



SAINT-GEORGES' SWORD & BOW

SCHEDULE A: TECHNICAL REQUIREMENTS

1. PRODUCTION NOTES

Saint-Georges' Sword & Bow is a theatrical presentation designed to introduce children (and parents) to the life and music of Joseph Bologne, Le Chevalier de Saint-Georges. Excerpts of Saint-Georges' most well-known works are presented in concert as two professional actors perform a fully-staged play about the great composer's life in combination with a full, on-stage symphony orchestra. This educationally entertaining theatrical concert production features lighting, sound, scenic properties and period costumes.

2. MUSIC EXCERPT CUES

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| 1. Overture — L'ament anonyme, Overture | 13. Concerto pour violon No. 9 en sol majeur, Op. 8: Largo |
| 2. Concerto in A Major, Op. 5, No. 2:1. Allegro moderato | 14. Scena from "Ernestine" |
| 3. Concerto pour violon no 9 en sol (in G) majeur op 8: Rondeau | 15. Symphonie No. 2 Remix (Hip-Hop Dance) |
| 4A. Symphony No 1 en sol majeur, Op 11 Allegro assai | 16. Concerto for Violin and Orchestra in A. Op. 7 No. 1 – Allegro moderato |
| 4B. Symphony No 1 en sol majeur, Op 11 Allegro assai (Continued) | 17. Haydn Symphony No. 85 in B-Flat Major, Hob. I:85 "La reine": IV. Finale. Presto |
| 5. Symphonie No. 2 en ré majeur, Op. 11: Presto | 18. Haydn Paris Symphony No. 82 in C Major, Hob. I:82 "L'ours": I. Vivace assai |
| 6. Reprise of Cue 5 - Symphonie No. 2 | 19. Giselle's Rap (Boots n Cats) |
| 7. 2 Violin Concertos Op 2, No 2 in D Major | 20. Reprise of Cue 18 - Haydn "L'ours" |
| 8. Orefeo ed Euridice – Dance of the Blessed Spirits by Gluck | 21. Mozart - Flute Quartet No. 1 in D, K. 285 |
| 9. Scale by Concertmaster | 22. Violin Concerto in D Major, Op. posth., No. 2: Adagio |
| 10. Gossec Trio in F Major Op 9, No 3:1. Allegretto | 23. Feeling Good – Nina Simone |
| 11. Gossec Sinfonia In G Major: 1. Allegro Molto | 24. Violin Concerto in D Major, Op. 3 No. 1: II. Adagio |
| 12. Violin Concerto in C Major, Op. 5, No. 1: II. Andante moderato | 25. Concerto pour violon No. 9 en sol majeur, Op. 8: Allegro |
| | 26. Reprise: Symphonie No. 2 en ré majeur, Op. 11: Presto |

3. INSTRUMENTATION

String count 5.4.3.3.2

2.2.2.2 - 2.2.0.0 - t+d.s.* - hps, 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 along with all stand parts (bound books) satisfying the above instrumentation.

The instrumentation listed represents the maximum number of books we will supply (allowing for additional string players at the orchestra's discretion).

Strings:	Violin I	5 books
	Violin II	4 books
	Viola	3 books
	Cello	3 books
	Bass	2 books
Woodwinds:	Flute I & II	1 book each
	Oboe I & II	1 book each
	Clarinet I & II	1 book each
	Bassoon I & II	1 book each
Brass:	Horn I & II	1 book each
	Trumpet I & II	1 book each
Percussion:	Timpani + Drum Set	2 books
	Harpsichord	1 book

**Note: Timpani + Drum Set OR Timpani doubles on Drum Set*

4. STAGE

Musician area to be set as per each orchestra's artistic/management norms. We require an acting area downstage of the orchestra 15 feet deep and 40 feet wide. **NOTE: There is sword fighting during the performance. 15 feet apron depth is required for safety (orchestra is on the smaller side so there will typically be plenty of room on stage).** We require 3 orchestra chairs, a wooden piano bench and a music stand available downstage left, and two orchestra chairs and a music stand available downstage right. (We will bring a compact table to be set SR.) These items will be placed and dressed as scenic set pieces by our Director/Stage Manager. Quick and easy access to SR entrance is required for the actors. (See Basic Floor Plan under "Lighting Design" below.) We require a small (non-private) quick-change area with mirror and light as well as a 6 ft prop table just off the SR entrance. Conductor will require a music stand (turned flat) or similar beside podium to hold props to pass to actors.

5. CREW

The touring company includes one Director/AEA Stage Manager that will coordinate onsite technical requirements and "call" all cues during the performance from front of house.

We require a technical crew consisting of ONE LIGHTING OPERATOR and ONE SOUND OPERATOR. A WARDROBE ASSISTANT is required for an approximate 2 hour call at the top of the tech call to prep and steam costumes plus table cloth/chair covers (and for light mending, if necessary). Steamer and sewing kit are required. [We may make use of 2 SPOT OPS, if available – but not required. Discuss this possibility with Classical Kids in advance before hiring operators.]

Our stage manager will coordinate with your wardrobe assistant, sound operator, and lighting technician during our 3 hour technical call prior to the orchestra rehearsal. Lighting pre-focus is required prior to our arrival. Orchestra set-up should be complete prior to this 3 hour call. The crew (minus wardrobe) is also required during the 2nd half of the

2.5 hr. orchestra rehearsal and during the performance(s). If more than a few performances are scheduled, the wardrobe assistant will be needed to maintain costumes.

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 that should be complete prior to the arrival of the company. Our director or 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 and can be held in a dressing room, green room or conductor's studio. NOTE: The actors time their dialogue to the music. Other than dialogue cues to start the excerpts, it is not necessary for the Conductor to watch a script or listen to the actors while conducting the music.

A 2½ hour rehearsal with the Orchestra is sufficient time to rehearse with the performers. A cue-to-cue work through of the score's excerpts (in performance order) followed by a non-stop, full tech run-through is required. The performance runs approximately 50 minutes.

7. SCENERY/PROPS/COSTUMES

The company tours with two large suitcases and a golf bag (in addition to personal luggage) containing all their gear including costumes, props and minor set pieces/dressing. (Note wardrobe assistant requirement under CREW above.) We require 3 black orchestra chairs, a wooden piano bench (approx.: 35"x15") AND 2 music stands available downstage left, AND two orchestra chairs and 2 music stand available downstage right. (These items will be placed and dressed as scenic set pieces by our Director/Stage Manager.) SR entrance is required for the actors. (See Basic Floor Plan under "Lighting Design" below.) We require a small (non-private) quick-change area with mirror and light as well as a 6 ft prop table just off the SR entrance. Conductor will require a music stand (turned flat) or similar beside podium to hold props to pass to actors.

8. TRANSPORTATION

Ground transportation shall be provided for the company members upon their arrival and departure between the airport and the hotel. A larger vehicle (SUV or minivan) is required to accommodate 3 persons, 2 large production suitcases, a golf bag, and 3 personal suitcases. A stop at the venue on the way from the airport to hotel may be necessary for dropping off the production gear. If necessary, ground transportation shall also be provided between the hotel and the performance venue.

9. DRESS

The Orchestra is encouraged to dress in FORMAL BLACK to inspire a sophisticated environment for children and their families of a legitimate classical concert experience. *However*, we will defer to your typical dress code for family or school concerts.

10. LIGHTING INFORMATION

The lighting design involves approximately 90 lighting cues using a combination of several lighting "looks" projected on an acting area being 15 feet deep and covering the width of the apron up to 40 feet as well as color on the orch and back wall/shell/cyc. Orchestra lighting often used for "pops" concerts can satisfy the requirements listed below. WE ARE FLEXIBLE IN WORKING WITHIN YOUR VENUE'S TECHNICAL CAPABILITIES.

Our Director or 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.

During the onsite technical rehearsal our director/stage manager will supply Gobos and go cue to cue with your venue staff programming our cues and making focus and level adjustments. Pre-programming is encouraged and we'll be

happy to provide cues in advance. Board programming moves quickly and can be accomplished in under two hours as built cues are copied and pasted as several other restored cues. (Most restored cues will then add minor tweaks to the copied palettes.)

11. LIGHTING LOOKS

LIGHTING “LOOKS” PRE-FOCUS IS REQUIRED PRIOR TO OUR ARRIVAL. Director/PSM will tweak “looks” on-site. (Allow 30 min.) Board pre-programming is encouraged (or allow 2 hrs with PSM). Note: Orchestra requires music stand lights (including harpsichord light).

APRON

1. THREE BRIGHT GENERAL NO-COLOR FRONT LIGHT ACTING AREAS (40ft wide & 15ft deep) across the front of the stage (DS RIGHT, CENTER and DS LEFT) overlapping each area by approx. 2-3 feet - evenly focused across entire apron acting area WITH separate control to isolate the 3 different SR, CEN and SL acting areas. NOTE: Each individual area should be approx. 15 feet wide when up individually. But because of overlapping areas, the front light total width is approx. 40ft. allowing for 2.5 ft. overlap of SR/CEN area and SL/CEN area. (See diagram.) Limit front light spill into orchestra area as much as possible while still accommodating actor height near musicians. Problem areas for lighting actor faces is behind table SR and sofa SL (raise shutters).
2. BLUE AND RED APRON WASHES (rich/deep in color – LEDs preferred) covering entire downstage apron acting area WITH separate control for EACH color. (Try to limit spill into orchestra area.)
3. AMBER APRON “SHATTERED” BREAKUP GOBOS – usually aimed from side box booms hitting stage floor from CEN across SR and from CEN across SL (2 Gobos supplied)
4. NO-COLOR CIRCULAR CENTER SPECIAL: Hard-edge iris circle CS approximately 10 feet in diameter to edge of apron.
5. TIGHT SL & SR SPECIALS; Shuttered and focused on Banner SR and Flag SL (3’x5’ hanging vertical on music stands)

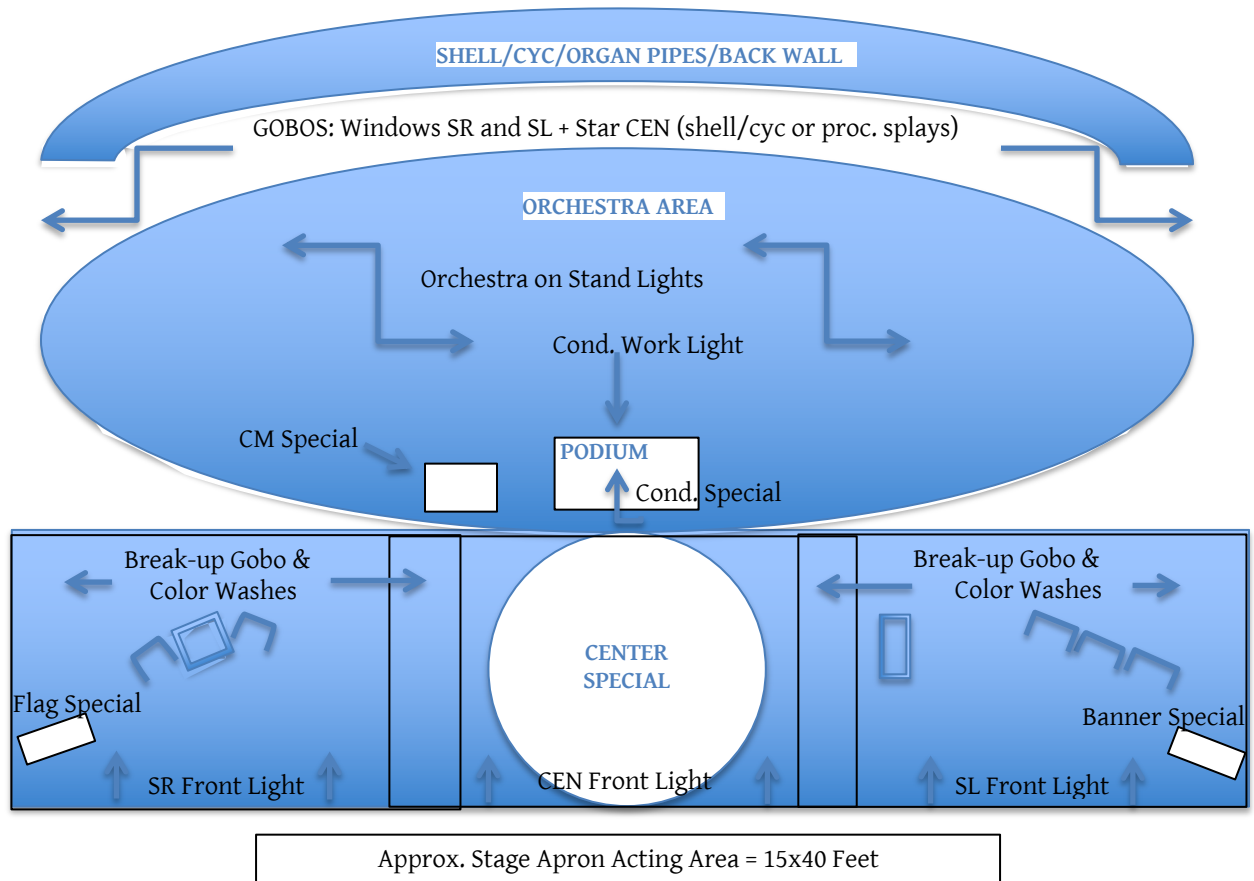
ORCHESTRA

6. NO-COLOR CONCERT MASTER SPECIAL – shuttered hard-edge square tight over CM chair.
7. NO-COLOR CONDUCTOR SPECIAL – shuttered hard-edge square on podium from front of house.
8. NO-COLOR CONDUCTOR “WORK LIGHT” – from upstage, sides or straight down to light conductor’s face and hands for musicians to see. (This will be on at low level during the entire performance)
9. AMBER, BLUE, RED and PURPLE ORCHESTRA WASHES – (LEDs preferred) Down light preferred to keep light out of musician’s eyes, should not spill into downstage acting areas. Will make use of overhead white PAR Cans, if available, and any ORCH white front/bow lighting.

SHELL/CYC/ORGAN PIPES/BACK WALL

10. AMBER WINDOW/STAR GOBOS (larger projection size) – one amber window projected USR and one USL on shell or cyc or poss. on proc. or splay (2 Gobos supplied) plus one amber star gobo projected USC (usually aimed from FOH).
11. AMBER, BLUE, RED, GREEN and PURPLE SHELL/CYC/BACK WALL WASHES - (LEDs preferred) [non-LED red & blue will combine for purple look.] Will make use of architecture or organ pipe lighting, if available.
12. SPECIAL EFFECT: Create time travel effect of slow pulse or chase of apron “shattered” break up gobos together with upper window and star gobos. May possibly make use of moving/rotating lights if available.

Basic Floor Plan (not to scale) & Lighting Areas



12. LIGHTING CUES

Light Board programming will take place onsite in coordination with our Director/PSM's directions. (Allow 2 hrs.) Our Director/PSM will call cues during the performance from front of house. Board programming moves quickly as built cues are copied and pasted as several other restored cues. (Many restored cues will then simply add minor tweaks to the copied palettes.) **Light Board pre-programming is strongly encouraged before our arrival. Our technical representative will send lighting cues at least 1 week prior to our arrival for the opportunity to reduce day-of work by pre-programming early.**

13. SOUND

Actors speak with the music. 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. A sound script will be provided for sound operator to follow and mute/unmute mic cues. SFX digital files will also be supplied and cued in sound script (see below).

Sound amplification shall include:

1. THREE head-mount E6 microphones or comparable good quality wireless mics with unidirectional pick-ups are required for our two Actors and the Conductor. Head-mount E6 style is preferred and strongly encouraged for better sound control and balance with orchestra. **This production features two African American actors. Head-mount mics should match appropriate skin tone. (Same for conductor if applicable)**
2. THREE back-up lavalier microphones for Actors and Conductor will also be worn, in case of emergency, so as not to have to stop the performance. (Actors will arrive with their own double-pouch mic belt.)

3. NOTE: There are SFX CUES of thunder, tolling bells and cannons. A USB stick (flash drive) of this effect will be supplied (can also send digital Dropbox file).
4. Sound board with graphic equalization and level control.
5. ONE Stage right and ONE stage left vocal feed monitor wedge for the Actors. (Placed at sides of apron acting area pointing in toward Actors and NOT toward Musicians. Use at lowest level only as necessary for Actors to hear.)
6. ONE vocal feed monitor for the Conductor. Hot-Spot preferred or wedge. (Use at low level only as necessary for Conductor to hear Actors.)
7. Vocal monitor feed (if necessary) and Clear-Com for Stage Manager in lighting booth. If closed booth or window won't open, a front of house/back of audience call area is preferred (will require music stand and light).
8. Depending on acoustics, it may be necessary to mic the harpsichord.

14. DRESSING ROOMS

TWO clean, well-lit dressing rooms equipped with mirrors, make-up tables, towels, chairs and clothes hanging facilities are required for our two union (AEA) male and female Actors. ONE additional dressing room is required as production office for Director/PSM. NOTE: Steamer 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.

- Refreshments such as muffins, juice and coffee are requested for the actors and stage manager prior to the rehearsal and performance.
- In cases of extended periods such as rehearsal through to performance or multiple performances, a light lunch (e.g. sandwiches) is required.
- AMPLE 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"

Sign

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

Print

Title

Orchestra or Venue