

# MOZART'S MAGNIFICENT VOYAGE

## SCHEDULE A: TECHNICAL REQUIREMENTS

### 1. PRODUCTION NOTES

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*Mozart's Magnificent Voyage* is a theatrical symphony concert production designed to introduce children and families to the life and music of Wolfgang Amadeus Mozart. Twenty-two excerpts of Mozart'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. Magic Flute, Overture           | 16. Timpani roll on G  |
| 2. Clarinet Quintet, Mvmt. II      | 17. Magic Flute, Allegro/"Was Klinget"                             |
| 3. Sonata in C Major, Mvmt. I      | 18. Minuet in G for Piano  |
| 4. Magic Flute, Drei Knäbchen      | 19. Eine Kleine Nachtmusik, Mvmt. I                                |
| 5. Trumpet raspberry               | 20. Ave Verum Corpus   |
| 6. Flute swirl                     | 21. Don Giovanni, Act 1 Finale, Minuet                             |
| 7. Trombone razz                   | 22. Variations on "Ah, Vous Dirai-je,"<br>Mvmts. I, II, IX and XII |
| 8. Symphony #1, Mvmt. I            | 23. Magic Flute, "Marsch der Priester"                             |
| 9. Allegro in B-flat               | 24. Timpani roll on D  |
| 10. Marriage of Figaro, Overture   | 25. Louder timpani roll on D                                       |
| 11. Flute Quartet in D, Mvmt. II   | 26. Magic Flute, "Der Hölle Rache"                                 |
| 12. Timpani roll on G              | 27. Timpani roll on C  |
| 13. Magic Flute, "Der Vogelfänger" | 28. Magic Flute, March   |
| 14. Magic Flute, "O ew'ge Nacht"   | 29. Sonata in A Major, Mvmt. I                                     |
| 15. Magic Flute, "Wei stark"       | 30. Magic Flute, Finale  |

### 3. INSTRUMENTATION

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String count 6.6.4.3.2

2.2.2.2—2.2.3.0—tmp—pf+cel/synth\*—str

\* cel OR synth is listed only to cover glock part in Magic Flute, Allegro/‘Was Klinget’ (actual glock may be used)

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.

<b>Strings:</b>	Violin I	6 stands
	Violin II	6 stands
	Viola	4 stands
	Cello & Bass	5 stands
<b>Woodwinds:</b>	Flute I & II	1 stand each
	Oboe I & II	1 stand each
	Clarinet I & II	1 stand each
	Bassoon I & II	1 stand each
<b>Brass:</b>	Horn I & II	1 stand each
	Trumpet I & II	1 stand each
	Trombone I (Alto)	1 stand
	Trombone II (Tenor)	1 stand
	Trombone III (Basso)	1 stand
<b>Percussion:</b>	Timpani	1 stand
	Piano + Cel/Synth	1 stand
	(Glockenspiel on Celeste or Synth)	

### 4. STAGE

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We require an acting area downstage of the orchestra 12 feet deep and 30 feet wide. The Piano shall be prominently placed downstage RIGHT (but not within the acting area). The stage right entrance is 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 2-½ 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 two touring cases and a large suitcase (in addition to personal luggage) containing all its gear including costumes, props and minor set pieces. The touring cases also double as a set piece.

## **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 100 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.

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

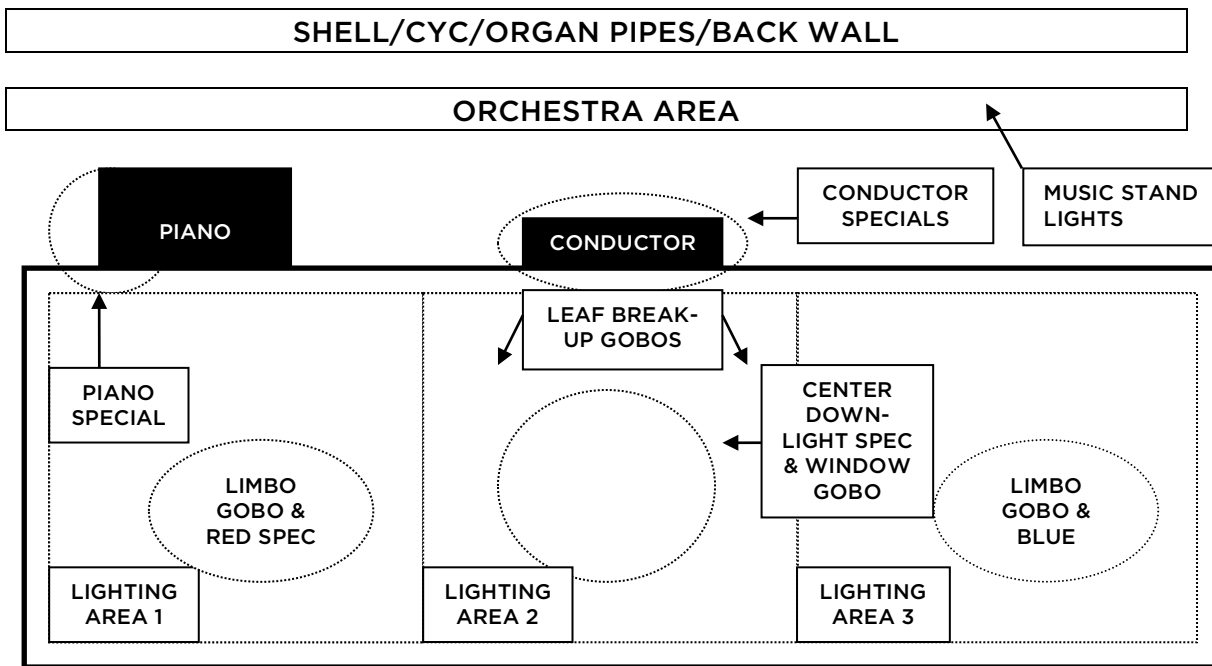
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Note: Orchestra requires music stand lights. Lighting "Looks" pre-focus is required prior to our arrival.

### 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 onto orchestra.
2. CENTER SPECIAL, hard edged, circular down light or steep front light approximately 8 feet in diameter to edge of apron.
3. STAGE RIGHT RED & STAGE LEFT BLUE SPECIALS, hard edged, circular down light or steep front light approximately 10 feet in diameter & on top of Limbo gobos (below).
4. 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. (Suggested colors LEE 118 and LEE 111)
5. Strong GREEN LEAF BREAKUP GOBO WASH covering ALL of the acting area. Steep side light preferred. And projected on Cyc/Shell. (4 Gobos supplied)
6. LIMBO LOOK BREAKUPS (no color) separately controlled SR and SL areas (2 gobos supplied).
7. Strong AMBER CHURCH WINDOW GOBO projected in the center acting area and center of back wall or shell if possible. Steep side light preferred. (Gobos supplied – Suggested color ROSCO 02)
8. PIANO SPECIAL – big enough to include actors standing beside
9. Strong BLUE, AMBER and RED ORCHESTRA WASHES – should not spill into downstage acting areas. Down light preferred.
10. 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 make use of venue's available creative effects.
11. CONDUCTOR SPECIAL & CONCERT MASTER SPECIAL - hard-edged, white circular steep front light preferred.
12. CONDUCTOR "WORK LIGHT" – from upstage to light his face and hands for orchestra. (*This will be on at low level during the entire performance*)

## 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.

*(sound requirements continued on following page)*

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 AND Orchestra 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**

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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.

**AGREED AND ACCEPTED:**

On behalf of "Presenter"

On behalf of "Producer"

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Sign

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Paul Pement

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Print

Executive & Artistic Director  
Classical Kids Music Education, NFP

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Title

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Orchestra