

WHEN GEORGE MET ARNOLD

Technical Requirements Document 2024

WGMA consists of 10 cued movie scenes with synchronised audio, interspersed with unamplified orchestral music. Orchestra accompanies 3 of the clips, the rest are unaccompanied.



Projection

- Screen - 16:9 screen of appropriate size for venue, in view of conductor,
- no additional monitoring or screens needed
- Projection - digital 4K (but can be downscaled to 1080p if required).
- Files will be supplied in advance for loading, testing, and cueing (QLAB show file, audio click tracks and ProRes movie file).

Audio

- The movie audio is in stereo and is predominantly speech with no soundtrack.
- Playback system will need 3 channels of output: Stereo L & R and 1 mono for clicks.
- At minimum one venue sound/AV operator is required to ensure audio balance between track and ensemble, and to monitor overall output and troubleshoot projection technical issues
- No live sound or amplification of instruments required
- Conductor will need IEMs for a clicktrack, no other monitoring required.

Lighting

- Standard open white concert lighting required, with conductor and piano soloist specials.
- The orchestra will require dimmable scone lights controlled during the performance.
- WGMA will provide a lighting cue sheet for the production which can work with venue house-rig.

Staging

- Standard concert staging with piano soloist in standard piano solo position. Celeste also needs to be tucked in behind the piano (see photo above).
- Orchestration: Solo piano doubling celeste, 4_[1.2.3/pic.pic].3_[1.2.Eh].4_[1.2.Ebcl.bcl].3_[1.2.cbn] / 4.3.3.1 / tmp+3 - hp - str

Scores, parts and cueing

- WGMA will provide in advance complete printed part books (bowed) and reference scores. We will also make available a folder of pdf parts ahead of time.
- This show requires projection cues to be called to music - marked up score will be available, WGMA can also provide production manager/show caller if presenter doesn't have a confident music-reading showcaller.
- The presenter will need to licence four works from Schott EAM for Dramatic Context, approximately 15% pro rata of the whole concert. For the premiere performance in Sydney this equated to a 1.5% royalty of box office gross. We are exploring options to bring this percentage down by reducing licensed material.

For technical questions please contact our Production Manager
contact@whengeorgemetarnold.com