

# TCHAIKOVSKY DISCOVERS AMERICA

## SCHEDULE A: TECHNICAL REQUIREMENTS

### 1. PRODUCTION NOTES

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Tchaikovsky Discovers America is a theatrical presentation designed to introduce children to the life and music of Peter Ilyich Tchaikovsky. Nearly 30 excerpts of Tchaikovsky'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. Trumpet Fanfare (from Swan Lake)          | 17. Violente (from Sleeping Beauty)                     |
| 2. Piano Concerto #1, Mvmt. I                | 18. Piano Concerto #1, Mvmt. II                         |
| 3. Danse Napolitaine (from Swan Lake)        | 19. Marche Slav   |
| 4. Trépak (from Nutcracker)                  | 20. Train Whistle                                       |
| 5. Train Whistle                             | 21. Nutcracker, Act II Coda                             |
| 6. Piano Waltzes                             | 22. Train Whistle                                       |
| 7. Waltz (from Serenade in C Major)          | 23. Dance of the Sugar Plum Fairy                       |
| 8. Tea (from Nutcracker)                     | 24. Act II, Entr'acte & Panorama (from Sleeping Beauty) |
| 9. Nutcracker Overture                       | 25. Symphony #5, Mvmt. II                               |
| 10. Coffee (from Nutcracker)                 | 26. La Cygne Noir, Coda (from Swan Lake)                |
| 11. Chocolate (from Nutcracker)              | 27. Train Whistle                                       |
| 12. Waltz (from Sleeping Beauty)             | 28. Amazing Grace (Traditional)                         |
| 13. Overture to Act II (from Swan Lake)      | 29. Serenade in C Major, Mvmt. I                        |
| 14. Silver (from Rag) (from Sleeping Beauty) | 30. Serenade in C Major, Mvmt. IV                       |
| 15. Swing Low, Sweet Chariot                 | 31. 1812 Overture, Finale                               |
| 16. Old Russia (from 1812 Overture)          |   |

### 3. INSTRUMENTATION

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String count 8.8.7.6.5

3d1.2+1.2+1.2--4.4.2+1.1--3per--tmp--hp--pf+cel--str

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	8 stands
Violin II	8 stands
Viola	7 stands
Violocello	5 stands
Contrabass	4 stands

**Woodwinds:**

Flute I & II	1 stand each
Piccolo/Flute III	1 stand
Oboe I & II	1 stand each
English Horn	1 stand
Clarinet I & II	1 stand each
Bass Clarinet	1 stand
Bassoon I & II	1 stand each

**Brass:**

F Horn I, II, III & IV	1 stand each
Trumpet I, II, III & IV	1 stand each
Trombone I, II, III	1 stand each
Tuba	1 stand

**Percussion:**

Percussion	3 stands
Timpani	1 stand
Harp	1 stand
Piano/Celeste	1 stand

The performance assumes a seamless performance, largely unbroken by applause or “soloist” appearances. It requires a large Tchaikovsky orchestra, necessary for the ending of the 1812 Overture and the Swan Lake Overture to Act II.

Note that a pianist is necessary for:

- Piano Concerto # 1, Mvmt. I (first statement only)
- Piano Concerto #1, Mvmt. II (approximately 24 bars)
- A short Ragtime on Silver (and Rag) (from Sleeping Beauty)
- Some short piano waltzes and spirituals

The pianist may also double on Celeste.

The pieces included in this performance are well studied by most musicians. Orchestras who have not performed the Nutcracker, Swan Lake, Sleeping Beauty, Piano Concert #1, Serenade for Strings, Symphony #5 and 1812 Overture (finale) are encouraged to hold rehearsals on their own in advance of the scheduled rehearsal.

**4. STAGE**

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We require an acting area downstage of the orchestra 12 feet deep and 30 feet wide. The Piano and Celeste shall be prominently placed downstage LEFT (but not within the acting area.) The stage right and left entrances are required for the actors. (See Basic Floor Plan under “Lighting Design” below.)

**5. CREW**

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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**

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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**

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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**

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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**

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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**

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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

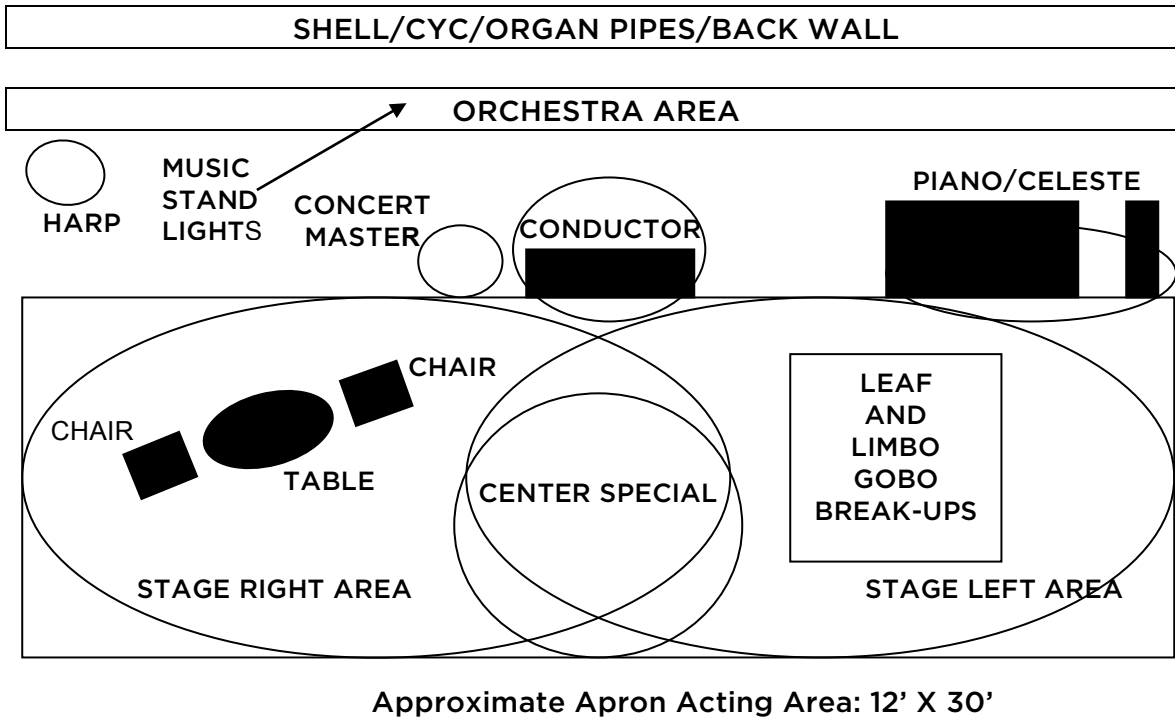
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**Lighting "Looks" pre-focus is required prior to our arrival.**

**Note: Orchestra requires music stand lights.**

1. TWO GENERAL ACTING AREAS across the front of the stage or apron (DS LEFT and DS RIGHT) overlapping CENTER stage by 2-3 feet. No-color front light - evenly focused across entire apron acting area WITH separate control to isolate the 2 different SL and SR acting areas. Should not spill into orchestra area.
2. DOWN STAGE CENTER SPECIAL - hard-edged, circular steep front light approximately 6 feet in diameter at front edge of apron.
3. Strong BLUE WASH AND PINK WASH (rich in color) covering entire downstage apron acting area WITH separate control to isolate the DS LEFT acting area and the DS RIGHT acting area with EACH color. Should not spill into orchestra area. Steep side or down light preferred.
4. Strong GREEN LEAF BREAKUP GOBO WASH covering just the DS LEFT acting area and projected on SL shell or proscenium area. Steep stage right side light preferred. (2 Gobos supplied)
5. Strong LIMBO BREAKUP GOBO WASH covering just the DS LEFT acting area and projected on SL shell or proscenium area. Steep stage right side light preferred. (2 Gobos supplied)
6. Strong WHITE, BLUE, PINK and AMBER ORCHESTRA WASHES – should not spill into downstage acting areas. Down light preferred.
7. Strong MULTI-COLOR SHELL/CYC/BACK WALL WASHES - Blue, Amber, Red and Green – projected from the bottom (like a cyc) to silhouette orchestra. If not available then try to increase multi-color option washes ON orchestra or make use of venue's available creative effects.
8. PIANO/CELESTE SPECIAL on most of piano and celeste (encompass 3 ft DS of piano), white circular down or steep side light preferred.
9. HARP SPECIAL - white circular steep front light preferred.
10. CONDUCTOR SPECIAL & CONCERT MASTER SPECIAL - hard-edged, white circular steep front light preferred.
11. CONDUCTOR "WORK LIGHT" – from upstage to light his/her face and hands for orchestra. (This will be on at low level during the entire performance)

### Basic Floor Plan (not to scale) & Lighting Areas



### 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 hand-held microphone for Conductor placed at side of podium.

6. ONE vocal monitor for the Conductor. (Use at low level only as necessary for Conductor to hear Actors.)
7. Vocal monitor feed for Stage Manager in technical or lighting booth.
8. Depending on acoustics, it may be necessary to mic the piano.

**14. DRESSING ROOMS**

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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 #4 above.)

**15. HOSPITALITY**

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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.

THE PARTIES HAVE ACCEPTED THIS AGREEMENT AS OF THE DATE FIRST ABOVE WRITTEN:

On behalf of "Presenter"

On behalf of "Producer"

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Sign

\_\_\_\_\_  
Paul Pement

\_\_\_\_\_  
Print

Executive & Artistic Director  
Classical Kids Music Education, NFP

\_\_\_\_\_  
Title

\_\_\_\_\_  
Orchestra