

The  
**DEFIANT REQUIEM**  
Foundation

## **Performance Information**

*Defiant Requiem: Verdi at Terezín* is a concert drama created, written, and conducted by Murry Sidlin. Performances are arranged by agreement with The Defiant Requiem Foundation a 501(c)(3) organization based in Washington, DC for a performance fee.

### **General Information**

A performance of *Defiant Requiem: Verdi at Terezín* is just under two hours in length and performed without an intermission. Performances include the complete Verdi Requiem in addition to narration, actor portrayals, and video testimonials, and should not be preceded or followed by a pre-concert lecture or any kind of announcements – on stage or off stage – without the prior approval of Maestro Sidlin.

The performance fee for a production of *Defiant Requiem: Verdi at Terezín* includes a negotiable licensing fee and the use of the script, orchestra parts and/or cue sheet, roll-in video, program notes for *Defiant Requiem: Verdi at Terezín*, the conducting fee for Maestro Sidlin, and a fee for the staff time and materials provided by The Foundation. Choral scores are the responsibility of the presenter.

The exact number of rehearsals required for a performance of *Defiant Requiem: Verdi at Terezín* varies and should be determined in consultation with Murry Sidlin and Mark Rulison. An accompanist will be needed for piano rehearsals with the soloists and chorus, and should be provided by the presenter. At a minimum, the final two rehearsals must take place in the performance venue. Offstage trumpets are, in general, only needed for the final two rehearsals.

### **Artistic Personnel**

Artistic personnel required for a performance of *Defiant Requiem: Verdi at Terezín* are listed below. When selecting singers and casting actors, for questions about orchestra size and string count, or for guidance about choruses, please contact Murry Sidlin and Mark Rulison. Maestro Sidlin must approve all casting. The concert has been presented in a variety of venues with performers ranging from local actors to internationally renowned soloists and everything in between. We would be happy to help customize a performance that best fits your organization's unique situation.

## Artistic Personnel (continued)

(4) Vocal Soloists (SATB)

(2) Actors

### Orchestra

#### Minimum Strings:

(12) 1st Violins; (10) 2nd Violins; (8) Violas; (8) Cellos; (6) Basses

#### Winds, Brass, and Percussion:

(3) Flutes; (2) Oboes; (2) Clarinets; (4) Bassoons

(4) Horns; (4+4 offstage) Trumpets; (3) Trombones; (1) Tuba

(1) Timpanist and (1) Percussionist

(1) Pianist and 5' grand piano or upright piano (slightly, but obviously, out of tune)

Chorus comprised of at least (120) adult singers

## **Technical Information**

Performances of Defiant Requiem require a stage large enough to comfortably accommodate the artistic personnel and instruments listed above. There should be sufficient stage space for the orchestra and chorus to safely and promptly leave the stage during the closing minutes of the performance. Chorus risers will be needed to comfortably accommodate a chorus comprised of at least 120 adult singers (risers will be adjusted depending on the number of singers and the size of the venue). The chorus must be able to sit during the portions of the program when they are not singing and stand when they are. In some cases, the chorus will exit through the audience, for others they will exit off stage. Aisles for the chorus should be on the stage left and stage right sides of the chorus risers.

## Sound Equipment and Personnel

(1) Wireless handheld microphone (Sure BETA58 or similar) with clip, boom stand, and receiver for the conductor

(2) Wireless microphones, transmitters, and receivers for the actors; if lavalier microphones are used, black Sennheiser MKE-2s with clips are preferred; if headset microphones are being used, then they should be flesh-colored and DPAs are preferred (*substitutions, including wired mics, are possible*)

(1) Spare channel of wireless and at least one extra element of each type listed above

(1) Condenser microphone on boom stand for small group of chorus singers

(2) Chorus solos microphones – wireless lavalieres or wired microphones (SM58 or similar) are both feasible options; wired microphones will require straight stands

(1) SM57 or similar on a desk stand for the piano

Depending on venue, chorus mics may be needed

Hot spot monitor and stand for conductor

Stage monitors for orchestra and chorus to hear narration and playback

### Sound Equipment and Personnel (continued)

PA system for voice reinforcement (minimum 12 channels), including feed from video playback system

Qualified sound engineer for rehearsal(s) and performance(s)

Intercom (ClearCom) system for communication between backstage, video playback position, lighting operator, sound engineer, and production stage manager

### Lighting Equipment and Personnel

Stand lights for all orchestra musicians, conductor, and actors (minimum of 69)

(1) Piano Light

Minimum of (7) dimmable front-light specials for soloists, conductor, and actors

Top light for conductor music stand

Dimmable top light for orchestra

Dimmable top light for chorus

Dimmable front-light for chorus

Dimmable house lights

(1) Floor-mounted cue light for upstage-right actor

Dimmers for all instruments and programmable light board

Stand lights may be on dimmable or non-dimmable circuits at presenter's discretion

Qualified lighting board operator for rehearsal(s) and performance(s)

### Chairs and Stands

Estimated minimum of 80 armless chairs

Estimated minimum of 65 Manhasset type music stands

Large conductor music stand

### Video Screens and Projectors

Screen or screens of sufficient size to be visible to entire audience  
(16:9 aspect ratio preferred)

Projector or projectors with sufficient lumens and proper lens(es) based on placement and throw as determined during the advance. **Projector(s) must accept HD-SDI input.**

Screen(s) should be visible to the entire audience and should not obstruct the audience's view of the orchestra or chorus. The screen(s) should also be carefully placed to avoid blocking sightlines between the chorus, orchestra, and conductor. Images are projected during portions of the concert when the orchestra and chorus are performing and stage lighting is in use. For this reason, we often recommended the use of rear projection to protect the screen(s) from ambient light. If successful accommodations can be made to protect the images from ambient light, then front projection is also acceptable.

## Video Playback Equipment and Personnel

One (1) HDMI preview monitor

All necessary cabling from FOH video position to projector (HD-SDI) and from FOH video position to FOH sound position (XLR).

Qualified technician to ensure the projector is working, scaled, and focused prior to rehearsal(s) and performance(s).

### **For information about arranging a performance and for licensing fees, please contact:**

Louisa Hollman, Executive Director  
The Defiant Requiem Foundation  
[lhollman@defiantrequiem.org](mailto:lhollman@defiantrequiem.org)  
(301) 537-8434

### **For additional tech questions or to advance a production, please contact:**

Mark Rulison  
Program Director & General Manager  
[mrulison@defiantrequiem.org](mailto:mrulison@defiantrequiem.org)  
(617) 529-3037

### **Mailing Address:**

The Defiant Requiem Foundation  
5506 Connecticut Avenue NW, Suite 24  
Washington, DC 20015  
[www.defiantrequiem.org](http://www.defiantrequiem.org)