



OMAHA
SYMPHONY

OMAHA SYMPHONY ASSOCIATION PRESENTS



TECHNICAL AND ARTISTIC RIDER

AS OF JANUARY 29, 2025

CONTACT INFORMATION

Chief Operating Officer & Director of Production	Kyra Hansen	khansen@omahasymphony.org 402.661.8582
Artistic Manager	Jamie Pham	jpham@omahasymphony.org 402.661.8583
Music Librarian	Tracy Bass	tbass@omahasymphony.org 402.661.8567

All technical questions should be directed to Kyra Hansen.

All artist questions (logistics, hospitality, media, merch) should be directed to Jamie Pham.

For additional information, company bios, and current program, please reference:

<https://www.omahasymphony.org/celtic-journey>

Please return a signed copy of the rider to Omaha Symphony with the executed contract.

This rider describes additional terms regarding said engagement as agreed upon between OMAHA SYMPHONY ASSOCIATION for the services of CELTIC JOURNEY (hereinafter referred to as “ARTIST”) and _____ (hereinafter referred to as “PRESENTER”) in _____ on _____ and dated _____.

PERSONNEL, TRAVEL, ACCOMMODATIONS

PERSONNEL

Celtic Journey team includes:

- 1) Conductor (should PRESENTER wish to provide conductor, this may be negotiable under special circumstances and at the discretion of the ARTIST)
- 2) Guitar
- 3) Fiddle
- 4) Accordion
- 5) Uilleann Pipes, Irish Flute, Whistles
- 6) Dancer Male
- 7) Dancer Female
- 8) Storyteller
- 9) Singer
- 10) Tour Manager

TRAVEL

- 10 (ten) round-trip international/domestic flights will be booked by ARTIST. PRESENTER will be invoiced for flights. Flight itineraries will be supplied to PRESENTER no less than two weeks from date of engagement. Alternatively, a flight buyout may be negotiated.
- Luggage reimbursement of up to 2 (two) luggage pieces per company member.

HOTEL

- PRESENTER will provide 10 (ten) single, king, non-smoking rooms at 4-star or better hotel.
- Rooms will be available at least one day prior to first day of rehearsal/performance to accommodate travel.
- Hotel should be within close proximity to the rehearsal/performance venues.
- Complimentary high-speed internet connection
- Breakfast provided each morning included with room or buyout of \$25 per person, per morning.
- Rooms, breakfast, internet, and taxes are to be billed directly to the PRESENTER.

GROUND TRANSPORTATION

- PRESENTER will arrange all ground transportation to and from the airport, rehearsal/performance venues, and anything related to engagement such as interviews, press events or meet and greets.
- Ground transportation costs should be billed directly to PRESENTER. Should ARTIST need to pay for transportation when vouchers are not available, all incurred costs will be reimbursed by PRESENTER within 10 (ten) days of invoice receipt.

DRESSING ROOMS, VENUE

DRESSING ROOMS

- 4 (Four) dressing rooms for ARTIST Company (minimum):
 - Conductor
 - Men
 - Women
 - Dancers
- If available, a production office would be used near dressing rooms.
- Dressing room(s) will need to be provided for local dance company.
- To be provided in each dressing room:
 - Bottled water (6 in Conductor room, 24 in each of the company rooms)
 - Black hand towels
 - Soap
 - Kleenex
 - Hangers and costume racks
- Iron and steamer should be made available. A wardrobe call is not needed.

GREEN ROOM

- A green room with house program feed should be made available.
- Seating and tables for 10 (ten) people

CATERING

- To be provided daily from beginning of load in to the end of the last performance in Green Room for 10 (ten) people:
 - Fresh fruit (berries, apples, oranges, bananas)
 - Assorted granola bars and protein bars
 - Local cheeses and nuts
 - Vegetable tray
 - Coffee and hot tea service (with sugar and cream, honey and lemon)
 - Cups, plates, cutlery, napkins
- A healthy, hot meal for 10 (ten) people should be provided on days when there is a rehearsal and performance on the same day. Please confirm dietary restrictions and meal options with Tour Manager in advance.

COMP TICKETS

- PRESENTER will hold 20 (twenty) tickets for each performance for ARTIST. If tickets are not needed, ARTIST will release tickets day of show.
- Two (2) tickets will be needed for each performance for dancer plant. These tickets need to be on the main floor, near an aisle, seated close to the front of the stage. See Local Dancers clause for more details.

DANCERS

- Dancers are integral to the CELTIC JOURNEY program. There will be scuffs and tap marks on the stage floor at the end of the performance. PRESENTER must make sure that tap dancing will be allowed on the bare stage. ARTIST is not responsible for scuffs or tap mark cleaning or restoration.

LOCAL DANCERS

- Celtic Journey production incorporates dancers from a local Irish Dance school. The students are choreographed by the ARTIST dancers in a single rehearsal and then rehearsed during dress rehearsals with the orchestra. See website to watch clips from the production about how these dancers appear in the production. The setlist can be oriented to feature these dancers in up to 5 (five) selections in the program, chosen by Celtic Journey Dancers.

PRESENTER local dancers' requirements are as follows:

- PRESENTER must provide the contact information of the local Irish dance instructor so ARTIST dancers may be in touch with them to discuss choreography, wardrobe, Dance Duel, etc.
- Local dancers will be featured in up to five (5) selections on the program. Specific pieces will be selected by ARTIST dancers and told to the local dance instructor.
- 1 (one) rehearsal, up to 3 (three) hours, with ARTIST dancers and local Irish Dance company is required before the first orchestra rehearsal.
- Local dancers should attend all orchestra rehearsals.

DANCER PLANT

- A local dancer audience plant will be required during the Dance Duel. During this time, ARTISTS will ask the audience for any volunteers to challenge the dance master.
- Dancer plant should be:
 - 1 young dancer, between the ages of 6-10 years old.
 - Not in dancer costume/dress. They should be dressed as if attending the concert.
 - Seated in the audience with a parent or guardian, through the first half of the performance.
 - Should be in ticketed seats near an aisle, close to the front of the stage.
 - Please do NOT seat them in the front row. It is usually best if they were at least 5-6 rows back in the audience, but not in the very back of the room or in a balcony.

STAGE REQUIREMENTS

- Labor for load in/out: TBD at advance in accordance with local house needs and amplification requirements. Show call minimum:
 - 1 carpenter
 - 1 electrician/board op/house lights
 - 2 follow spots
 - 1 FOH Audio
 - 1 Monitor/Backstage Audio

STAGE REQUIREMENTS

- 1 black, unpadded stool
- 4 musician chairs
- 5 music stands with stand lights and power (if possible, 4 short stands and 1 regular stand)
- 1 small table, suitable for stage
- Minimum 10' x 30' playing/dancing space, downstage of orchestra (14' x 30' preferred)
 - No marley is needed or desired
- Stairs from stage to house
- Nine (9) bottles of Guinness beer, room temperature (placed and opened at intermission) per performance
(NOTE: Cans are not acceptable replacements. Please notify production advance contact if bottles are not possible.)
- Bottle opener
- Off stage small props tables SL and SR

SOUND REQUIREMENTS

- 10 (Ten) professional grade wireless body pack transmitters with receiver (Shure UHF-R/Sennheiser (Preferred)/Audio Technica). Antenna combiner and remote antennas preferred. CELTIC JOURNEY will need 17 channels FOH for the maestro, band, narrator, tap mics and singers.
- See addendum for microphone list. ARTIST carries microphones for fiddle, accordion, upper pipes, and guitar. PRESENTER is responsible for all other band, singer, and narrator microphones.
- 1 (One) professional grade wireless handheld microphone with receiver with Shure Beta 87A capsule, or comparable. (This is a spare, to be placed SL of podium, on mic stand)
- ARTIST requires a conductor hotspot monitor with a single mix, volume adjustment, and clean power. Vocalists, narrator, pipes, accordion, and dancers will need 4 wedge monitors with 3 monitor mixes. Two wedges for the downstage edge and two wedges for the band. Downstage wedges should not be placed at center. Discuss at advance. Guitar/Fiddle will require a small wedge with a single mix.
- Light compression is needed for singers.
- Orchestra mics as needed for the house, discuss at advance.
- Show does not travel with audio engineer. ARTIST production advance contact will advance with orchestra management and local audio engineer to determine audio needs.
- All batteries need to be supplied by PRESENTER and must be replaced prior to every rehearsal and performance.

MICROPHONE AND MONITOR LIST

Guitar: Player brings his own DPA for his instrument (high strings) and has direct input (low strings). Player requires two wireless transmitters. Requires small wedge on a single mix.

Fiddle: ARTIST will supply DPA 4061 microphone with string mount. Requires wireless pack and transmitter. Shares wedge monitor with Guitar.

Pipes: Requires 3 microphones and a small wedge on a single mix:

Flute/Upper pipes/Whistle- ARTIST supplies; Que Audio mic worn by artist with wireless pack and transmitter.

2 Lower mics for pipes- Shure KSM-32 (preferred), AKG-414, AKG C-2000

Accordion: ARTIST will supply DPA 4061 microphone. Requires wireless pack and transmitter. Shares wedge monitor with pipes.

Conductor: Countryman E-6 vocal microphone with wireless pack and transmitter. Requires hotspot monitor with volume control on a straight stand to his left on a single mix.

Narrator: Artist will supply his own DPA 4088 CORE Directional Headset. Please provide wireless pack and transmitter.

Singer: Countryman E-6 vocal microphone with wireless pack and transmitter.

Singer, narrator, and fiddle will all use a stage edge pair of monitor wedges.

Tap mics: 4 (Four) PCC boundary microphones (preferred) OR Rode NT-5 or Neuman 184 OR Shure SM-81 microphones on the downstage edge. Placed by ARTIST tour manager at band load-in.

Spares: Wireless pack and transmitter, Shure Beta 87a capsule

LIGHTING REQUIREMENTS

(This is a working “wish” list. ARTIST can work within the parameters of existing systems. PRESENTER additions are also welcome, upon discussion.)

For the orchestra:

- Stand lights—controlled from the light board, if possible
- Full stage, no color wash
- Full stage color wash in blue and light pink
- Front light in light pink for bows

For the conductor:

- 2 top lights, no color from upstage of the conductor podium
- 2 front lights, light pink

For the band’s downstage area:

- 3 high-angle sidelight washes: blue, pink, light amber
- 3 front washes, controlled in 3 areas (SL, SR, C): blue, pink, light amber
- 1 breakup gobo wash
- Specials on each band member, center special for narrator and singer.
- Stairs to house and house aisles should be lit (up to 10 rows), if a follow spot can’t reach into the house
- 4 back light washes: blue, amber, green, pink

Wall washes:

- If possible, color washes on the shell walls or cyc in blue, green, and amber

Follow spots:

- Two follow spots with a soft edge (or light frost), working iris, soft pink (R337) and light blue (R62).

MUSICAL SELECTIONS AND PROGRAM

Program will run approximately two (2) hours with a 20-minute intermission. 50/20/50

SAMPLE SETLIST, SELECTIONS MAY INCLUDE – DO NOT PRINT

TITLE	ARTIST FEATURE	TIME
O'Neill's March	Band and orchestra	4
The Green Mountain	Dancers	2
Marie's Wedding	Singer	3
Symph-ly Fiddlin' Around	Fiddle	6
Lagan Love & The Kid on the Mountain Medley	Dancers	2
Dance Duel	Dancers, local dancer plant	7
Danny Boy	Singer	4.5
Limericks	Orchestra tacet	1.5
Rocky Road to Dublin/Rolling Waves Jig/Boys of Mallin	Singer, dancers, local dancers	4.5
INTERMISSION 20		
Beethoven's 5th of Whisky–Music for a Found Harmonium	Fiddle, dancers, local dancers	4.5
Pé 'n Éirinn Í in F Major	Singer	4.5
Band Feature	Orchestra tacet	3
Isle of Hope, Isle of Tears	Singer	5.5
Whiskey in the Jar	Singer, audience sing-along	2
Tomaseen Story Time	Orchestra tacet	5
The Quarter Inch Wick- Cregg's Pipes	Fiddle, dancers, local dancers	4.5
Wedding Reel	Dancers, local dancers	4

INSTRUMENTATION

3 flutes (3/piccolo)
3 oboes (3/English horn)
3 clarinets (3/bass clarinet)
3 bassoons (3/contrabassoon)
4 horns
3 trumpets
2 tenor trombones
1 bass trombone
1 tuba
timpani
4 percussion
acoustic bass
harp
piano
strings (10.8.6.6.4 players minimum recommended)

Percussion List

bass drum	snare drum
bodhran	spoons
bongos	suspended cymbal
chimes	tambourine
claves	tam-tam
congas	tom-toms
crash cymbals	train bell
drum set	triangle
glockenspiel	vibraphone
marimba	wood block
mark tree	xylophone
sandpaper blocks	

MUSIC ACQUISITION AND SHIPMENT

- There is no additional rental cost for music for “Celtic Journey.” The Omaha Symphony will provide scores and orchestral parts that are stand ready.
- Roundtrip shipment of music, and insurance for these packages, is the responsibility of the PRESENTER.

SCHEDULE

- Pending on routing, ARTIST requires up to 4 (four) hours of additional rehearsal time for the Celtic Journey company and conductor before the first orchestra rehearsal.
- 1 (one) rehearsal with ARTIST dancers and local Irish Dance company is required before the first orchestra rehearsal.
- ARTIST requires a one-hour sound check in the performance venue, prior to the first orchestra rehearsal with conductor.
- ARTIST will require 1 (one) 2.5-hour rehearsal with the orchestra.
 - It is strongly preferred that orchestra rehearsals are not scheduled before 11:00am unless orchestra load in is complete the day before.
 - If local conductor is used, 2 (two) orchestra rehearsals will be required.

Schedule may vary according to mutually agreeable terms, though the following is a standard schedule that should be used as a model.

ONE DAY PRIOR TO FIRST PERFORMANCE

- Rehearsal with local dance studio
- Rehearsal with band/conductor

REHEARSAL / PERFORMANCE DAY

- 8:00am – 12:00pm Setup stage/audio/lighting/orchestra
- 12:00 – 1:00pm Dancer run through
- 1:00 – 2:00pm Soundcheck
- 2:30 – 5:00pm Orchestra rehearsal
- 7:00pm Doors open
- 7:30pm Performance
- 10:00pm Load out

STAGE PLOT

