

CHAMBER MUSIC

Philip Glass – Wendy Sutter – Mick Rossi

EXHIBIT A
WORK / PERFORMANCE SCHEDULE:

GENERAL GUIDELINES:

Minimum stage size 32 feet wide by 20 ft deep.

Lighting equipment, stage masking, percussion backline instruments and piano must be in place prior to Company arrival.

Crew calls listed below are for minimum company needs and may need to be adjusted for local union or crewing policies.

For general questions please contact Pomegranate Arts
– jimwoodard@pomarts.com – 212 228 2221

For technical questions please contact Dan Dryden
– dandryden@earthlink.net – 212 732 3644

DAY OF PERFORMANCE:

9:00a	House Crew prep	
2:00 – 6:00pm	Sound Check/ Rehearsal	Crew: I Technical Director I Audio Supervisor I Master Electrician I Audio/light crew
6:00pm- 7:30pm	Dinner	
7:30pm	Show Call	Show Crew: I TD/SM I Audio Operator I Light Operator
8:00pm	PERFORMANCE	

WORK / PERFORMANCE SCHEDULE SUBJECT TO CHANGE BY MUTUAL AGREEMENT.

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EXHIBIT B
TECHNICAL REQUIREMENTS

SUPPORT PERSONNEL:

Local labor as shall be necessary for concert lighting, sound, tuning and set-up for a Grand piano.
One sound engineer to set up PA, tune PA, assist with stage setup and possibly to operate sound for performance if there is no engineer traveling with the company.
One lighting technician to set up and focus lights and operate lights for performance.
Piano tuner.
Stage manager and other personnel as necessary.

INSTRUMENTS / BACKLINE:

Presenter shall provide the following:

Piano: A high quality concert 7 foot grand piano. Mr. Glass appreciates a Steinway B, Baldwin, or Bosendorfer, when possible
The piano must be tuned to A440 the day of the performance, prior to the sound check.
Note – a 9 foot grand is not preferred due to problems with musician spacing – it tends to put Mr Glass too far off-stage.

Piano bench: 1 padded adjustable bench for piano

Cello bench: 1 padded adjustable artist/piano bench for cellist

Percussion Backline:

Marimba — 5 octave — this is larger than standard instrument

Tam Tam — medium size - 36" - 42" — on stand — with beater

Celesta — 5 octave preferred — 4 octave will work — with bench

1 Snare drum with stand – stand should be adjustable from 16 inches to 24 inches high

Drum brands/series preferences in order: - Pearl Masterworks, Yamaha

Recording, Premier Maple Traditional, DW Maple Classic, Sonor SQ2

1 djembe or dumbek hand drum 12 inch diameter head or smaller (6 inch minimum)

2 cymbals 18" suspended

3 cymbal stands with boom arm

2 trap tables — 30 inches high

1 drum stool — screw type adjustable height

Music stands: 4 Manhasset regular style music stands

1 Manhasset low music stand – concertina style

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LIGHTING:

Lighting should be kept fairly simple. One scene for the performance. No blackouts while performers are on stage. Lights should be focused and the performance cue in place for sound check so performers can experience performance conditions and request changes if needed.

The concert can be presented against either a cyclorama or a blackout and standard house masking should be used for wings and borders.

There should be a dedicated special from FOH for each of the 3 playing positions. There should be sufficient no-color down light for the performers to read music from their music stands (no stand-lights please).

Front washes with light bastard amber coupled with a no-color wash. Side and/or down washes in a blue like Rx80 and a lavender would be appreciated. If a cyc is used, a standard color load of medium blue, red and amber is fine, and only the floor units are necessary (should be a low horizon type look, not full height dance style). If a blackout is used, floor unit washes of red and blue would be appreciated to tone the blackout.

No followspots or automated moving lights please.

MAIN PA SPEAKER SYSTEM:

The best PA arrangement will vary depending on the venue and equipment availability.

The following specification has general applicability for an audience of several hundred:

4 Meyer CQ1 speakers with 2 channels processors/amps — 2 units per side

2 Meyer MID UltraCompact Subwoofer — 1 per side

may substitute equivalent EAW, L-Acoustics or other major brand concert sound manufacturer

EQ's and delays as necessary to control system — analog units or digital

— please tune the system using SmaartLive software or similar

— please delay PA system to the average upstage/downstage position of the performers

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MONITOR SYSTEM:

- 3 Meyer UM1P monitor speakers or — may substitute Meyer UM1, L-Acoustics I15FM, EAW SM200i, Apogee A3M or equivalent small, high quality monitor — should be compact bi-amplified monitor wedges with a single bass speaker
- 3 channels amps, processors & cables for monitors

MIXING CONSOLE and OUTBOARD GEAR:

- 1 Midas Venice or Yamaha M7CL or similar mixing console
 - 3 channels Delays — 2 for main PA and 1 for subs
 - 2 channels Equalizers for main PA — 1/3 octave graphic or 4 band parametric
 - 3 channels Equalizers for monitors — 1/3 octave graphic or 4 band parametric
- NOTE: outboard delays and equalizers not necessary if a digital console like the M7CL is supplied.

MICROPHONES AND STANDS:

- 4 Neumann KM140 small diaphragm cardioid condenser mic or similar
– may substitute in combination: Josephson C-42, Schoeps CMC6/MK4, DPA 4011, Sennheiser MKH40, AKG C391B, AKG C480B with ULS/61 capsule, AKG C451B or AKG C451E with CK1 capsule
- 4 Neumann TLM103 or AKG C414 large diaphragm cardioid condenser mic or similar
- 1 Shure SM58 for Mr. Glass to announce to audience
- 7 black tripod microphone stand — with telescoping black boom
- 2 **short** black tripod microphone stand — with telescoping black boom

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INPUT LIST:

Chan	Description	Mic & stand
1	Piano low	Neumann TLM103 on regular black mic stand with boom
2	Piano high	Neumann TLM103 on regular black mic stand with boom
3	Cello	Neumann TLM103 on SHORT black mic stand with boom
4	Cello clip mic	artist supplied clip mic or pickup — better source for cello sound to monitor sends
5	Tam/Cym US	Neumann TLM103 on regular black mic stand with boom
6	Toys/Cym DS	Neumann KMI40 on regular black mic stand with boom
7	Celesta	Neumann KMI40 on SHORT black mic stand with boom
8	Marimba low	Neumann KMI40 on regular black mic stand with boom
9	Marimba high	Neumann KMI40 on regular black mic stand with boom
10	Philip Glass announce	Shure SM58 on regular black mic stand with boom

CABLES AND CONNECTORS:

Mic cables, power cables, speaker cables, adapter kit and other cabling as needed

FOH cables — inputs / returns / power — of sufficient length to reach from stage to FOH mix position in a route acceptable to the house and local presenter

DRESSING ROOM:

Three (3) clean, comfortable and lighted dressing rooms. If possible, one dressing room should be equipped with sofa or daybed, practice piano, toilet, sink and phone.

CATERING:

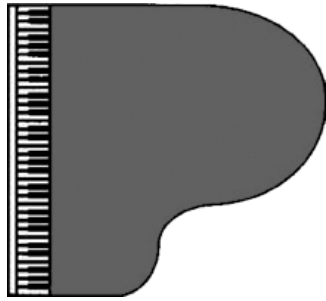
Hot peppermint tea, fresh squeezed orange juice, coffee, bottled mineral water, fruit plate, pretzels, mixed nuts from load in time through sound check.

Then hot specialty vegetarian food (no dairy, no meat products) for four (4) people to be provided at 6:00PM.

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STAGE PLOT:



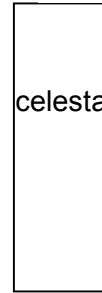
Piano

- 2 piano mics
- 1 announce mic
- 1 piano bench
- 1 monitor upstage of bench

Cello

- 1 clip mic
- artist supplied
- 1 mic on stand
- 1 artist bench
- 1 monitor
- 1 low music stand

- tam-tam
- cymbal on stand
- music stand
- trap table



celesta



trap table
cymbal on stand

Percussion

presenter-supplied instruments and stands and accessories as per backline list

- 6 mics as per input list
- 4 music stands
- 1 monitor

AUDIENCE

TECHNICAL REQUIREMENTS SUBJECT TO CHANGE BY MUTUAL AGREEMENT