

# Technical Rider and Information

**Mendelssohn: Symphony No. 4**

**Why Italy?**

**Show Length: ~58'**

## Materials (provided by CSO)

CSO shall provide to Presenter the materials listed below to be used according to the terms of the Agreement.

1. Scripts for Narrator and Actor
2. Stage Manager's score
3. Conductor's score and materials for Beyond the Score® parts
4. Hard drive of media (QLab or Isadora Format) for projections

## Travelling members (provided by CSO)

1. Production Stage Manager

## Performers and Personnel (provided by Presenter)

Presenter shall provide the performers listed below to be used according to the terms of the Beyond the Score Agreement.

1. Conductor
2. Orchestra of appropriate size based on the project
3. 1 Narrator
4. 1 young Male Actor performing the role of Felix Mendelssohn
5. 1 male actor portraying various character roles
6. Projectionist experienced with computer-driven HD projections
7. Stagehand labor
8. Soundboard operator
9. Lightboard operator
10. Librarian or separate score reader to advance "now serving" musical cue numbers to display to orchestra during show. Cue numbers will be displayed on Powerpoint on a separate system than projections.

## Technical Information

### CSO agrees to furnish the following at CSO's expense:

- Hard-drive and access to online storage with show multimedia in QLAB or Isadora format.
- Scripts for actors
- Cueing score for Production Stage Manager

### Presenter agrees to furnish the following at Presenter's expense:

#### SOUND (Subject to advance)

- Sound equipment to amplify spoken word clearly and consistently throughout concert hall; 2 wireless headset microphones (DPA 4065 or equivalent); sound to be mixed from in-house position. Back-up microphones for actors are recommended.
- CD player or audio playback laptop (recommended) and operator are needed for all non-orchestral rehearsals to play orchestral excerpts. Excerpts will be provided as CD and as MP3/playlist, and should be played through the primary sound system.
- Clearcom system for communication between Production Stage Manager, soundman, lightboard operator and projectionist, and musical excerpt player for non-orchestral rehearsals.

#### LIGHTING (Subject to advance)

- Specials focused on narrator and actors
- Stand lights for orchestra members and conductor powered from light board and dimmable; recommend use of hoods or other masking device for orchestra stand lights to minimize spill onto screen. Stand lights to be removed at intermission (2<sup>nd</sup> half of concert in regular concert lighting).

#### PROJECTION/SCREEN for Primary projections (Subject to advance)

- A 16' x 28' screen to accommodate 16:9 aspect ratio images centered above orchestra as needed for optimal sightlines (retractable screen is optimal).
- Appropriate location from which to project with appropriate power requirements for projection equipment.
- Projector should feature a minimum resolution of 1920 X 1200 and a minimum brightness of 14,000 lumens. Appropriate lenses based on throw distance and hall.
- A main projection computer consisting of a **MacPro [\*\*This is a desktop tower computer and NOT a MacBook Pro Laptop]\*\*** or similar model running MacOS 10.11 or later. The computer must have a Retina display and at least a quad-core processor, a Solid State Hard Drive, a minimum of 8GB of RAM, and a minimum of 2GB of video RAM. This computer should have its own wired dedicated monitor, keyboard, and mouse (or pointing device).
- This show has embedded audio. As such, the projection computer must have the ability to output audio. A stereo audio connection to the venue's sound system is necessary. This can be via the built-in audio output (3.5mm), or using a digital audio interface.
- Backup computer recommended. Backup computer should mirror the projection computer, but a MacBook Pro with Retina display (2014 or later) can be used as a backup as needed. Note that used in place of a second MacPro as a backup.
- Presenter will be required to download and rent via temporary license appropriate projection software as required by show. Projection format will be in either Isadora or QLab formats.

- 2 “now serving” [downstage left, downstage right or in house] number displays indicating to orchestra the current/next excerpt. Librarian (or other qualified person) follows along in script and advances numbers with remote when appropriate. Effect can be accomplished with laptop running PowerPoint and 2 monitors onstage in view of the musicians. We recommend this be operated by the same individual who operates music examples for non-orchestral rehearsals.
- Presenter will be required to download and rent via temporary license appropriate projection software as required by show. Projection format will be in either Isadora or QLab formats.
- A Folsom Screen Pro (or equivalent) switcher is necessary if using a backup computer
- All necessary cables and distribution

### CONCERT DRESS

- The narrator should wear concert dress
- The actor performing Mendelssohn should wear a period vest/waistcoat, shirt and tie
- The actor performing the character roles should wear a period jacket, shirt and tie.

### OTHER

- Area upstage of orchestra large enough to accommodate narrator and actor; height to be determined for optimal sightlines.
- Two tall chairs for narrator and actors
- Music stands and stand lights as appropriate for actor and narrator
- Placement for Production Stage Manager in front of house position (i.e., booth) or backstage with video monitors (one large overall stage view and one conductor view) and audio monitor.
- Music stand with stand light and ClearCom in central main-floor location for rehearsals as requested by Production Stage Manager
- Stagehand labor required to focus and run lighting, mix amplified sound, and rig screen. Projectionist to set and run projection, including switching of called images. (Soundboard operator, light board operator, projectionist and other personnel involved in concert should be present at all rehearsals, including run-throughs.).