

# MICHAEL TILSON THOMAS

## *Four Preludes on Playthings of the Wind*

[World Premiere: Saturday, April 30, 2016  
New World Center, Miami Beach, Florida  
New World Symphony  
Michael Tilson Thomas, conductor  
Measha Brueggergosman, mezzo-soprano  
Adam Larsen, video artist]

### Technical Rider

(As of: 6/23/2016)

#### INSTRUMENTATION

##### Chamber orchestra:

Flute (doubling piccolo and alto flute)  
Oboe (doubling English horn)  
Clarinet I (doubling E-flat clarinet)  
Clarinet II (doubling bass clarinet)  
Bassoon

Horn  
Trumpet  
Bass Trombone

##### Percussion (three players):

Glockenspiel  
Marimba  
Vibraphone  
Xylophone  
Chime rack  
Crotales  
Congas (2)  
Cymbals  
Bass drum  
Tam-tam  
Tambourine  
Lion's roar  
Wind machine

##### Harp

Piano (doubling celesta and upright piano)

##### Strings:

Violin I (one player)  
Violin II (one player)  
Violin III (one player)  
Viola (two players)  
Cello (two players)  
Bass (one player)

##### Bar Band:

Alto Saxophone  
Tenor Saxophone (doubling  
baritone saxophone)  
Trumpet  
Trombone  
Electric Keyboard  
Lead Guitar  
Rhythm Guitar  
Electric Bass Guitar  
Drum Set

##### Lead Singer

Two (2), Backup Singers

## **STAGE EQUIPMENT**

Conductor's podium  
Conductor's music stand  
Twenty-seven (27), orchestra chairs  
Two (2), cello chairs  
One (1), bass stool  
Five (5), piano benches (for harp, piano (3), and electric keyboard)  
Forty (40), music stands  
Forty (40), incandescent music stand lights (with necessary ground cables)

One (1), concert grand piano  
One (1), upright piano (tuned  $\frac{1}{4}$  step down; and all notes from E3 down are dampened with rubber gaskets between the strings)  
One (1), celesta

Backline equipment:

- One (1), Nord Stage 2 EX Electric Keyboard; with keyboard stand; separate sustain and volume pedals; and keyboard amplifier (requires AC quad box power)
  - Note – the above instrument can be difficult to source; the premiere performance utilized a Nord Stage 2 HA88, which is more common and was capable of accepting all of the required sample sounds
- One (1), complete Drum kit; with kick drum, multiple tom-toms, hi-hat cymbals, suspended cymbals, and snare drum
- Two (2), Electric guitar amplifiers (requires AC quad box power)
- One (1), Electric bass guitar amplifier (Fender or similar) (requires AC quad box power)

Risers (depending on available stage size and configuration):

- Five (5), 8 ft. long by 4 ft. wide by 8 inches high – black Wenger (or similar) risers
- One (1), 4 ft. wide by 4 ft. wide by 16 inches high – black Wenger (or similar) riser

Black Marley floor covering was utilized to cover the entire stage for the premiere performance (in order to reduce the bounce of the overhead light off the stage floor). In addition, black carpeting was placed under the “bar band” musicians to dampen their sound volume, relative to the chamber orchestra and singers.

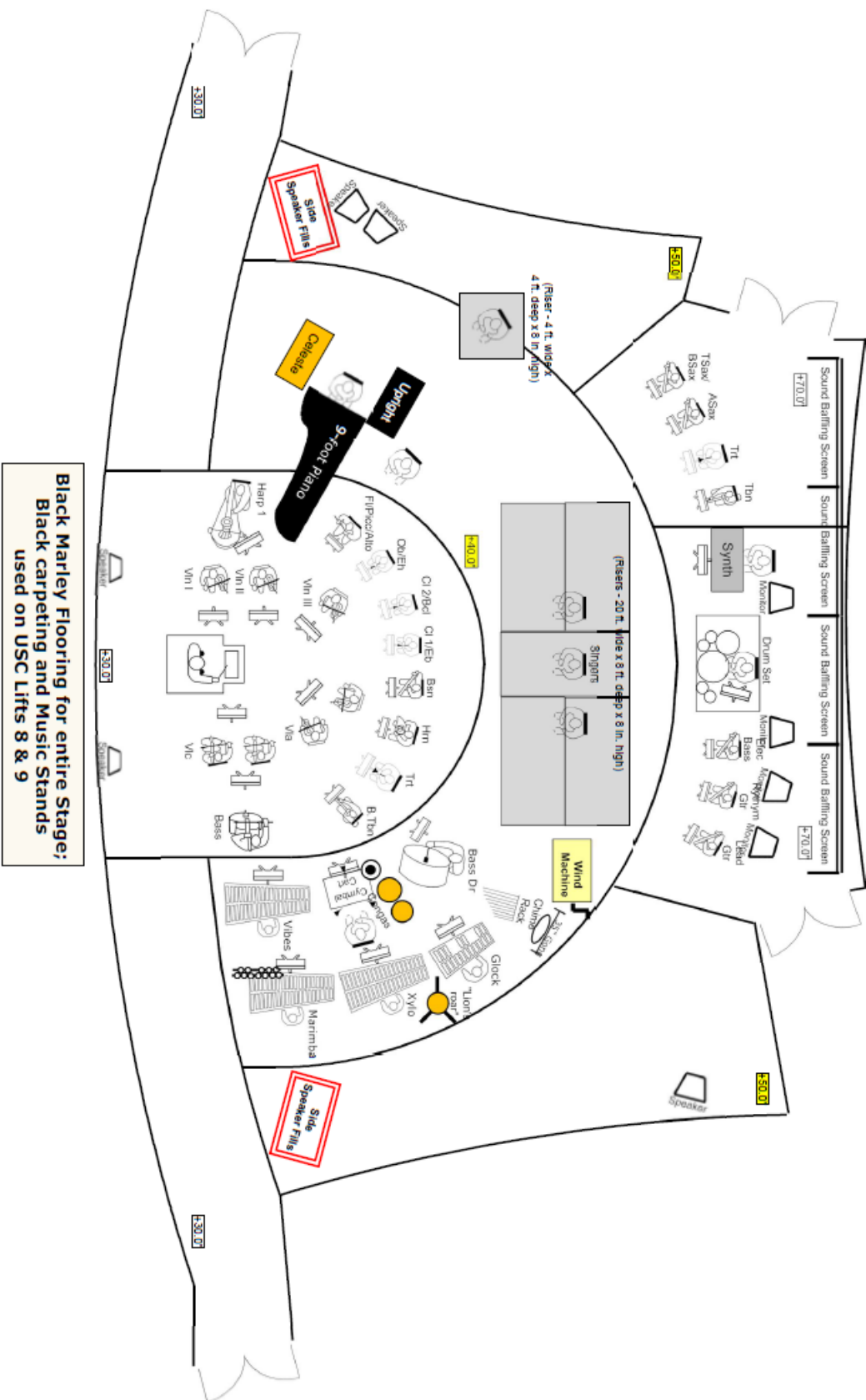
## **STAGE LAYOUT**

Depending on available space on the given stage, the chamber orchestra should be positioned downstage center; with the three (3) singers placed upstage center of the chamber orchestra (elevated slightly higher than the chamber orchestra); and the bar band placed as far up stage center as possible (even higher than the singers, with some distance between the singers and bar band if possible).

See stage diagram on next page from premiere performance for reference.

April 30, 2016, New Work Concert  
 Piece #3 - TILSON THOMAS: Four Preludes on Playthings of the Wind

PROJECTION SCREEN ON TERRACE 3 (28'5.25" wide x 14'10.125" high)



**Black Marley Flooring for entire Stage;  
 Black carpeting and Music Stands  
 used on USC Lifts 8 & 9**

## **AUDIO**

### **Audio Console**

- Minimum 64 inputs, with stereo outputs for sound reinforcement system. A Digico D1 console was used for the premiere.
- No reverb or special effects were used for the premiere.

### **Microphone List**

Microphones are primarily needed for subtle amplification of the strings, winds and pianos (chamber orchestra ensemble positioned downstage center), for monitoring purposes (the remaining instruments, without percussion) and finally, audio recording. The bar band and percussion did not need amplification for the premiere. However, this could change depending on the venue. The list below includes the suggested microphones. It is highly recommended that the strings, brass, and saxophones use some kind of high end clip-on microphone.

1. Violin 1, 2, and 3 (DPA 4099)
2. Viola 1 and 2 (DPA 4099)
3. Cellos, Bass (DPA 4099)
4. Harp (Sennheiser MKH40)
5. Flute (Neumann KM140)
6. Oboe (Neumann KM140)
7. Clarinet 1 and 2 (Neumann KM140)
8. Bassoon (Neumann KM140)
9. Horn (Audio Technica ATM350)
10. Trombone (Audio Technica ATM350)
11. Celesta (AKG 414)
12. Grand Piano (2x DPA 4023, or any suitable cardioid condenser microphone)
13. Upright Piano (AKG 414)
14. Bar Band: Sax 1 and 2; Trumpet; Trombone (Audio Technica ATM350)
15. Bar Band Synth (Stereo DI, insert prior to keyboard speaker amp)
16. Drum set: Kick (Shure Beta52), Snare (Shure SM57), Overhead (Schoeps MK4)
17. Bar Band Electric Bass (DI, insert prior to bass speaker amp)
18. Bar Band Guitars 1 and 2 (AKG 414, one each on guitar amps)
19. Lead Singer (DPA Define Cardioid Headset mic, can use omni pattern if bleed isn't a problem)
20. Backup Singers 1 and 2 (DPA Define Cardioid Headset mics)
21. MTT announcement mic (1 wireless hand held microphone)
22. Percussion will be up to the discretion of the house mix engineer. For the premiere, mics were placed on the percussion instruments, but were only for audio recording purposes.

### **Monitors**

For the premiere, a monitor console was not used. All monitors were also mixed using the mix console. However, the use of a monitor console can be left to the discretion of the audio team working the show.

- Outputs for floor monitors can vary but suggested outputs should be a minimum of eight (8). Floor monitors were used, but if possible, in ear monitors to keep stage level down to a minimum, but more outputs will be needed.
- Floor Monitors for the following bar band instruments: Sax (1 monitor), trumpet/trombone (1 monitor), Keyboard (1 monitor), Drums (1 monitor), Bass (1 monitor), two (2) guitars (1 monitor).
- 1 hot spot monitor, with volume control, will be needed for MTT.
- The singers did not use monitors for the premiere, as they did not need them. However, this could be necessary for other venues. Monitor type and count could change, depending on performance venue.

### **Sound Reinforcement System**

The sound reinforcement system used for premiere consisted of the following:

- Eight (8), (total) Meyer M2D speakers, four (4), per side.
- Two (2), (total) Meyer M3D subs, one (1) per side.
  - All of the above speakers are ground stacked. M2D speakers stacked on top of the M3D subs.
- Eight (8), (total) Meyer M1D speakers were used as front fills as well as side fills for extra seating to the sides and rear, as our hall is seating in the round.

### **Miscellaneous Audio Notes**

It is recommended that some kind of sound absorption panels be placed behind the bar band. The bar band sections can get rather loud and any absorption will help clear up the sound.

Instructions to load the Nord electronic keyboard sample sounds (use provided Nord .zip file):

1. Load the Nord Sound Manager Application to your computer. The included .DMG file is for use on Mac and the .EXE is for Windows.
2. Once installed, open the application and click the restore button on the top right.
3. Navigate to the file "Playthings Nord Backup v3.ns2b".
4. Load this file - it may take quite awhile to load (more than 30 minutes is to be expected). It may seem to have stalled after some time, but you will need to wait, as it is working normally. DO NOT CANCEL THE LOAD PROCESS PREMATURELY.
5. Once the file is loaded verify there are sounds that match the description listed within the included Synth Part PDF on each patch A1, A2... etc, all the way to patch C4. If you hear correct sounds on each, then the keyboard is good to go.
6. If you require further information on the use of the keyboard, the Nord manual PDF is included in this zip file.

For any questions regarding the audio setup, please contact Roberto Toledo, NWS Director of Audio Services, mobile: (857) 272-0574 or at [roberto.toledo@nws.edu](mailto:roberto.toledo@nws.edu).

### **LIGHTING**

The light plot can normally be adapted to fit the circumstances of each theater. The given design will take into account, but not necessarily be limited by equipment in the standard inventory. The world premiere lighting design used the following equipment:

1. Twenty (20), Vari-Lite VL1100TS located on overhead position. Used for washes and specials.
2. Standard dimmable "concert" lighting used for general illumination.
3. RGB Led strip lights for color wash on concert hall architecture.
4. Eleven (11), Deck circuits for the following:
  - a. Four (4), 50° ETC Source Four for footlights
  - b. Six (6), 6'0" 3-Circuit MR16 mini strips for chasers
  - c. Dimmable incandescent music stand lights for all musicians
5. Three (3), Follow spots located at Front of House

### **VIDEO**

The video component was created by Adam Larsen, video artist, with the Watchout video application, and projected onto multiple walls and temporary screen surfaces using the New World Symphony's Coolux/Pandora video-projection system. Depending on the venue selected for future performances, please contact Adam Larsen ([adam@hum-bar.com](mailto:adam@hum-bar.com)) in advance and discuss the projection options available for the video display.

## **COSTUMES**

Three (3) long floor-length evening gowns, made of gold beaded material; and one (1) Kimono-type brown wrap were commissioned and made for the three (3) singers performing at the premiere. On request the NWS can make these items available for future performances, however should alternate singers be engaged, other than those who performed at the premiere, new garments will need to be commissioned.

## **PROPS**

Two (2) chrome vintage microphones, with stands (they need not be functional; see photo below) are required for the three (3) singers.



## **PERSONNEL**

Depending on the venue and the placement of this piece on the program, the following personnel will be required:

1. One (1) stage manager;
2. Ten (10) to twelve (12) stage crew, with the following responsibilities:
  - a. Setting up entire stage during any rehearsal, or at the intermission of a performance;
  - b. Four (4) audio stage crew handling all on stage microphone and monitor placement, singers' wireless belt packs and microphones, and set up of the Nord electronic keyboard and three (3) guitar amplifiers;
  - c. Four (4) stage crew handling all stage conductor and singers' entrances/exits;
  - d. Three (3) lighting stage crew handling follow spot operation;
3. One (1) front-of-house sound console operator;
4. One (1) video operator;
5. One (1) wardrobe seamstress for all rehearsals and performances requiring the use of the three (3) singers' costumes;
6. One (1) hair and make-up assistant for final two (2) rehearsals (including dress rehearsal) and all performances, for the three (3) singers.

For any additional questions concerning the production requirements utilized during the premiere performance, please contact Adam Zeichner, Vice President, Program Operations (office: 305-428-6707; mobile: 305-343-5462; [Adam.Zeichner@nws.edu](mailto:Adam.Zeichner@nws.edu)).