PAOLO FRESU & OMAR SOSA

TECH RIDER 2023 ("Food").v2

STAGE AND DRESSING ROOMS
We require a solid and sturdy 8m x 6m flat stage. In the case of outdoor concerts, the roof is mandatory.
In addition, if outdoors, the back and sides must be protected to minimize the effects of sun and wind, both for soundcheck and for the concert.
In case of the sun hits the instruments or for extremely high temperatures, it may be necessary to delay soundcheck and/or the concert.
The instruments must always be in the shade.
All rooms must be lockable, with keys available only to the production team. If this is not possible, a security service is required during our stay. (See below the specification in the hospitality rider).

BACKLINE
Omar Sosa (Piano, Keyboards, Electronics)
1x Concert Grand Piano, minimum length 2.3m - Yamaha CFIII or CFX as the first choice.
Omar Sosa is a Yamaha artist and a true lover of these instruments.
PREFERRED TUNING: 442 Hz: The tuning is mandatory between the soundcheck and the concert.
OK for Steinway D piano. Not accepted for model B.
Yamaha pianos, serial number above 6.020.000 and Steinway above 565.00. Mandatory.
1x adjustable piano bench

1x Yamaha Montage 8 (The Motif XF8 could be a substitute, but we strongly prefer the Montage 8). + stand + sustain pedal.
1x Nord Electro 5, 6 (no HP) + sustain pedal + double deck keyboard stand. Nord above, Montage below.
1x Manhasset music stand (not foldable).
1x roll of gaffer tape.

Paolo Fresu (Trumpet, Flugelhorn, Effects)
1x comfy black chair without armrests
1x coffee table 50x50, h60cm covered with soft black fabric.

SPECIAL GUEST: the presence will be confirmed in advance.
Jaques Morelenbaum (Cello)
Backline:
1x Harte 1x15 + Hartke HA3500
1x height adjustable piano bench.
Monitors:
2x wedges equal to those already in use.

TOUR PARTY (BASE)
- Omar Sosa
- Paolo Fresu
- Marco Melchior
- Luca Devito

AUDIO
Referring to the enclosed channel list and stage plot, we require a minimum 3-way system PA capable of covering the entire audience area, guaranteeing 35 Hz - 18 kHz, with a 100 dB SPL at FOH with a headroom of + 10 dB.
Subs are mandatory in any venue, and also, even if the main speakers can reproduce the entire spectrum required.
In the case of open-air events, the PA cannot be stacked on stage for any reason.
No limiters or compressors on the PA.
The delay lines are welcome if the space requires it (mandatory, the same brand as the main PA).
We need the center fills (visually non-invasive loudspeakers) in any situation.
Related to the musical style of the concert, the following types of loudspeakers are not accepted: self-built loudspeakers of any kind, systems whose technical characteristics are not available via the Internet, and loudspeakers whose low market presence does not make them well-known.

FOH
We require a DIGITAL desk with at least 32 channels of stage inputs. It must guarantee separate GAIN control from the monitor desk.
GAIN COMPENSATION is NOT the solution (or any gain-sharing configuration).
The following list includes the accepted desks:
Yamaha CL, QL or PM (excluding PM5D or PM1D); Soundcraft Vi series; Digico SD8, SD10, SD12, SD7, SD5, S21, S31, Quantum; Midas Pro series (excluding Pro1) or HD96; SLL; Allen&Heat dLIVE or Avantis series; Avid Profile or S6L.
We must access the crossovers and PA Manager Devices at FOH.

(IN FRIENDLY COLLABORATION WITH OTA RECORDS)

FOH should be near the center, preferably not under balconies or near the back wall, sufficiently lit and with talkback.
Absolutely not inside mobile studios, control booths, or any rooms acoustically separated from the audience.
We require a multi-channel connection at FOH (own EFX), including a USB device if need it (e.g. UB-MADI).

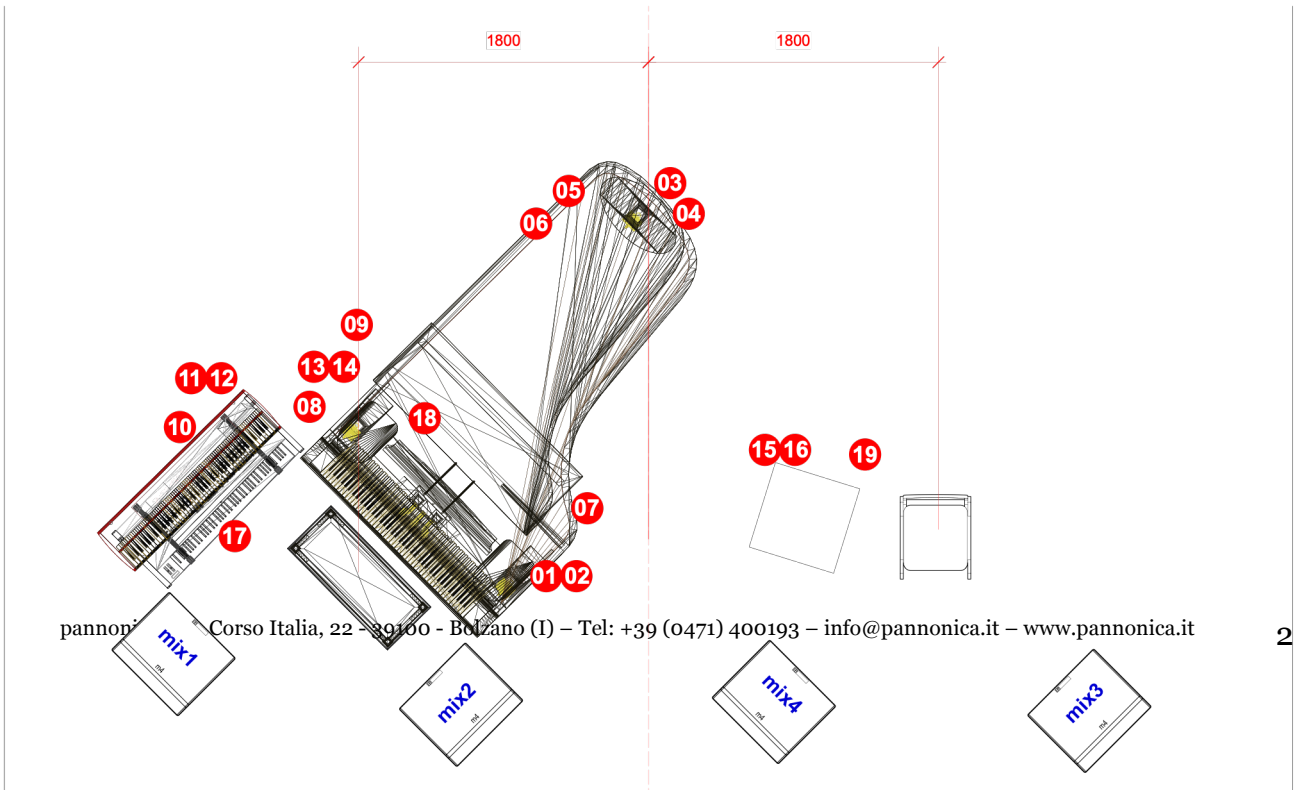
MONITOR
32-channel digital monitor mixer, stage left.
These are the banks accepted: Yamaha CL, QL or PM series (no PM5D or PM1D); Soundcraft Vi series; Digico SD8, SD10, SD12, SD7, SD5, S21, S31; Midas Pro series (noPro1) or HD96; SLL; Allen&Heat dLIVE series or Avantis; Avid Profile or S6L.
5x 15" coaxial wedges (first choice L-Acoustic X15) on 5x different power amplifier lines (including monitor cue).
The concert, in some cases, can be performed without a monitor desk, ONLY in venues with limited capacity and reduced FOH-to-stage distance, but only with prior production approval.

Channel list

CH	INSTRUMENT	MIC / DI	STAND	Note
1	Piano FX L	Active DI	-	Stereo channel
2	Piano FX R	Active DI	-	
3	Piano LOW	DPA 4021	-	
4	Piano HIGH	DPA 4021	-	
5	Piano pu LO	Active DI	-	Yamahiko pick-up (own)
6	Piano pu MD	Active DI	-	Yamahiko pick-up (own)
7	Piano pu HI	Active DI	-	Yamahiko pick-up (own)
8	Korg	Active DI	-	
9	Dr Sample	Active DI	-	
10	Nord 6 HP	Active DI	-	
11	Montage L	Active DI	-	Stereo channel
12	Montage R	Active DI	-	
13	Loop L	Active DI	-	Stereo channel
14	Loop R	Active DI	-	
15	Trumpet L	XLR	-	Stereo channel
16	Trumpet R	XLR	-	
17	Vox Omar	SM58	High Boom	
18	Shakers	SM57	Low Boom	Under the piano
19	Announce Paolo	SM58	Low Boom	
20	Ev. presence of Morelenbaum	Active DI	-	+2x jack-jack
21	Cello	DPA4099+CC4099		

The Backline and all audio equipment including monitors must be ready, wired, tested and functional before the arrival of the technical staff. Please provide DI included in the following list: BSS AR133, Radial J48, RNDI, KT DN100 or DN200.

Stage Plot



Notes

The power supply must be adequately guaranteed in standard safety, and in particular, a separate power supply for the sound is preferred.
Neutral-to-ground voltage max. 1V. The entire audio system must be free of interference, hum in general, and any noise. The music requires maximum cleanliness.
The production travel with the sound engineer. The presence of all local technical staff is required for set-up, soundcheck, and during the concert.
An experienced monitor engineer is required, working together with our sound engineer.
Artist Load-in: 4 hours before the show.
Soundcheck starts: 2 hours before the show.
Duration of soundcheck: approx. 1 hour.
Just so you know, when the production arrives, everything must be ready, wired, and in working order according to the rider.
Piano tuning is mandatory AFTER the soundcheck.
The tuner must remain available for tuning between the end of the soundcheck and the concert.
Please note that any recording, whether audio or video, must be agreed upon in advance with the production.
In the case of sharing the stage with other artists, everything concerning our soundcheck and performance (technical or logistics matters) must be discussed in advance with the production.
Omar Sosa's set, including the piano, cannot be moved.
Just so you know, in case of technical difficulties, it may be necessary to delay the concert's beginning to fix the situation.

*

LIGHTS

Light Plot
The production travels with its lighting operator (Luca Devito +39 349 61 59 463).
Please provide a Chamsys (NO QUICK SERIES) or MA2 or MA3, preferably next to the soundboard.
We require an assistant at FOH with excellent knowledge of the whole system and a light crew member to focus the fixtures during the soundcheck.

The lighting plan can be adapted to the conditions of the venue and any alternatives that fit in are welcome, but every aspect must be agreed in advance and approved by the production.

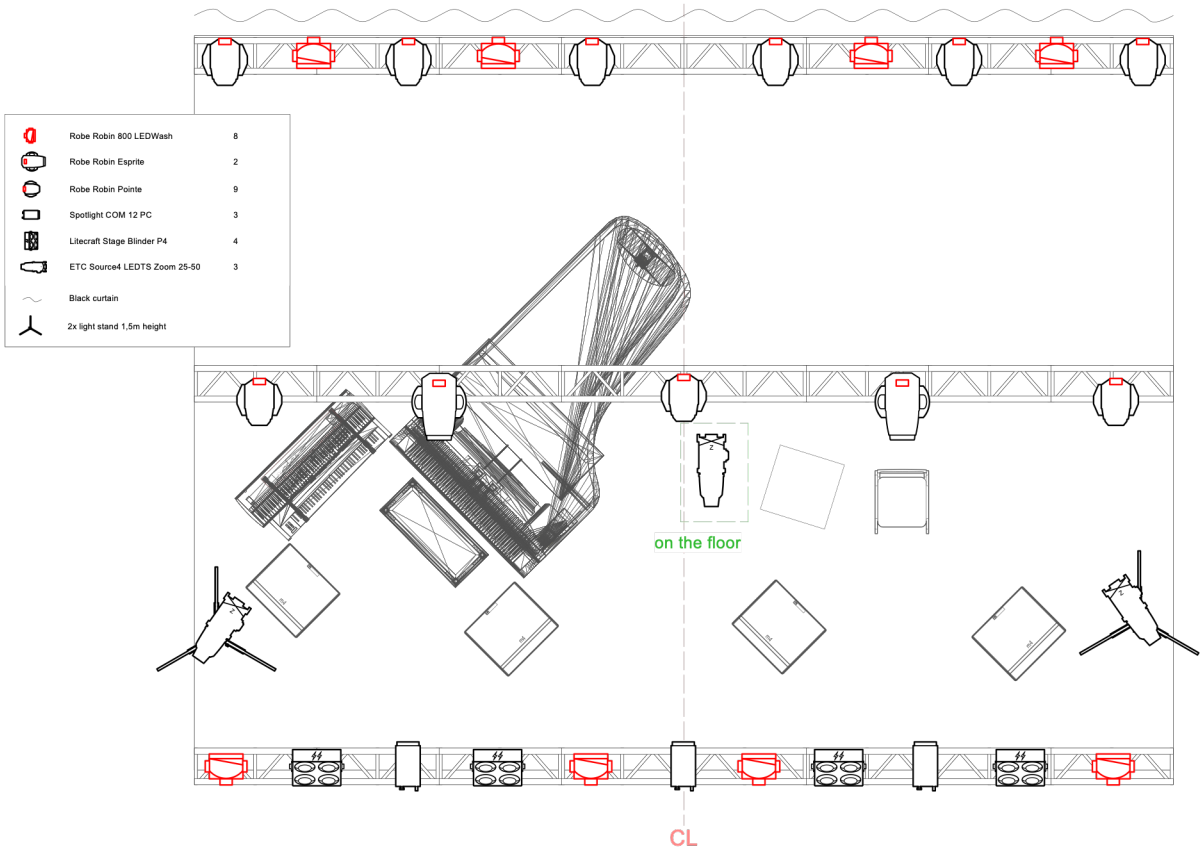
It is also necessary to receive the list of available fixtures for the show well in advance so that the work can be pre-set.

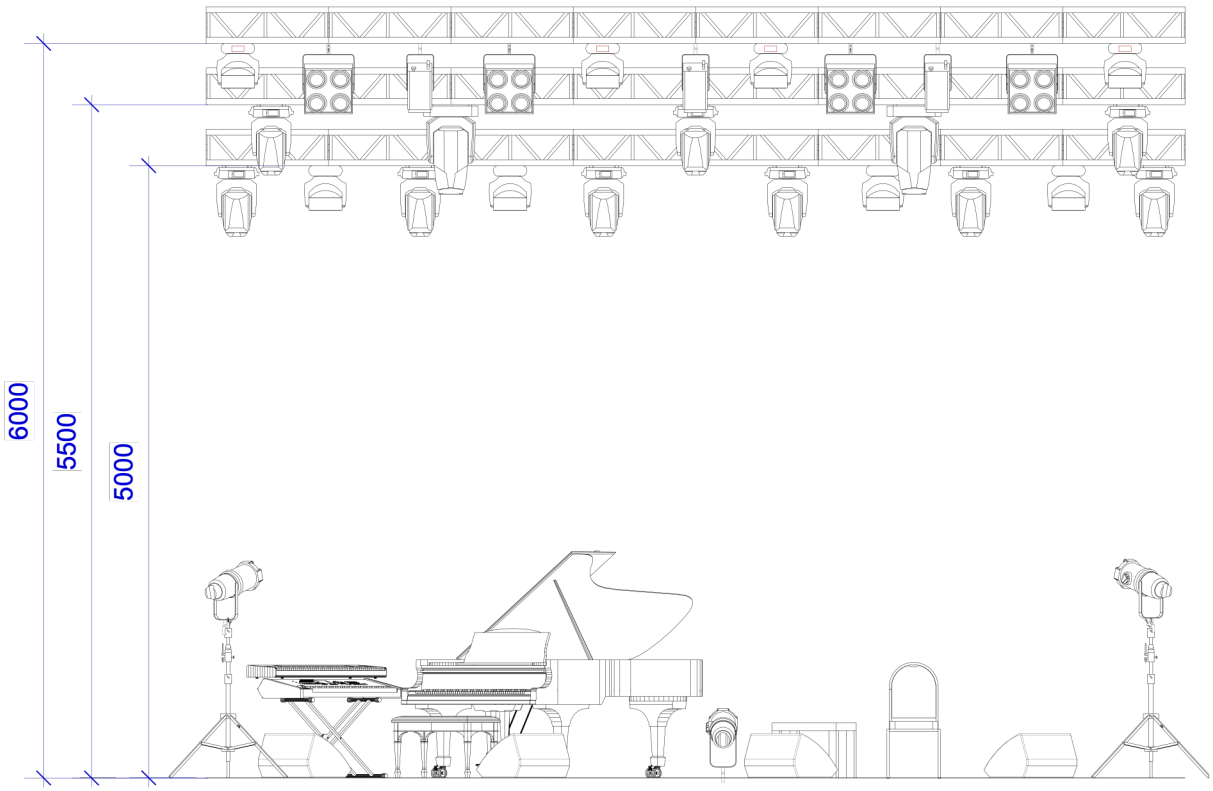
Request:
8x Wash, reference ROBE Robin 800 LedWash
9x Beam, reference ROBE POINTE
2x Spot, reference ROBE Esprit
3x Zoom Profile, reference ETC ZOOM 25°-50°, LEDTS
3x PC 1kW, or LED source
4x Blinder 4 bulbs, or LED source
2x black stands, 1,5m height
1x floor stand for ETC ZOOM
1x Hazer + external fan, both in DMX (2x machines in case of outdoor concerts).
3x gobo holder for ETC size B

The black backdrop is necessary outdoors. It can be replaced with mesh or dark tulle, or other solutions that help clean up the backdrop aesthetic. It will be lit from below (ParLed or Wash) and by the gobos.

The fixture should be prepared according to the following light plots.

MISCELLANEOUS:
- 8 steel cooking pans of the pan/wok type with a diameter of 30 cm and a height of at least 10/15 cm to be placed on the floor between the musicians.
- 2 forks, 2 knives, 2 spoons, (metal).


Robe Robin 800 LEDWash 8
Robe Robin Esprite 2
Robe Robin Pointe 9
Spotlight COM 12 PC 3
Litecraft Stage Blinder P4 4
ETC Source4 LEDTS Zoom 25-50 3
Black curtain
2x light stand 1,5m height
on the floor
CL


6000
5500
5000

HOSPITALITY RIDER

HOTEL **** or ***** with accommodation for EVERY MUSICIAN, EVERY TECHNICIAN, AND PRODUCTION STAFF in DSU rooms, breakfast included. If possible, please offer to Fresu & Sosa a superior or executive room. Musicians and staff must be in the same hotel.
Please kindly remember that musicians spend a large part of their lives in hotels, so maximum comfort is required with regard to the choice of hotel type and rooms. Spacious rooms with comfortable, wide beds are an essential basis for the request. The rooms must be equipped with free WI-FI connection with an excellent and constant signal.
LOCAL TRANSPORT
If necessary, please provide local transport for the musicians (to and from airports, stations, hotels, restaurants, concert venues, and vice versa) in comfortable, spacious vehicles with the possibility of taking personal luggage, instruments, and effects. Remember that people, suitcases, and the cello don't fit in a hatchback!
DRESSING ROOMS.
Dressing rooms should be located as close to the stage as possible, secure, and supervised by the festival staff. The Festival is responsible for the personal safety and security of the musicians' property and valuables stored backstage.
If it is not possible to have the musicians' areas checked, the dressing rooms shall be equipped with lockable doors, and this key shall be given to the musicians upon their arrival.
The dressing rooms must be clean and tidy and equipped with chairs, tables, mirrors, and toilets with soap and towels. Important: Please provide an iron and ironing board in Mr. Sosa's dressing room.
In the case of summer and open-air concerts, please remember to provide plenty of towels and to have a fair amount of clothes pegs (the kind used for hanging clothes) on the stage to hold the music sheets to the laws in case of wind.
CATERING
Coffee, juice, beer, mineral water, dry red wine, fresh fruit and sandwiches, sandwiches, and sandwiches must be present when the musicians arrive for sound check and remain available after the concert.
DINNER
As a rule, musicians prefer to have dinner immediately after sound check and before the concert.
A hot dinner in an excellent, signposted restaurant (as close as possible to the concert venue) for four people is required.
Intolerances: Omar Sosa eats nothing with seeds (including pumpkin).

Important note added for catering and dinner of this peculiar project dedicated to “FOOD”:
Also, following Carlo Petrin's phrase blessing the project (see below*), it seems essential to offer with our request a reflection on the sustainability of food and its production chain to the organizers.
This project is also dedicated to food as a philosophy.
Zero-km products for light catering would be an excellent idea well accepted by the musicians. As would food and drink produced in a sustainable and fair trade manner.
So that we can all make a significant contribution. THANKS.

* “The history, culture, and very essence of music is contamination, cross-fertilization, and sharing.
The same applies to food.
Once the right skills and wisdom have been learned, cooks and musicians work to compose the most varied and colorful mosaics.
The more authentic and precious the tesserae, the more one can touch the chords of love and the soul."
(Carlo Petrin, president and historical figure of the Slow Food Association)

ATTENTION: THIS RIDER IS TO BE CONSIDERED AS PART OF THE CONTRACT IN ITS ENTIRETY

CONTACTS:

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