



Touring Technical Rider 1/24/26

Created and directed by Bill Barclay
Featuring The Gesualdo Six
Choreography by Will Tuckett

Music by Carlo Gesualdo

Co-commissioned by St. Martin-in-the-Fields, The National Centre for Early Music, and Music Before 1800

Produced by Concert Theatre Works. [SHOW WEBSITE](#)

Concert Theatre Works Contacts

Artistic Director

Bill Barclay

Artistic Director

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UK Stage Manager:

Esther Malkinson

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1. DURATION

- 75-minute performance, no intermission.

2. PRODUCTION PERSONNEL (TRAVELLING) - 14

- UK/EU singers are The Gesualdo Six: 6 singers
- 6 actors (American team and UK/EU team are different)
- Bill Barclay: Director
- Stage Manager

3. PROPS/COSTUMES

- The singers perform in costume holding iPads and Kelvin Play Hero pocket lights
- The actors perform in costume. There is no speaking during the performance.
- Company travels with 5 x suitcases containing props, costumes, and lights.

4. PROGRAM NOTES

- Crediting:
 - Created and Directed by Bill Barclay - in all social media posts and programs.
 - @barclayarts
 - Choreographer - Will Tuckett
 - Music Director - Owain Park
 - Produced by Concert Theatre Works - hyperlink CTW logo in all websites and use logo in all programs
 - @concerttheatreworks
 - [Logo files found here](#)
 - Costumes by Arthur Oliver
 - Properties by Justin Seward
 - If UK: Stage Manager: Esther Malkinson

5. REPERTOIRE

Music by Carlo Gesualdo, edited by Bill Barclay.

Breakdown of works:

Prologue

O vos omnes

Act I

Tristis est anima mea (excerpt: *Et ego vadam*)
Unus ex discipulis meis (excerpt *Melius illi erat*)
In monte Oliveti (excerpt: *Vigilate et orate*)
O dolce mio tesoro
Resta di darmi noia

Act II

In più leggiadro velo
Ecce vidimus eum (excerpt: *Ecce vidimus eum*)
O crux benedicta

Tirsi morir volea
Itene, o miei sospiri

Act III

Hai rotto e sciolto
Dolcissima mia vita
Se così dolce è il duolo (excerpt: *Ma s'avverrà*)
Eram quasi agnus (excerpt: *Eram quasi agnus*)
Unus ex discipulis meis

Act IV

Mentre madonna il lasso (excerpt: *Ahi, troppo saggia nell'errar*)
Una hora non potuistis (excerpt: *Vel Judam*)
Beltà, poi che t'assenti

Act V

In monte Oliveti
Felice primavera
Piagne e sospira - by Claudio Monteverdi
Qual fora, donna, un dolce "ohimè"

Act VI

Ahi, disperata vita
Deus, refugium et virtus
Languisce al fin
In monte Oliveti (excerpt: *Vigilate et orate*)
Moro, lasso, al mio duolo
Languisco e moro, ahi, cruda

Epilogue

Tristis est anima mea (excerpt: *Et ego vadam*)

6. STAGING

- One raised, skirted stage, minimum 7m x 7m at 3ft/.9m high with steps off upstage stage right and upstage left, as well as downstage centre. The back of the stage requires a railing for safety. No handrails for the stair units. This stage may be as large as 8m x 8m. It is possible, though far from desirable, for the stage to be 6m x 6m. It is possible in a scenario with a raked audience, that the stage may be on the ground if required.
- Two floor-standing candelabra with lit candles (if candles are permitted) - if no live flame is permitted, realistic replacements are viable - please discuss with Bill Barclay.
- One old rustic, wooden, medium-sized table roughly 6ft long, and two wooden chairs, must be provided. The table must be able to sustain 250lbs weight.
- On the stage, Upstage centre, one pipe-and-drape at exactly (or very near) 2 meters (6ft) high and 4 meters (12ft). This unit lives in the centre of the stage, 4ft from the back of the upstage side. Nice black curtain fabric.
- 2 long (two standard costume rails), with 6 chairs for artists to sit on.
- 10 sandbags to secure the lighting stands (stands provided by CTW)
- A long simple tech table, plastic is fine with reading light, power, and a power strip taped to the top of the table.

7. LIGHTING

- a pack of 6 uplighters need to be procured for use in the production.
- CTW will provide their own theatrical lighting (other than the two candelabrum).
- Basic architectural light of the interior of the venue is all that is required, as well as blackout, or near blackout conditions.
- The production uses one live flame, during the preshow (please contact us if one lit candle onstage is a problem)
- The show's theatrical lighting will be triggered via bluetooth from the tech table, placed somewhere in the house. This requires power. Two long power cables are required to the stage. Lighting will be operated by the Stage Manager.

8. DRESSING ROOMS

Space for 14 people, can be two larger spaces if needed.

9. HOSPITALITY

Bottled water, hot coffee and tea facilities.

Fruit and healthy snacks not required but most definitely appreciated!

10. AUDIENCE SEATING

The performance is 'end-on'. Audiences can sit in a half-semicircle around the stage, but it is not a thrust performance. Visibility is important, please discuss any restrictions with Bill Barclay.

11. AUDIO

The preshow (see below) involves a live soundstate that is either played out the building's in-house PA, or can be played out the company's six bluetooth speakers.

Venue must assign one person to run sound (this single preshow sound file), and lights (the blackout in the middle of the show).

12. THE PRESHOW

At house open, actors are onstage in a moving tableaux of the end of Gesualdo's life.

There is music playing from the room (one 30 minute sound cue), OR bluetooth speakers in the space provided.

If the audience capacity is under 400 people, The Gesualdo Six will act as ushers, wearing the bluetooth speakers that play the preshow music. In venues with more than that number of people to sit, front of house operates as normal.

Three banners provided by the production hang in the atrium or box office area, with digital QR codes to the program, as well as the main show credits. Please discuss your program plans with us. Paper programs are fine, but the displayed banners are part of the production. We provide the stands and the banners.