

BEETHOVEN LIVES UPSTAIRS

SCHEDULE A: TECHNICAL REQUIREMENTS

1. PRODUCTION NOTES

Beethoven Lives Upstairs is a theatrical presentation designed to introduce children to the life and music of Ludwig Van Beethoven. Over thirty excerpts of Beethoven's best-loved works underscore two actors performing a fully-staged play in combination with an on-stage symphony orchestra and involve lighting, sound, scenic properties and period costumes.

2. MUSIC CUES

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| 1. Tolling Bells (4 Chimes) | 17. Sonata, Op. 27, No. 2 (Moonlight) |
| 2. Symphony No. 7, Mvmt. II | 18. Mozart Variations (Woodwind Trio) |
| 3. Symphony No. 5, Mvmt. I | 19. Symphony No. 6, Mvmt. I |
| 4. Piano Sonata No 27, Op. 90, Mvmt. II | 20. Symphony No. 6 (Birds) |
| 5. Symphony No. 1, Mvmt. IV | 21. Symphony No. 6 (Storm) |
| 6. Romance for Violin and Orch. in G Major | 22. Piano Concerto No. 1. Mvmt. I |
| 7. Piano Sonata, (Pathétique) | 23. Piano Concerto No. 5, Mvmt II |
| 8. Symphony No. 9, Mvmt. II | 24. Variations on 'Nel Cor Più' (Piano) |
| 9. Piano Sonata Op. 14, No. 2 | 25. Bass Sting from Symph. No. 9 (Finale) |
| 10. Symphony No. 4, Mvmt. II | 26. Piano Capriccio, (Rage over a Lost Penny) |
| 11. Minuet in G Major (Piano & Bells) | 27. Symphony No. 6 (Tremolo) |
| 12. Spring Sonata (Violin & Piano) | 28. Symphony No. 9 (Ode to Joy) |
| 13. Symphony No 8, Mvmt. II | 29. Symphony No. 9 (Finale) |
| 14. Leonore Overture No. 3 | 30. Piano Sonata Op. 49, No. 2, Mvmt. II |
| 15. Für Elise (Piano) | 31. Symphony No. 6 (Shepherd's Theme) |
| 16. Polonaise für Militärmusik in D major | |

3. INSTRUMENTATION

String count 6.6.5.4.3

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A Conductor's Book, complete with full-score and dialogue cues, along with a reference script is sent at least three weeks in advance of the concert.

The instrumentation listed represents the maximum number of books we will supply to accommodate the largest of orchestras. Though we will ship our full set of parts, we defer to your judgment in reducing players based on your particular needs and requirements.

Strings:	Violin I	6 stands
	Violin II	6 stands
	Viola	5 stands
	Cello	4 stands
	Bass	3 stands
Woodwinds:	Flute I & II/(Picc.)	1 stand each
	Oboe I & II	1 stand each
	Clarinet I & II	1 stand each
	Bassoon I & II	1 stand each
Brass:	Horn I & II	1 stand each
	Trumpet I & II	1 stand each
	Trombone I & II	1 stand each
	Percussion	2 stand (plus 1 extra book)
	Timpani	1 stand
	Piano	1 stand

This production requires featured instrumentalists. The performance assumes a seamless performance, largely unbroken by applause or “soloist” appearances; therefore, we suggest that these players come from within the orchestra:

Violin: Romance in G Major
Violin Spring Sonata, 1

Piano: Concerto #1, 1
Concerto #5, 11
(See excerpt list for Sonatas)

Note: Included among the excerpts are Mozart Variations (Woodwind trio)

The pieces included in this performance are well studied by most musicians. Orchestras who have not performed Symphonies #1, 5, 6, 8, and 9 or Piano Concertos #1 and 5 are encouraged to hold rehearsals on their own in advance of the scheduled rehearsal.

4. STAGE

We require an acting area downstage of the orchestra 12 feet deep and 30 feet wide. The Piano shall be prominently placed upstage of the Conductor’s podium. The stage right and left entrances are required for the actors. (See Basic Floor Plan under “Lighting Design” below.)

5. CREW

The touring company includes one Stage Manager/Technical Director.

We require a technical crew consisting of ONE LIGHTING OPERATOR and ONE SOUND OPERATOR. Crew for the set-up and focus is scheduled as a separate three hour technical call and they are also required for the orchestra rehearsal and performance(s). During the tech call, a headset in the house for stage manager communication between the crew members may be necessary.

A wardrobe assistant is required for an approximate 1-2 hour call at the top of the tech call to press and steam costumes and for light mending, if necessary.

6. SCHEDULE

A three-hour technical call prior to the orchestra rehearsal is required to properly set the lighting, sound and scenery/props for the performance. This is not inclusive of the pre-lighting hang & focus and light cue pre-programming, which should be done prior to the arrival of the company. Our stage manager will confirm technical details with the venue's technical coordinator a few days prior to our arrival.

Actors require a one hour meeting with the conductor prior to the orchestra rehearsal. This is usually scheduled during the above technical call.

A 2½ hour rehearsal with the Orchestra is sufficient time to rehearse with the performers. A stop & start work through of the score followed by a top to bottom run-through is ideal. (A non-stop full tech run-through is required.)

The performance runs approximately 50 minutes.

7. SCENERY/PROPS/COSTUMES

The company tours with three large pieces of luggage (in addition to personal luggage) containing all its gear including costumes, props and minor set pieces.

8. TRANSPORTATION

Ground transportation shall be provided for the company members upon their arrival and departure between the airport and the hotel. A stop at the venue on the way from the airport to hotel may be helpful in dropping off the production gear. If necessary, ground transportation shall also be provided between the hotel and the performance venue.

9. DRESS

Where possible, the Orchestra should be dressed in FORMAL BLACK to project a sophisticated environment to children and their families of a legitimate classical concert experience.

10. LIGHTING INFORMATION

This production involves approximately 70 lighting cues using a combination of several lighting "looks" projected on an acting area being 10-12 feet deep and covering the width of the apron up to 30 feet.

Orchestra lighting often used for "pops" concerts can satisfy most of the requirements listed below. WE ARE FLEXIBLE IN WORKING WITHIN YOUR VENUE'S TECHNICAL CAPABILITIES.

Our Stage Manager will consult with the venue's Technical Coordinator prior to our arrival to address any questions or concerns.

A PRE HANG & FOCUS of the basic lighting design "looks" below is required prior to our arrival.

Pre-programming of our lighting cues before the technical rehearsal is strongly encouraged. Cue list to follow below.

During the onsite technical rehearsal our stage manager will supply Gobos and go cue to cue with your staff programming our cues and making focus and level adjustments.

11. LIGHTING DESIGN

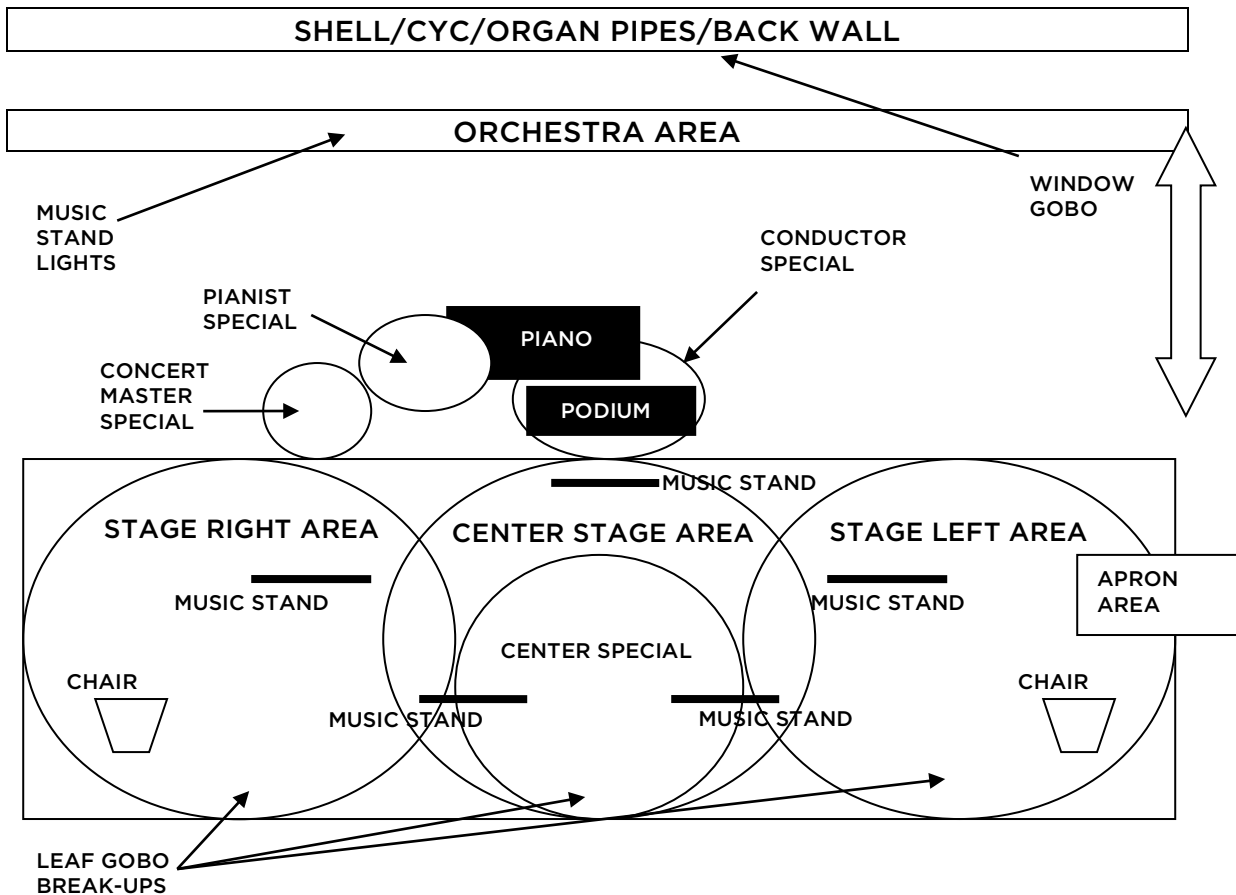
Lighting “Looks” pre-focus is required prior to our arrival.

Note: Orchestra requires music stand lights.

Lighting Looks

1. THREE GENERAL ACTING AREAS across the front of the stage or apron (DS LEFT, CENTER and DS RIGHT) overlapping each area by 2-3 feet. No-color front light - evenly focused across entire apron acting area WITH separate control to isolate the 3 different SL, CEN and SR acting areas. Should not spill into orchestra area.
2. CENTER SPECIAL, hard edged, circular down light or steep front light approximately 6 feet in diameter to edge of apron.
3. Strong BLUE WASH AND PINK WASH (rich in color) covering entire downstage apron acting area WITH separate control for EACH color. Should not spill into orchestra area. Steep side or down light preferred.
4. Strong GREEN LEAF BREAKUP GOBO WASH covering ALL of the acting area. Steep side light preferred. (Gobo supplied)
5. Strong AMBER WINDOW GOBO projected on shell/cyc/back wall. (Gobo supplied)
6. Strong WHITE, BLUE, AMBER and RED ORCHESTRA WASHES – should not spill into downstage acting areas. Down light preferred.
7. Strong BLUE, AMBER, GREEN and RED SHELL/CYC/BACK WALL WASHES - preferably projected from the bottom (like a cyc) to silhouette orchestra. If not available then try to increase multi-color option washes ON orchestra or use venue’s available creative effects.
8. CONDUCTOR SPECIAL & CONCERT MASTER SPECIALS - hard-edged, white circular steep front light preferred.
9. CONDUCTOR “WORK LIGHT” – from upstage to light his face and hands for orchestra. (This will be on at low level during the entire performance)
10. PIANO SPECIAL – tight on musician and keyboard

Basic Floor Plan (not to scale) & Lighting Areas



Approximate Apron Acting Area: 12' X 30'

12. LIGHTING CUES

Light Board pre-programming *is strongly encouraged* before our arrival.

OUR TECHNICAL REP. WILL SEND YOU LIGHTING CUES A WEEK PRIOR TO OUR ARRIVAL FOR PRE-PROGRAMMING.

13. SOUND

Due to the extremely delicate balance needed between Orchestra and performers, the sound operator has one of the most important roles in the performance. A good quality house sound system is required for this performance. It should include adequate speakers to cover the entire hall and be suitable for vocal amplification. Please note that the orchestra does not require amplification other than for general ambience as may be required in some halls. No sound cables should cross the acting area.

Sound amplification shall include:

1. TWO head-mount E6 microphones or comparable good quality wireless mics with unidirectional pick-ups and body-pack pouch are required for our two Actors. Head-mount E6 style is preferred and strongly encouraged for better sound control and balance with orchestra.
2. TWO back-up lavalier microphones for Actors placed just off stage RIGHT.
3. Sound board with graphic equalization and level control.
4. ONE Stage right and ONE stage left vocal monitor for the Actors. (Placed at sides of apron acting area pointing in toward Actors and not toward Musicians. Use at low level only as necessary for Actors to hear.)
5. ONE vocal monitor for the Conductor. (Use at low level only as necessary for Conductor to hear Actors.)
6. Vocal monitor feed for Stage Manager in technical or lighting booth.
7. Depending on acoustics, it may be necessary to mic the piano.

14. DRESSING ROOMS

TWO clean, well-lit dressing rooms equipped with mirrors, make-up tables, towels, chairs and clothes hanging facilities are required. Steamer, iron/ironing board and sewing kit are required for wardrobe assistant (see #5 above.)

15. HOSPITALITY

The importance of available water and refreshments is stressed. The company members are often required to be working or "on call" for several continuous hours without the opportunity of leaving the venue to obtain the necessary nourishment for maintaining focused performance energy.

1. Refreshments such as muffins, juice and coffee are required for the actors and stage manager prior to the rehearsal and performance.
2. In cases of extended periods such as rehearsal through to performance or multiple performances, a light lunch (e.g. sandwiches) is required.
3. BOTTLED WATER IS REQUIRED FOR THE ACTORS AND STAGE MANAGER FOR ALL REHEARSALS AND PERFORMANCES.

AGREED AND ACCEPTED:

On behalf of "Presenter"

On behalf of "Producer"

 Sign

 Print

 Title

 Orchestra

 Paul Pement
 Executive & Artistic Director
 Classical Kids Music Education, NFP