice of 4x AES-EBU (8 channels via 2x DS10's) 8x analogue inputs (via DM64) and a 64ch Dante Madi Bridge.

The PA is time aligned and processed via a DS100 controlled by the venue technicians via R1 and Array Processing.

The auditorium features D&B's latest soundscape capabilities. En-Scene uses sound object positioning tool allowing you to individually place and move objects. En-Space is an in-line room emulation tool which creates and modifies reverberation signatures in the auditorium.

Audio Consoles

Qty	Model	Use	Description
1	A&H dLive S5000	FOH Console	Control Surface for DM64 mix rack, 28 faders, 6 layers
1	A&H dLive C3500	Monitors or FOH Console	Control Surface for DM64 mix rack, 24 faders, 6 layers. This is shared between FOH and Monitors - Please request a quote if separate gain control is required
1	A&H dLive DM64	I/O Mix Rack	64 mic/line inputs, 32-line outputs.
1	A&H SQ5	Small productions	16 faders 48 inputs via “SLink” to DX168 Stage Box

House PA – D&B XSL Flown System

18	XSL8 Array (6x boxes per hang)	FOH speakers LCR
4	XSL Sub	Flown Subs
5	44s Point Source	Front Fill
7	5s Point Source	Stalls Under balcony delays
6	21S Sub	Installed Subs under stage
4	Yi10P Point Source	Box A fill
2	Vi7P Point Source	Stalls Image fill
2	E8 Point Source	Stalls Image fill
14	40D	Amplifier
5	5D	Amplifier
2	Yi10P Point Source	Delay Speakers
3	DS10	AES-EBU Dante Network Bridge
1	Klark Technik DN 9652	Madi / Dante Network Bridge

House PA – D&B Surround Spatial System

10	44s Point Source	Stalls Surround
4	44s Point Source	Stalls Rear
10	5s Point Source	Level 2 Surround
4	44s Point Source	Level 2 Rear
10	5s Point Source	Level 3 Surround
4	44s Point Source	Level 3 Rear
11	5D	Amplifiers
1	DS100	Surround Engine/Matrix
1	En-Scene	Object Positioning Software
1	En-Space	Spatial Enhancement Software

Monitors and Point Source Speakers

8	L -Acoustic 112 P Coaxial	Foldback	Active Monitors
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4	QSC K-12	Foldback and or Mobile PA	Active Monitors
2	D&B Y10P Point Source	Mobile PA or Side Fill	Passive
2	D&B E8 Point Source	Mobile PA or Foldback	Passive

Radio Microphones

3	Shure Axient Digital AD4QA	4 Channel Digital Wireless Receiver
1	Shure Axient Digital AX600 Spectrum Scanner	Wireless Spectrum Manager
8	Shure Axient Digital ADX2 / B58	Wireless hand-held transmitter
10	Shure Axient Digital ADX1M	Wireless body-pack transmitter
8	Shure ULXD2 / B58	Wireless hand-held transmitter
6	Shure ULXD1	Wireless body-pack transmitter
2	Shure ULXD4Q	4 Channel Digital Wireless Receiver
1	Shure ULXD2Q	2 Channel Digital Wireless Receiver
8	DPA 4066	Omni Headset microphone
16	Shure Beta 58 Wireless capsules	Interchangeable Wireless Mic Head
4	Shure KSM 9 Wireless capsules	Interchangeable Wireless Mic Head
2	Shure UAMS mute switches	Interchangeable Mute Switches

In Ear Monitor System (mobile rack)

3	Shure PSM 1000 (6 channels total)	2 Channel Digital Wireless Transmitter
6	Shure P10R	Wireless Bodypack Receiver
6	Shure SE425	SE425 Stereo In- Ear Sound Isolating Earphones
1	Shure	Antenna Transmit Directional
1	Shure	Antenna Combiner

Microphone List

3	Shure MX412	Condenser	Gooseneck	Lectern/Table
4	Audio-Technica U857QL	Condenser	Gooseneck	Lectern/Table
1	Shure Beta 52a	Dynamic	Kick Mic	Low Freq Instrument
1	Shure Beta 91a	Condenser	Plate Mic	Drums, Boundary
6	Shure SM57	Dynamic	Cardioid	Instrument
3	Shure Beta 57a	Dynamic	Supercardioid	Instrument
5	Shure Beta 58a	Dynamic	Supercardioid	Vocal
2	Shure Beta 87a	Condenser	Supercardioid	Vocal
2	Shure MX185	Condenser	Lapel Mic	Vocal
3	Shure SM58s	Dynamic	Switch Mic	Shout Mic
1	Shure MX202	Condenser	Drop Mic	Hung
3	EV RE200	Condenser	Cardioid	Instrument
3	Sennheiser E904	Condenser	Cardioid	Instrument
3	Sennheiser E914	Condenser	Cardioid	Instrument

1	Neuman KMS105	Condenser	Cardioid	Vocal
1	Audio-Technica ATM250DE	Condenser + Dynamic	Dual-Element Mic	Instrument
1	Audio-Technica ATM450	Condenser	Cardioid	Instrument/overhead
1	Audio-Technica ATM610	Dynamic	Hypercardioid	Vocal
2	Audio-Technica ATM650	Dynamic	Hypercardioid	Instrument
3	Audio-Technica ATM350	Condenser	Clip on	Instrument
1	Audio-Technica AE2500	Condenser + Dynamic	Dual Element Cardioid	Instrument
4	Audio-Technica AT4051b	Condenser	Cardioid	Instrument
6	Audio-Technica AE5400	Condenser	Hand-held, Cardioid	Instrument/Vocal
4	Audio-Technica AT4050	Condenser	Switchable Polar pattern	Instrument
3	Audio-Technica ATU853a	Condenser	Suspension	Vocal Choir
2	Audio-Technica AE5100	Condenser	Cardioid	Instrument
4	DPA 4099	Condenser	Gooseneck	Instrument
8	DPA 4061	Condenser	Small-form, Omni	Instrument/Lapel/Wig

DI's

2	Coda	Installed 24 channel isolated transformer splitter.	Split for Rec/Monitors: 1 Direct out and 2 Iso out via 24-way headers
2	Radial Duplex	Passive stereo (Jenson Transformers)	RCA Input/Thru, ¼" Input/Thru, XLR Input and output
2	Radial J48	Active Stereo DI	¼" Input/Thru, XLR output
5	Whirlwind PC DI	Passive stereo DI	RCA Input, ¼" Input/Thru, XLR output
6	Whirlwind Direct JT DI	Passive mono DI	¼" Input/Thru, XLR out, Phase rev, Hi Cut filter
4	Whirlwind Hot Box DI	Active mono DI	¼" Input/Thru, XLR out

Microphone Stands

8	Round base Microphone Stands	4 black, 4 silver
1	Small Round base Mic Stands	
18	Tall Boom Microphone Stands	
10	Small Boom Microphone Stands	
6	Table Microphone Stands	Gooseneck mics only
4	Table Microphone Stands	

Comm Systems

Master Unit:	1	4-Channel ClearComm Free speak II
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Mobile Units:	10	ClearComm Free speak II Wireless belt pack.
	5	E100 Jands Ezicom belt pack
	4	Clear-Com RS 701 belt pack
	5	Clear-Com RS 601 belt pack
	2	Clear-Com RS 602 belt pack
Total headsets:	12	Single muff
	3	Double muff
	1	Telephone style handset
Talkback Patch Points:	2	OP
	2	PS
	1	Stalls Mix Position
	1	Rehearsal Position
	1	Recording Room
	4	Dressing Rooms

Additional patch-points are in various locations throughout both FOH and BOH

STAGE MANAGEMENT

Stage Manager's Desk (SMD)

The SMD standard position is located on the Stage Right or Opposite Prompt wing of the stage. However, it may also be positioned in Prompt Side wing or Stage Left by special request. In both cases it must be located within a two-metre radius of the patch bay. The console is height adjustable to allow for either standing or seated operation.

Paging and Show Relay

Show Relay is separated into the following zones and can be easily switched on and off as required:

All foyers together or separately

- Green Room
- Function Room
- Dressing rooms

Paging is separated into the following zones:

- Auditorium
- Foyers
- Front of house
- General (BOH corridors and toilets),
- Dressing rooms
- Orchestra space
- Green room
- Function Room (by special request)
- Stage Video Monitors

The SMD has dual 7" monitors built in displaying a selection of overhead, conductor view. An additional outboard monitor displays FOH view of the stage, A low light infra-red Camera is also available.

CCTV is permanently setup in the Green Room, Function room, Orchestra space, PS & OP wings, and two per foyer Level. Further patch points are available in other rooms and can be set with prior arrangement.

Cue Lights

ETC Cue System 8 channel rack mounted master.

Cue lights are permanently mounted above doors 1 and 2 and in the Green Room

An additional 5 cue lights are available for use in different locations.

Additional Features

Provision for pre-recording messages that can be replayed through the paging system, and control of work lights, house Lights and backstage blue lights, audience bells, digital timers, background music, and on-stage temperature/humidity monitoring.

VISON AND BROADCAST

Projectors

The Hall is equipped with the following projectors.

- 1 **Panasonic RZ-120B** – HD 12,000 lumens light output permanently mounted under the Level 3 balcony - 27 meters to screen.
- 1 **Barco UDM-4k22** - 4K UHD resolution and 21,000 lumens light output mounted on the LX bridge 2 AV truss. – 25 meters to screen.

For additional projection locations or alternative projector options, please contact the Head of Technical.

Important Considerations:

Given the bright ambient lighting in the Hall and throw distance from projector to the screen, we recommend using a projector with a minimum brightness of 12,000 ANSI lumens. To ensure optimal outcomes, we strongly encourage early discussions regarding your audiovisual requirements, as the positioning of screens, projectors, and cameras can affect audience sightlines and may necessitate seating holds for ticketing purposes.

Additional Projection Locations

The following alternative projection positions are available in the Hall:

- Level 4 Control Room – 31.5 meters to the screen*
- Level 2 Balcony (on a table or road case) – 25 meters to the screen*
- Level 3 Balcony (on a table or road case) – 27 meters to the screen*
- Level 1 Mix Platform (mounted on upright box-truss) – 25 meters to the screen*

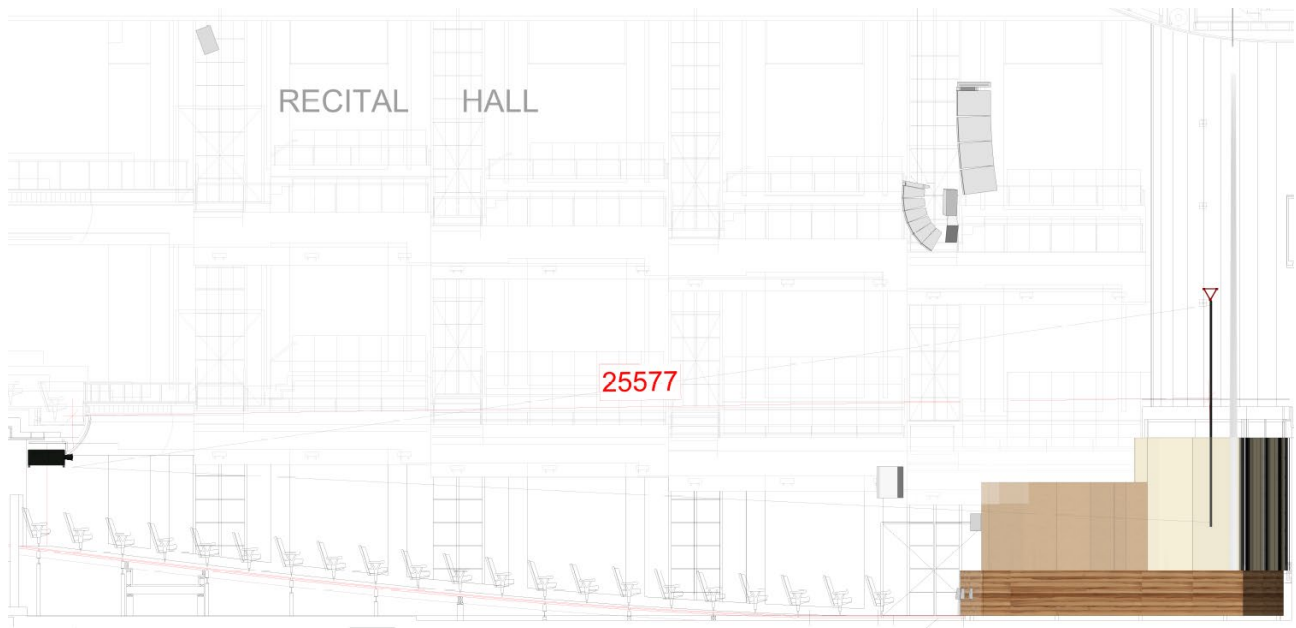
**Note: Distances may vary depending on the screen's size and position on stage. For assistance with projection planning, including equipment suitability and screen placement, please consult with the Head of Technical.*

Projection Surfaces

- 1 **Stumpfl 32' "VarioLock 64" fast fold screen**
 - Overall Size: 870cmW x 498cmH
 - Picture Size: 850cmW x 478cmH
- 1 **Stumpfl 24' "Monoblox 64" fast fold screen**
 - Overall Size: 752cmW x 431cmH
 - Picture Size: 732smH x 411cmH
- 1 **Fab-Frame free standing 4m x 3.3m "Fab Frame" screen**

Both screens come with 4x Reutlinger adjustable flying lines. Rigged from any house bar or truss to a maximum drop line of 8M and adjustable by fly bar height. Standard rigging height is 2000mm off stage.

Barco UDM-4K22 e.g. FOH ops position



Panasonic RZ-120B level 2 position.



Outside Broadcast (OB)

OB Distribution and Tie Lines

The Venue is equipped with two OB distribution boards providing analogue audio, video, and communication tie lines to strategic points throughout the auditorium:

OB1 is located in the loading dock.

OB2 is located adjacent to the Stage Door Street entry.

Additional tie lines allow connections to the Ground Floor Telecommunications Room.

Power Availability

Both OB points have access to three-phase and single-phase power.

Fibre Connectivity

Please note that there are no fibre tie lines to OB1 and OB2. To ensure sufficient fibre runs, we recommend discussing your AV requirements early in the planning process so necessary accommodations can be made.

Phone Lines and Internet

The venue has a high-speed ADSL service available, Nominal speed is 350mb Up/Down

ORCHESTRAL EQUIPMENT

Pianos

- 1 Steinway & Sons D-274 Concert Grand Piano ‘D2’ 2006 (length 274cm) Ebony Polish
- 1 Steinway & Sons D-274 Concert Grand Piano ‘D3’ 2013 (length 274cm) Ebony Polish
- 1 Steinway & Sons AS-188 Grand Piano ‘A1’ (length 188cm) Ebony Polish
- 1 Steinway & Sons Boston UP-126 PE Upright Piano, Ebony Polish

Piano Tuning

The official piano tuner for City Recital Hall is Theme & Variations. The Event Manager will arrange all requests regarding piano tuning. The Steinway pianos are tuned to A441 unless otherwise requested. Pitch changes will incur additional charges to tune to requested pitch and return to A441.

Orchestral Furniture

- 50 Black Wenger Bravo music stands complete with storage tray (15 sconces available)
- 5 PEAK foldable music stands with height extensions (in bags)
- 43 Tempo orchestral music chairs
- 16 Cello spike boards
- 2 Bass stools featuring hydraulic lift & removable back rest
- 2 Wenger 159A conductor’s podium, one with guard rail
- 1 Wenger Directors Stand

Additional Equipment

- 1 Black lectern C/W XLR and Light

PRODUCTION SPACES

Dressing Rooms

	Capacity	Toilets	Shower	Details
Dressing Room 1	2	1	P	Conductor's Suite (slightly larger than DR 2&3) Standardly houses Boston upright piano
Dressing Room 2	2	1	P	
Dressing Room 3	2	1	P	Includes accessible bathroom facilities
Dressing Room 4	6	1	P	NB: Located Level 4, accessible via lift from stage right
Orchestra Space	30	2M, 2F	P	Male and female locker rooms are available
Green Room	10	x	x	Small Kitchen space
Function Room	80	x	x	13m x 7m. Contingency extension to BOH for large groups., and chair storage.

Production Desk

Tables can be setup with DMX/s ACN, talkback, power available in the centre of Row G.

There is not a permanently resourced production office available. Internet access and telephone lines can be run to various locations in the venue by prior arrangement with the Head of Technical Production.

Green Room

The Green Room has a small kitchenette with running water, sink Zip Boiling Water/Chilled Filtered Water, 3 x small fridges, microwave, and dishwasher. A basic supply of cups, plates and cutlery is available for common use. Please advise the venue if you require tea/coffee and milk supplies during your event.

Laundry / Wardrobe

- 2 Iron and ironing board
- 1 Steamers
- 1 Washing Machines
- 1 Dryers

Furniture

- 100+ Venue chairs (shared with Front of House)
- 12 Trestle Tables

HIRERS INFORMATION

Stage Door

The Stage Door is located at the end of Angel Place laneway, behind the Merivale Angel Hotel.

Operating Hours

Stage Door hours are scheduled according to specific event access times.
Regular venue hours on non-event days are 9:00 AM to 5:00 PM, Monday to Friday.

Deliveries and Collections

Delivery and collection of production equipment are permitted during your approved access times. Please note that storage space within the venue is extremely limited. Large deliveries (e.g., concert freight) outside of designated access times must be approved by the venue in advance.

Any small deliveries being made to the Venue in advance of your event must be labelled correctly with your Event Name, Company, and to attention of your CRH Event Manager.
Post your event, all collateral must be collected within 1 week of the event, otherwise charges will be incurred.

Loading Dock

Vehicle Height Clearance:	3400mm
Access:	Via Angel Place Car Park entrance at 123 Pitt Street
Loading Dock Height:	1020mm
Parking Spaces:	2 parking spaces available 8000mm x 3100mm (1 space just fits 2 cars or 1 truck)
Dock Door Dimensions:	1950mm W x 2020mm H
Goods Lift Door Dimensions:	1890mm W x 2100mm H
Goods Lift Dimensions:	2340mm W x 3120mm D x 2400mm H. (SWL 4050Kg)

Backstage Doorways

OP Stage Entry Door:	1820mm W x 2020mm H
PS Stage Entry Door:	1810mm W x 2010mm H
Orchestra Room (from PS):	800mm W x 2010mm H
Angel Place Street Access	
Pitt Street Foyer Doors:	800mm W x 2480mm H
Ash Street Foyer Doors:	1300mm mm W x 1990mm H

Restrictions/Obstructions

The loading dock is not at stage level. Access to the stage is provided via a 4-tonne goods lift. Items longer than 3020mm can be transported to the stage through the front-of-house foyers using the staircase.

Work Health and Safety (WHS)

All visitors to City Recital Hall must complete the online safety induction at Stage Door upon arrival. WHS practices and procedures must be always adhered to. SWMS for standard work practices are available upon request.

Flying System

Only City Recital Hall staff or personnel deemed competent by City Recital Hall Technical Management may operate hoists.

Rigging Work

All rigging documentation must be completed by a licensed rigger, with a risk assessment submitted to and approved by Venue Management no less than 14 days prior to the event. The rigger must present their license and sign off on all work performed before leaving the building.

Responsibility for Equipment

Hirers providing their own equipment are responsible for loading, moving, setting up, packing down, and removing it from the venue. All equipment, cabling, and power boards brought onsite must have appropriate electrical testing tags. The hirer is responsible for ensuring the safety and functionality of their equipment while on site.

Testing and Tagging of Electrical Equipment

All external electrical equipment, including power leads and boards, must comply with Australian Standard AS/NZS 3760 and display valid test tags. Venue Management reserves the right to refuse any equipment or accessories without appropriate tagging.

Operation of Technical Equipment

The operation of City Recital Hall's technical equipment, including lighting and sound consoles, is always performed or overseen by Venue Management technicians. However, we are happy to collaborate with operators, designers, and technicians provided by the hirer.

Crewing

City Recital Hall provides a minimum of one Lighting Operator, one Sound Operator, and one Stage Manager to operate in-house equipment, ensure WHS compliance, and oversee the smooth running of the event. Hirers may provide their own technicians, who will always remain under the supervision of City Recital Hall staff.

CONTACT INFORMATION

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Car Park 123 Pitt St (Wilsons)

Staff Contacts

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Stage Door

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