

## ALMA Technical Rider

### ALMA:

Julia Lacherstorfer – violin 1, voc 1  
Evelyn Mair – violin 2, voc 2, tanburello  
Marie-Theres Stickler – harmonica, voc 3  
Matteo Haitzmann – violin 3, voc 4  
Marlene Lacherstorfer- double bass, voc 5

### TIME SCHEDULE

On arrival of the musicians and their sound engineer, the stage is requested to be ready made and adjusted for performance. PA is to be set and calibrated. All cables on stage are to be connected including line-check.

The musicians and their engineer need 60 minutes to prepare technics, set up mixing desk and check the PA. The sound-check takes 90 minutes and needs to start no later than 120 minutes before entrance of audience.

**The purchaser/promoter provides the musicians with the following equipment free of charge:**

### PA

An acoustically adjusted, appropriate PA, suitable for the hall, providing a precise and authentic timbre even coverage throughout the audience area.

### FOH

A digital mixing console is preferred. **In any case please contact the sound engineer, contact details see above.**

Minimum requirements:

- 16 mic-inputs, 4-band-EQ with parametric mids
- 5 auxes (pre-fade) for the wedges
- 2 auxes for effects (post-fade)
- 4 subgroups

In case of analog mixing console additional outboard is requested:

- one-third octave band -EQs and limiters for the auxes and the master
- Lexicon PCM-series, TC Electronic M-series or technically similar

Halls with seats must provide enough space for the position of the mixing console.

In halls without seats the mixing console is to be raised in a higher position by means of a platform. Mixing desk is to be placed at about half way between stage and back of venue. It is not to be placed in a niche, under balconies or in a separate room. A good view from mixing desk onto the stage is essential.

The electricity for sound and lighting has to be operated separately.

The music group have their own sound engineer. A system technician provided by the promoter is to be present during sound check and the concert.

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## FRONT OF HOUSE INPUT LIST

Input	Name	Mic	Stativ	+48V	Comp
01	voc 1	AKG C7 * XLR	normal	✓	✓
02	voc 2	AKG C7 * XLR	normal	✓	✓
03	voc 3	AKG C7 * XLR	normal	✓	✓
04	voc 4	AKG C7 * XLR	normal	✓	✓
05	voc 5	AKG C7 * XLR	normal	✓	✓
06	violin 1	DPA 4099 * XLR	-	✓	
07	violin 2	DPA 4099 * XLR	-	✓	
08	violin 3	DPA 4099 * XLR	-	✓	
09	harmonica disc	DPA 4099 * XLR	-	✓	
10	harmonica bass	DPA 4060 * XLR	-	✓	
11	double bass Mic.	DPA 4099 * XLR	small	✓	
12	double bass Pickup	Schertler * BSS AR-133 **	-	✓	✓
13	tanburello	KM184 **	small	✓	
15/16	reserve				
17/18	st. reverb return				
-	<i>talkback (in large halls)</i>				

\* provided by band  
 \*\* or technically similar

In case of open-air concerts windscreens for microphones are needed.

## WEDGES

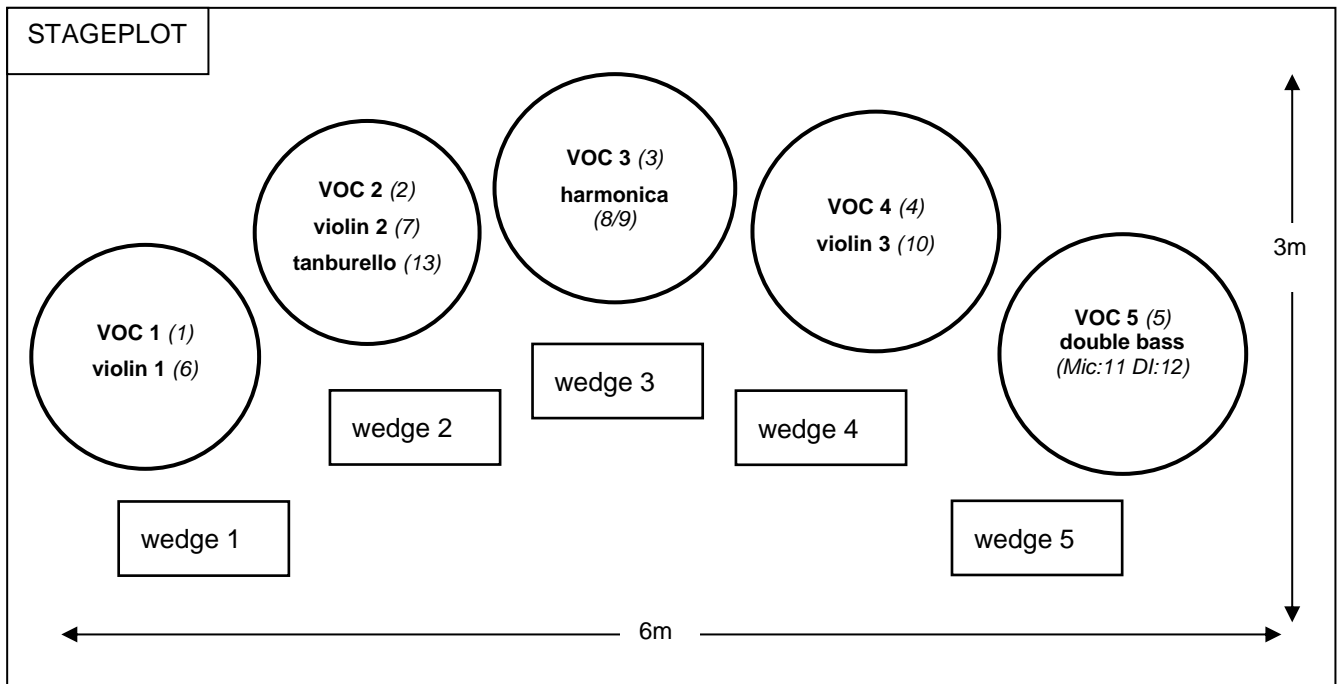
5 separately operated identical wedges, for example Nexo PS10, Kling&Freitag CA 1001, d&b MAX12, LAcoustics 112P

## LIGHTENING

For the concert options for an even illumination both in a softer as well as brighter atmosphere are needed. A lighting technician who can operate that lighting system is needed to be present during the whole performance.

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## STAGEPLOT



## AUDIENCE

The length of the xlr cables for violin 2 and violin 3 must make it possible for the musicians to change their positions on the stage.

## CONTACT

sound engineer:  
Thomas Egger  
thomas.egger@dieklangschmiede.at  
+43 664 45 67 291

Please contact the sound engineer regarding the whole equipment 2 weeks in advance.