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DEPAUL UNIVERSITY SCHOOL OF MUSIC HOLT SCHNEIDER PERFORMANCE CENTER

LOCATION 2330 N. Halsted Street, Chicago, Illinois

TOTAL AREA 185,000 square feet

BUDGET \$98 million

GROUND BREAKING Spring 2016

COMPLETION Summer 2018

VENUE FEATURES

- 505-seat Mary Patricia Gannon Concert Hall
- 140-seat Murray and Michele Allen Recital Hall
- 80-seat Brennan Family Recital Hall
- 75-seat Mary A. Dempsey and Philip H. Corboy Jazz Hall
- 3 story Atrium: Schaefer College Hall Lobby
- State of the art rehearsal spaces
- Sound recording technology suite
- Box office
- Atrium café

DESIGN TEAM

ARCHITECT: ANTUNOVICH ASSOCIATES

Joseph M. Antunovich, FAIA | Founder and President
Scot Ferguson | Senior Principal
Stephen Long, AIA | Principal
Rob Roubik, AIA, LEED AP | Principal

GENERAL CONTRACTOR: BULLEY & ANDREWS

Allan E. Bulley Jr. | Executive Chairman
Mark D. Evans, LEED AP | President, Construction and Client Solutions
Jason Hayhurst | Senior Project Manager

ACOUSTICAL CONSULTANT: KIRKEGAARD ASSOCIATES

Joseph W. A. Myers | President and Principal Acoustics Designer
Brian Corry | Vice President and Project Manager (Design) and Noise Control
Joanne Chang, ISF-C, CTS | Audio Video Designer

THEATRE PLANNERS AND LIGHTING DESIGNERS:

SCHULER SHOOK
Robert Shook, FASTC | Partner
Joshua Grossman, ASTC | Principal
John Jacobsen, IES, LC | Project Lighting Designer

STRUCTURAL ENGINEERS: CS ASSOCIATES, INC.

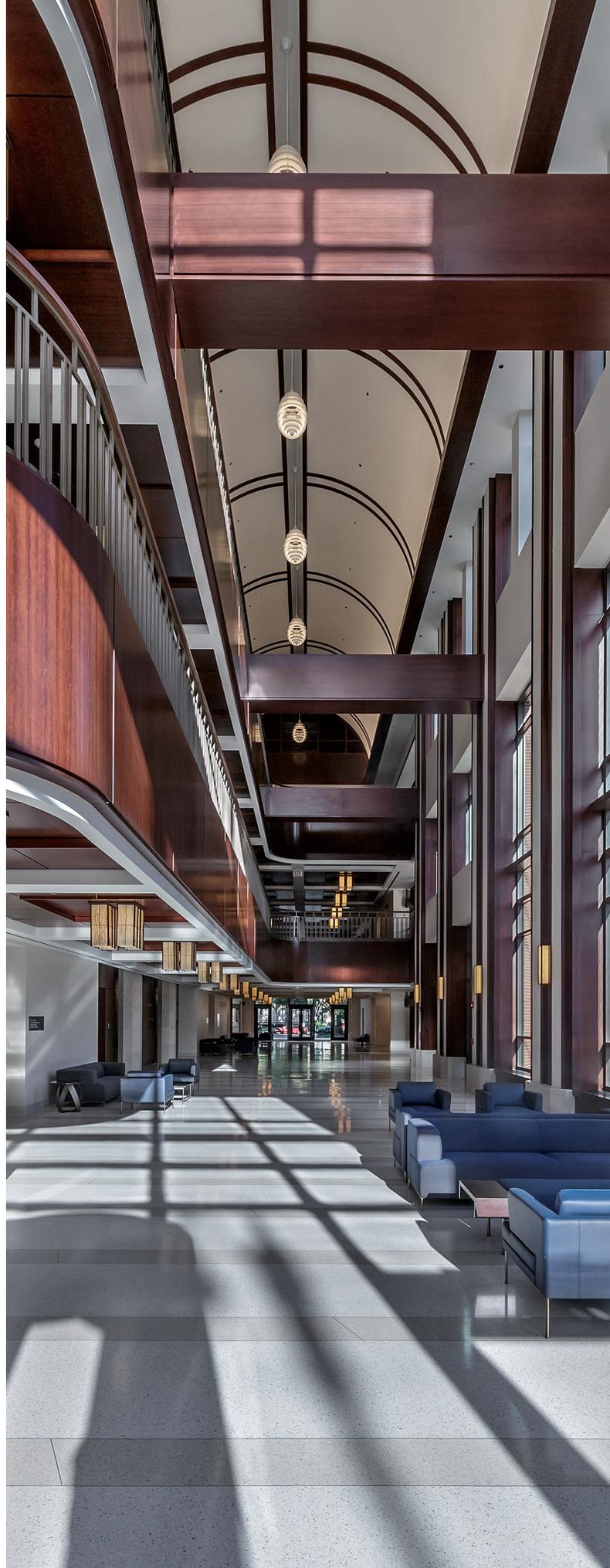
Chris Stefanos, S.E., P.E., SECB | Founding Principal
Robert E. Rux | Senior Vice President
Brian Scanlon | Senior Vice President

MECHANICAL, ELECTRICAL, PLUMBING ENGINEERS:

WMA CONSULTING ENGINEERS, LTD.
Pamela Pfeifer, P.E. | Electrical Engineering Manager
Thomas Rhoads, P.E. | Senior Mechanical Engineer
Brian Makenas, C.P.D. | Plumbing Engineering Manager

OVERVIEW

The \$98 million, 185,000 square foot Holtschneider Performance Center is the first phase of a new music complex for the DePaul University School of Music, serving as the eastern gateway to the Lincoln Park Campus. The new structure anchors the updated complex, sitting on the site once occupied by McGaw Hall, located between the School of Music administration building to the north and Concert Hall to the south, which are slated to be renovated in future phases of the project. The Holtschneider Performance Center houses several performance spaces including the 505-seat Mary Patricia Gannon Concert Hall, the 140-seat Murray and Michele Allen Recital Hall, the 80-seat Brennan Family Recital Hall, and the 75-seat Mary A. Dempsey and Philip H. Corboy Jazz Hall. The main entrance to the building is located adjacent to a circular motor court, which allows for efficient passenger drop-off and provides access to lower level parking. The three-story atrium, known as Schaefer College Hall Lobby, greets visitors entering the venue and serves as a circulation spine which helps to organize the programmed spaces of the building. This “interior street” is the eastern gateway to DePaul’s Lincoln Park Campus, open and accessible to all. Student rehearsal rooms, practice rooms, and classrooms are strategically organized on the upper floors by the required functional and acoustic adjacencies relative to the double and triple height performance spaces rising from the floors below. The building’s facade complements its surroundings and is composed mainly of brick with stone panels and horizontal coursing as detail elements. Glass and stone, used throughout the exterior, are arranged to moderate the building’s mass and present a lively atmosphere along Halsted Street. The building height is reduced at the edges through setbacks in the main volume to mediate between the required concert hall height and the surrounding residences.



ACOUSTIC DESIGN STRATEGY

The fundamental acoustic challenge of this building was to provide a large number of performance and rehearsal rooms, with excellent internal acoustics and virtually silent air conditioning systems that are so well isolated from each other they can all be used simultaneously. These rooms need generous physical volume so that music can die away gradually without building up to uncomfortable levels of loudness – three story volumes for the orchestra rehearsal room and large recital hall; two stories for a small recital, band, jazz, percussion, choral, and the recording suite’s live room. Fitting these large multi-story rooms into an efficient layout was a challenge, especially when trying to avoid the isolation challenges that arise when big rooms are placed right next to each other. Tucked in among the big rooms are a host of smaller practice rooms, chamber rehearsal rooms and classrooms that also needed to be comfortable, quiet and well isolated.

For isolation, we rely on heavy concrete structure and “box in box” construction – resiliently supported gypsum board walls and ceilings inside of the heavy concrete slabs and masonry walls, plus resiliently supported floors. In most rooms, the resilient floors are made of layers of plywood. In rooms with heavy percussion use, the resilient floors are concrete slabs supported on springs.

In nearly every room in the building, secondary walls are subtly shaped and angled to provide a smoothly supportive internal sound without harshness. Strategically located absorptive materials complement simple absorptive ceilings in the smaller rooms. In the big rooms, overhead reflectors help musicians

to hear each other clearly while projecting their sound to the audience. Sound diffusing treatments – off-the-shelf pyramids and quadratic residue diffusers and custom cast-concrete “bumpy bits” – scatter reflected sound for greater clarity even in a reverberant room. Velour curtains and wool serge banners can be drawn out of pockets to fine-tune the acoustics in the big rooms, adjusting to different instruments, periods of music, or audience sizes.

The heart of the building is the Mary Patricia Gannon Concert Hall, which offers a world-class acoustic setting for a full-sized symphony orchestra and chorus, despite the tight site and modest seat count. The key to the design is the hall’s five-story volume in combination with the massive plaster “cloud” that floats above the stage and half the audience, with nearly half the room’s volume above the cloud. The cloud provides closely tied reflections on stage so musicians can hear themselves and each other, and it projects sound out to the audience for an exciting, well-supported sound, but it stops well short of the walls, allowing sound to flow freely between the lower volume and the upper volume. Along the perimeter of the cloud, sound-absorbing banners can be drawn up out of storage “coffins” towards the roof deck, dramatically reducing reverberation and control loudness without surrounding the audience with absorption. To keep the concert hall completely isolated from the rest of the building, it is built as a self-supporting concrete box, separated from the surrounding building by a structural isolation joint that starts in the parking garage below the hall and runs through the roof.



Mary A. Dempsey and Philip H. Corboy Jazz Hall | ©2018 balloggphoto.com

AUDIO VIDEO PROVISIONS

The large rooms and classrooms are equipped with high-quality audio and video systems for playback of sound and video. In the performance halls, the systems also support live amplification for performance types that want it. In the performance and rehearsal halls, archival recordings are easily made by any user. Professional-level recordings can be made in the performance halls or in a recording suite that offers two control rooms for recording, mixing, and mastering.

PERFORMANCE SPACE FACTS

The largest performance space in the building is the 535-seat Mary Patricia Gannon Concert Hall. This formal “shoebox” style hall is designed to support the largest School of Music Ensembles and can accommodate groups as large as 135 instrumentalists or 90 instrumentalists plus a 60-person chorus. Surrounded by performer and production support spaces, the hall provides a professional performance environment. To support the broadest possible range of music performance types, the Mary Patricia Gannon Concert Hall is equipped with an automated variable acoustic system that allows pushbutton control to provide the appropriate acoustic response for any of the ensemble types within the School of Music. To support production, the overhead acoustic reflector is designed to be a platform for stage lighting and production rigging.

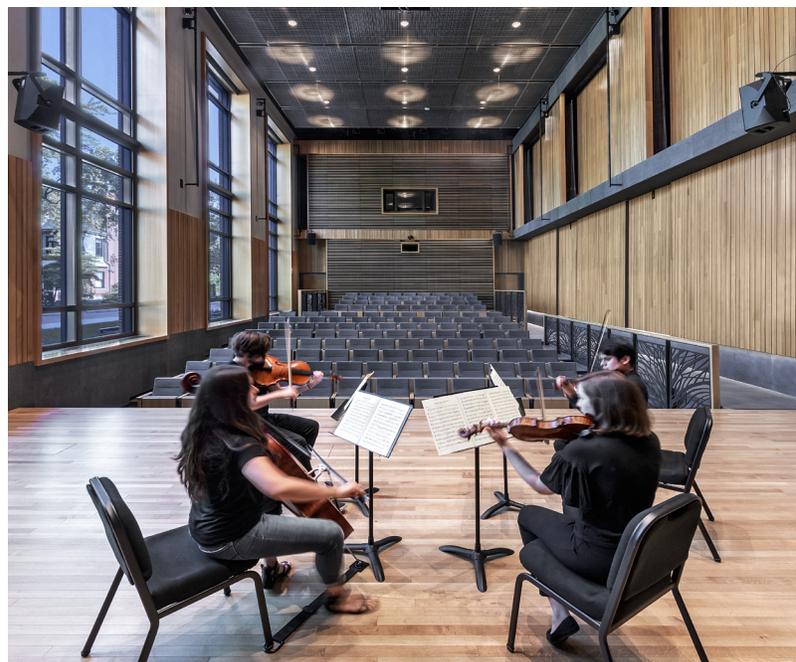
The workhorse performance space is the 135-seat Murray and Michele Allen Recital Hall. This room is designed to accommodate anything from solo performance up to large chamber ensembles. It will also support classes and rehearsals throughout each day. Overhead catwalks and production lighting positions on the walls enable this space to provide a highly theatrical performance environment for a broad range of performance types. A fully automated variable acoustic system allows the acoustic environment to change to suit performance types ranging from vocalists to heavily amplified jazz ensembles, to film screening.

The only performance space that is dedicated to a single type of music is the 75-seat Mary A. Dempsey and Philip H. Corboy Jazz Hall. Doubling function as a rehearsal room and performance space, the club-like atmosphere of this space is designed to support all the Jazz ensembles at the School of Music.

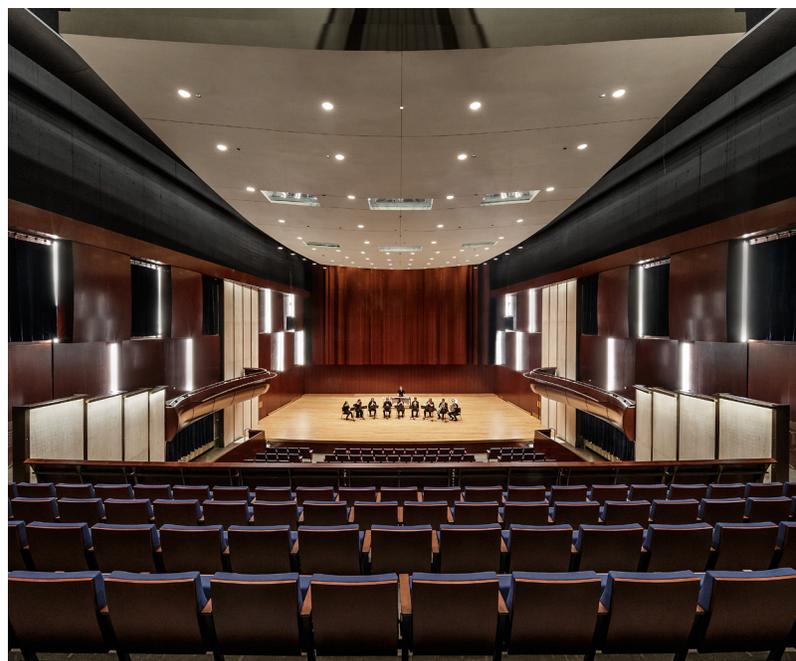
The Brennan Family Recital Hall is designed as a classroom and a venue for soloist and small ensemble recitals. This intimate 80-seat room is intended to provide a supportive environment for student recitals and includes automated variable acoustics to support a wide range of performance types.



Brennan Family Recital Hall | ©2018 balloggphoto.com



Murray and Michele Allen Recital Hall | ©2018 balloggphoto.com



Mary Patricia Gannon Concert Hall | ©2018 balloggphoto.com