

Baroque & Period Instruments

Baroque Rider

1.A SILBERMANN Fortepianos

(for J.S BACH (1685-1750),

Johann Sebastian Bach(1685-1750)
Concerto for two keyboards in C minor, BWV1060

Concerto for two keyboards in C major, BWV1061
- (Allegro) (7:13)
- Adagio ovvero Largo (4:41)
- Fuga vivace (6:43)

Concerto for two keyboards in C minor, BWV1062

Concerto for three keyboards in D minor, BWV1063
- (Allegro) (5:31)
- Alla siciliana (3:49)
- Allegro (5:44)

Concerto for three keyboards in C major, BWV1064

Concerto for four keyboards in A minor, BWV1065
(Transcription from 4 violin concerto, Vivaldi)

Wilhelm Friedemann Bach(1710-1784)
Concerto for two keyboards in E Flat major (1773)

Carl Philipp Emanuel Bach(1714-1788)
Concerto for two keyboards in F major
Concerto for forte piano and cembalo in E Flat major (1788)

Johann Christoph Friedrich Bach (1732-1795)
Concerto for forte piano and viola in E Flat major
(forte piano, viola, two horns, two oboes, strings and b.c.)

Repertory on Walter Fortepianos:

Wolfgang Amadeus Mozart(1756-1791)

Concerto for two pianos K365 in E Flat major (1779)

Concerto for three pianos K242 in F major (1776)(also version two pianos)

Leopold Antonin Kozeluch(1747-1818)

Concerto for Two Pianos in Eb Major with 2 trumpets, 2 horns, 2 oboes, 2 flutes, 2 clarinets, 2 bassoons, harp, timpani and strings.

Georg Joseph Vogler(1749-1814)

Concerto for Four Hands on Piano

Concerto for Two Pianos

Mashek(1756-1791)

Concertino for four hands and winds (2 flutes, 2 clarinets, 2 horns, 2 bassoons)

Johann Dussek(1760-1812)

Concerto for two pianos op 63 in Bb major

GRAF FORTEPIANOS

Felix Mendelssohn-Bartholdy(1809-1847)
Concerto for two pianos in E major (1823)

KML travel with their own forte pianos, copies of the Silbermann forte piano from 1746. The instruments are extremely sensitive and need their own tuner/technician on tour and special care by the transport. They should always be transported in the flight cases and, if transported in a small truck without suspension, further more the floor of the truck should be covered with old wheel tires (under the cases). In each country the transport should be taken care of a specialised piano transport companies that know the needs of the Silbermanns. Recommended transport companies are:

Italy
Fortepiano/ Silberman Maker
ANDREA RESTELLI
Via Carmagnola 8
20159 Milano
Italia

T.A.F., Alain Froment
Tel: +33 1 34440148
Fax: +33 1 34 440152
Mobile: +33 6 80400613

Germany
Jan Schminder ?
Tel: +49 221 517884
Mobile: +49 179 3732750
Mail: J.Schminder@gmx.net

Measurements of instruments (without feet):

length 2.40 m
height 1.00 m

The Silbermann forte pianos are very sensible to temperature (ideal temperature 23 - 25 C°) and they need to adjust to the hall temperature for at least ca. 3 hours before they can be tuned. They should always be delivered the day before and the temperature needs to remain the same from the arrival of the instruments until the concert is finished. If KML have a concert in another city the evening before, the instruments should travel over night.

The constructors of the Silbermanns take care of the instruments and follow them on tour:

Either Barbara Wolf for USA and Europe or Andrea Restelli for Italy and eventually shorter tours in Europe:

Barbara Wolf

The Schoolhouse, 6562 Main Street
The Plains, VA 20198

USA

Tel: +1 540 253 5430

Fax: +1 540 253 5431

Mail: wolfinstruments@earthlink.net

Andrea Restelli

Via Aprica 2

Milano

20159 MILANO

Italy

Tel +39 338 52 53 521

+39 02 6685408

andrest@tiscalinet.it

andrea.restelli@fastwebnet.it

The Silbermanns need to be amplified, as their sound is very soft and will otherwise not be strong enough against the orchestra and not be heard in big concert halls. KML's technician takes care of the amplification on tour (see clause No. 7)

**1.B WALTER PIANOFORTE instruments
(for MOZART REPERTORY)
and GRAF PIANOFORTE
for MENDELSSOHN repertory**

Contact **Paul McNulty** (paul@fortepiano.cz) in Prague for all details, transport and rental.

+420 605 584 214, +420 737 927 567

The Walter or Graf fortepianos don't need to be amplified

2. PERFORMANCE FACILITY

PRESENTER agrees to provide for the engagement a performance facility in good operating condition which is clear and free from stage setting which are used for other productions, unless those settings are permanent fixtures of the performance facility. Performance facility will include stage lighting and sound system. PRESENTER shall make the performance facility and dressing rooms available to KML at 08:00 a.m. or at a mutually agreed upon time, for load-in, rehearsal and sound check on the concert day at the latest.

3. PERSONNEL

PRESENTER agrees to provide a senior stage technician and an audio engineer who are authorised to make decisions and will be available for consultation by telephone in advance of the engagement, and present for consultation with KML, their sound engineer and the orchestra during load-in, rehearsal, sound check, performance and load-out. PRESENTER agrees to provide stage personnel to assist in pre-hang, load-in, rehearsal, sound check, performance and load-out. Specific numbers of stage personal needed will be determined in advance by KML's representative and PRESENTER. One or Two people accompany the KML/Baroque concerts: The tuner/technician (see No. 1, Instruments). and the sound engineer for the amplification, in case of Silbermann (see No. 7 Sound Requirements).

4. DRESSING ROOMS

PRESENTER shall provide comfortable and private dressing rooms for KML. These rooms shall be clean and well-lighted with tables, chairs, make-up mirrors, and hanging facilities for costumes, and will be within easy access to private bathroom facilities. Two electric heaters (oil or radiant) should be placed in their dressing rooms and the air condition should always be switched off before their arrival. When ever upright pianos are available in the venue, they should be installed in KML's dressing rooms.

5. HOSPITALITY

PRESENTER will provide food and beverages backstage for. KML prefers natural, bio food without additives.

Beverages:

PRESENTER will supply bottled mineral water ,hot water, cocacola and various herbal tea bags.

Food:

Two hours prior to the performance PRESENTER will supply fresh fruit, fresh raw vegetables , roasted turkey or chicken for Marielle, Avocado for Katia + macademiam nuts and dry fruits.

NOTE: PRESENTER is not obliged to provide all those items but when KML arrive at the concert hall in the afternoon for rehearsal and sound check, and have no time to go back to the hotel beforer the concert, food and beverages are important. KML's agent should be told in advance when food is not available at venue.

6. SECURITY

The load-in, rehearsal, and sound check in the performance facility, and the dressing rooms shall be closed to the general public. PRESENTER is responsible for keeping all unauthorised persons from entering the performance space during the load-in, rehearsal and sound check, and the dressing rooms before, during and after the performance. PRESENTER shall guarantee security of KML equipment and the instruments from the time of arrival to the performance facility to the time of departure.

7. SOUND

Specific audio requirements for KML/Baroque performance will depend on the performance facility and the scheduled program. KML Audio Engineer (in case of Silbermann) will provide

specific audio requirements to PRESENTER at least four weeks in advance of the performance date.

The following describes a sound system required for a “typical” KML/Baroque performance for Silberman fortepianos

KATIA & MARIELLE LABEQUE SOUND REQUIREMENTS

Sound equipment to be provided by presenter (subject to change):

Mains:

A high quality stereo system capable of providing full bandwidth distortion-free coverage to all seats in the house. Main left & right speakers must be placed at stage level, not flown. Additionally, two mono center speaker clusters are needed, one flown overhead and one consisting of very low profile speakers (about 6% to 8% or 15 to 20 cm tall, e.g. Meyers UPM-1P or similar) to be placed on stage for center front fill. If a flown overhead speaker cluster is not possible due to the shape or architecture of the venue, small speakers (e.g. Meyers UPA-1 or similar) may be substituted on tripods located behind the orchestra. In either case, the important consideration is that the sound appears to originate solely from the two pianos, not from speakers placed at the outer sides of the stage.

Microphones:

Four matched small diaphragm condenser microphones, mounted 2 per stereo mounting bar on 2 stands. When the Bach D Minor Concerto is performed with harpsichord, an additional 2 microphones will be needed, for a total of 6 on 3 stands. The following models are acceptable: Neumann KM140, KM184, KM84 for Marielle’s instrument and Neumann TLM193 or TLM170 for Katia’s instrument, Schoeps CMC5/MK4, or Sennheiser MKH40. If microphones of this type cannot be obtained locally, the sound designer can provide Neumann KM140,s with stereo mounting bars for a rental fee.

Mixer:

In addition to main left and right outputs, mixer must provide at least two outputs, preferably controlled by matrixes, consisting of left and right post- fader summed mono. Mixer must provide 48volt Phantom power for condenser microphones. Mixer must be located in house, not in an enclosed booth. Power supply fans must be baffled sufficiently to be inaudible to the audience.

Outboard equipment:

- 🍏 Four third-octave graphic EQ,s required, one for each speaker group, (i.e. left, right, center overhead, front fill) located at mixer.
- 🍏 A digital stereo system delay inserted on the stereo buss, or available on integrated system processors, eg BSS Omnicurve.
- 🍏 One Yamaha SPX 990 digital reverb.
- 🍏 A CD player is needed during the setup.

Please refer any questions to KML management.

For USA contact :

Scott Fraser, Los Angeles, California.

Voice 01-323-257-0440

Fax 01-323-254-7670

Email ScotFraser@aol.com

For Sound Technician in Europe please contact KML representative

NOTE: Any video, audio recordings or photographs made for any purpose must be approved in advance by KML management and KML audio engineer.

NOTE: It is important that all sound system elements be installed and operating noiselessly prior to KML/orchestra arrival at the venue.

8. LIGHTING

Lighting requirements for KML/BAROQUE concerts will depend on the performance facility and the scheduled program. After having received the stage and light plan of the theatre from the PRESENTER and according to those plans, KML/management will provide a general touring light plot to PRESENTER at least four weeks in advance of the performance date. Any necessary adjustments to the general plot will then be made in consultation with the representative. Lighting equipment is to be hung and tested prior to arrival of KML and the orchestra.

General Information:

Primary source of illumination: side spotlights (with sharp gobo, edge and shutter focus; 1000W/2000W), supplied with pale pink gelatine paper – to profile Katia & Marielle's faces – public side.

Specific focused score and keyboard lighting from ceiling (shower). The same kind of light should be installed for the orchestra. If this is not possible, the musicians need a small light attached to each music stand. The floor should be kept clear and no heavy stands should be on stage.

NOTE for stage technicians: Absolutely no shadows should be on keyboards and scores.

9. STAGE

- The performance area floor should be wood or black dance floor if possible. If the area is carpeted or has another soft surface, it should be covered with wood. Curtains on stage should be avoided.

10. STAGING

PRESENTER will provide the following:

- Two adjustable piano benches.
- The stage and adjoining areas must all be carefully dressed, masked, and taped. Even though a certain amount of amplification equipment is used for a KML/Baroque concert, the look should be very clean and "acoustic".
- There must be good (and quiet) communication between KML sound engineer and the stage manager and house light operator. Exact positions of intercommunications stations will be determined by KML sound engineer upon arrival.
- Apart from those information the stage should be according to the orchestra's stage plan.

11. USE OF THEATER

The theater, its stage, off stage areas, dressing rooms, and all necessary equipment shall be in readiness, cleared of other equipment and completely at the disposal of KML/the Orchestra for the following periods:

After lighting installation, sound installation (in case of Silberman) and the installation of instruments, KMLs tuner needs two hours to tune the Silbermanns or Walter and one hour for each cembalo. Further more KML technician requires two hours on the day of the first performance for technical set-up and two hours prior to EACH performance for sound check and rehearsal. A typical schedule would be as follows:

8:00 LIGHT & SOUND INSTALLATION AND TUNING OF INSTRUMENTS (KMLs TUNER).

13:00 - 15:00 TECHNICAL SET-UP and SOUND CHECK in case of Silbermann

15:00 - 18:00 REHEARSAL

18:00 - 19:30 BREAK AND RETUNING INSTRUMENTS

19:30 - 20:00 HOUSE OPENS

20:00 PERFORMANCE

Nota : KML needs 1h30 of rehearsal alone before the rehearsal with Orchestra.(Can be in the morning or during the technical set-up)

12. THEATER PLANS AND EQUIPMENT LIST

PRESENTER shall provide KML with theater plans and equipment lists (audio and lighting) at least 8 weeks before the concert date.

PRESENTERS INITIALS _____ BAROQUE & PERIOD INSTRUMENTS