



Technical Rider

Our music is **best heard un-amplified, where the site acoustics create natural reverb**, and where guests are not generally expecting to be conversing in the background (except when hired to play private parties). While we do prefer to play acoustically, an amplified set-up is also detailed in this rider.

Please note that the harp is an ancient acoustic instrument, and was not designed to compete with sound systems/ DJ's, electrified instruments, loud drums, or background noise, even when amplified through a modern pick-up system. Outdoor spaces should be free from traffic and landscaping machinery noises.

CLIMATE AND WEATHER:

Temps under 60 degrees Farenheit/ 15.5 degrees Celsius cause stiff hands and a harp that constantly de-tunes. This includes outdoors, but also in venues such as unheated churches. We regret to say we cannot play under those conditions; forethought on climate and weather is key when booking. When playing outdoors, it is ideal to play under covered spaces, as rain will cause irreparable damage. Additionally, the harp and cello must be shaded from the sun at all times, including load-in/out.

LIGHTING:

We LOVE to play by candle light, which is preferable if it's an option in the venue. **If the venue could provide at least 3 long tapered candles, and/or tall votives, we would appreciate it, as candles don't tend to travel well on tour.** Thistle brings 6 battery powered tapered "candles" and at least 3 candle stick holders. In a natural outdoor setting we may also bring a plethora of tea lights.

House lighting is usually fine, but please note that **both red and blue colored lights, as well as backgrounds, can make it extremely difficult to see the strings of the harp (C's and F's are red and blue colored, respectively)** and must be used sparingly if at all. Flashing lights and busy backgrounds can also impair visibility of the strings. In general, a steady and bright light is recommended. Changing intensity of the lights slowly is fine.

TUNING:

There must be ample time without a sound system playing in order for Thistle to **tune the harp in relative silence prior to playing (which can take up to 15 minutes)**. Tuning is done once before sound check, but depending on humid weather conditions (even if playing indoors), she may need to tune once again before the performance.

FOR THE SOUND TECHNICIAN:

This is original music written in the Neoclassical style for orchestral instruments, and **its successful performance relies heavily on the natural resonances of the instruments co-mingling with each other and with the space.** Any amplification should be as "true-to-sound" as possible, and added reverb should be used carefully. The harp has several different ranges with differing sound qualities and will be the most challenging aspect of the trio to EQ. Thistle's personal preamp can help. Please communicate with her accordingly. Thistle prefers a "warmer" tone—highlighting the mid-range frequencies—on both the harp and voice. Frequencies from the harp's lowest register can sometimes cause interference or be overpowering, so be on the lookout for those.

**LOAD-IN, SET-UP, SOUND-CHECK TIME:**

Unloading: 25 minutes
Installation and harp tuning: 30 minutes
Sound Check: 30 to 45 minutes
Set time: 30 minutes to 1.5 hours

EQUIPMENT:

BROUGHT BY THE ENSEMBLE: Thistle brings her own stool, 41 string Salvi Ana harp or 35 string Merlin R harp, Barcus Berry pickup system with built-in preamp, and AKG C520 headset microphone. The cellist brings her own cello and The Realist Soundclip Pickup. The percussionist brings their own glockenspiel, 2 cymbals, sticks and mallets, triangles, rattles, tambourine. The trio brings music stands, iPads, music reading lights, and 3 tapered candle holders.

WHERE THERE IS NO HOUSE SYSTEM: Thistle can bring her own portable speaker (JBL EON One Compact Portable PA) for both voice and harp, as well as cello. It can operate both on internal battery power, or with use of a power outlet. She will personally handle the EQ using the JBL app via her phone's bluetooth, but will need a staff member to check levels in the audience. The percussionist plays acoustically in this scenario.

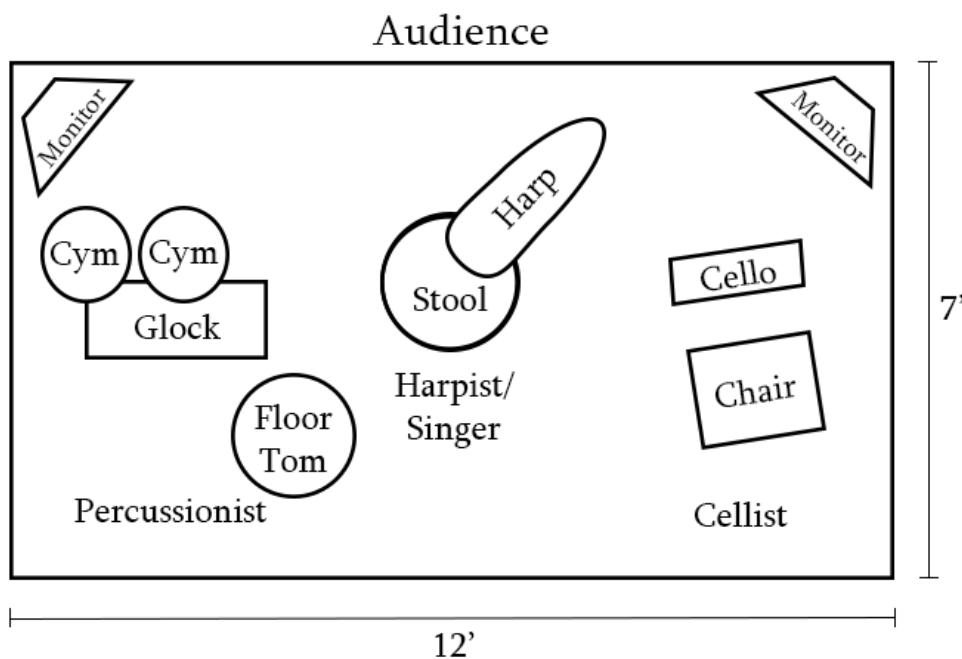
TO SUPPLY: 1 chair, 1 30" wide X-stand, a floor tom, 2 cymbal stands, 3 drum mics, house PA with 6 channels and phantom power, 3 or more tapered candles or tall votive candles (if allowed), 5 high-quality XLR cables (for 1 pickup system, 1 headset mic and 3 drum mics), 1 high-quality 1/4" cable for one pickup system, and access to power pre-show to charge iPads, phones (for tuning) and music reading lights.

TRIO PATCH LIST:

Musician	Instrument	Mic or Connector	Channel
Thistle Jemison	harp (seated, brings own stool)	connecting a Barcus Berry pick-up system (w/ built-in preamp) via one XLR to house mixer	1
Thistle Jemison	voice	connecting her AKG C520 headset mic via XLR to house mixer—requires phantom power	2
Percussionist (Al Cerulo, Rami El Asser, or Carolin Pook)	glockenspiel (please provide X-stand)	1 mic	3
Percussionist	2 cymbals, triangle, rattles, tambourine (please provide 2 cymbal stands)	1 mic	4
Percussionist	floor tom or snare	1 mic	5
Cellist (Alyssa Jackson)	cello (please provide a chair)	connecting her Realist Soundclip pickup via one 1/4" to house mixer	6

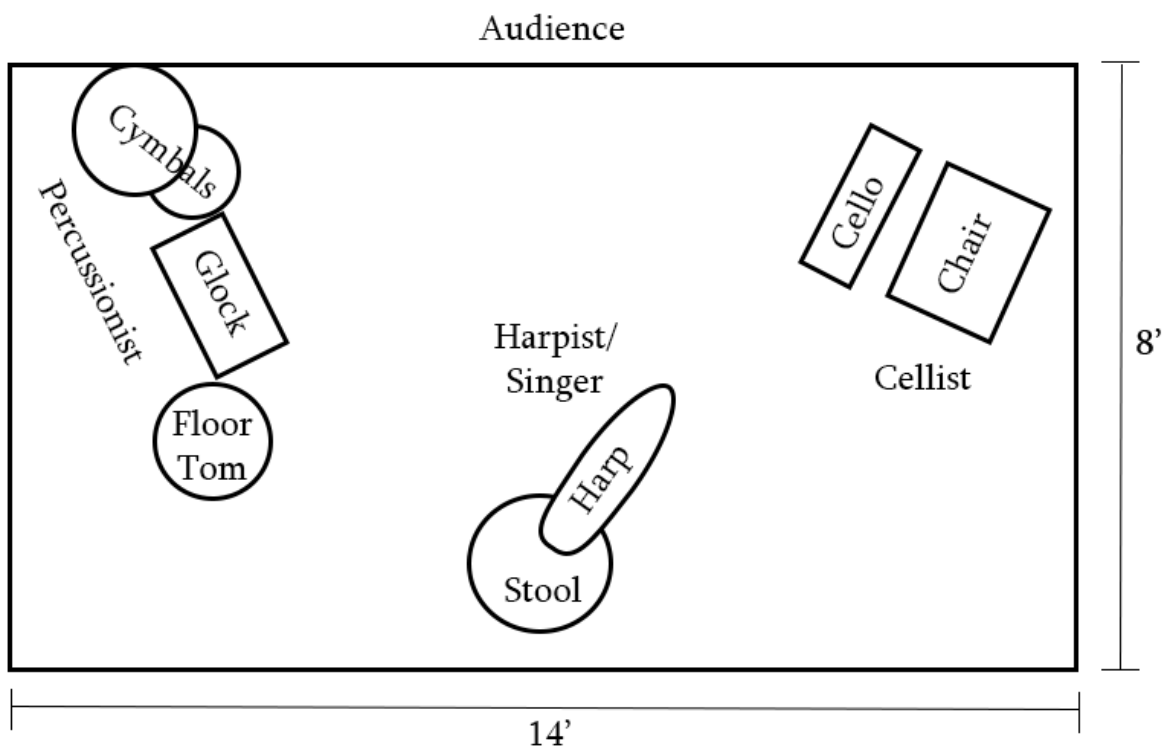
AMPLIFIED TRIO STAGE PLOT:

Minimum stage dimensions of 12' wide x 7' deep are preferred.



ACOUSTIC TRIO STAGE PLOT:

Minimum stage dimensions of 14' W x 8' D are preferred.



**DRESSING ROOMS:**

It is always preferable to have access to a dressing room/staging area where we can also hide the large cases for our instruments off-stage. Please consider this when hosting us at your venue. It does not have to have access to a bathroom or sink and mirror, but those features are a major plus. We will need somewhere to do our make-up and get into costume/stage clothes.

MERCHANDISING:

At each concert we set up merchandise for sale, which can include earrings, stickers, post cards, CD's and vinyl records. We also put out a mailing list sign-up sheet with pen and tip box. Please consider a space which will be designated for this, and if you have a table we would greatly appreciate it. State-side we carry a small folding table, but prefer a larger in-house table (approx. 3' x 2') if possible.

GUEST LIST:

The ensemble would appreciate an accommodation of two guests per performer and staff member. Our staff may include a sound technician, a tour manager, a videographer, and a photographer. We may not use any of our guest spots, depending on the area. In the case where guest lists are not allowed, we reserve the right to allow all of our staff to watch the performance gratis.

CATERING:

We need access to either filtered tap or bottled water (1 bottle per performer, thanks), and in cold months, hot water with herbal teas that do not contain "natural flavors." Thistle has Celiac Disease, and if any snacks or meals are provided, a meatless, dairy less, gluten free option is a must for her. This also encompasses breakfasts at accommodations on tour. Your understanding and treatment of Celiac Disease as the serious medical disability that it is (think GF meal to a Celiac Disease sufferer = wheelchair ramp to a wheelchair user) would be greatly appreciated.

ACCOMODATIONS:

The ensemble will do everything possible to facilitate stays with friends and family while on tour—we know and are related to quite a few people nationally and internationally! And we are accustomed to booking a hotel. In the event that you are able to provide accommodations, we would appreciate a separate queen bed for the two women and one for the man. We're also still able-bodied enough to sleep on a clean floor, provided we have bedding. Access to a kitchen is always wonderful.

LANGUAGES:

Our first language is English. Thistle can speak French. Other languages will require an interpreter or English speaker. Thank you for understanding.

CONTACT:

Thistle Jemison, leader, harpist, singer
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