

PRESENTER PRODUCTION PACK

O Emmanuel

Technical & Production Rider

A Jazz Advent Cantata by J.J. Wright

DOCUMENT Version 1.0 • July 2026	STATUS Specifications subject to written advance
DURATION Approximately 40–45 minutes	LEAD MODEL Artist-led local-choir co-production

IMPORTANT ADVANCE NOTE

This rider defines the preferred production conditions for O Emmanuel. Final requirements depend on the selected performance model, local choir, venue, and personnel. The final written advance memo and model-specific stage plot govern the engagement.

Production at a glance

Work	O Emmanuel: A Jazz Advent Cantata
Composer	J.J. Wright
Running time	Approximately 40–45 minutes; no intermission in the standard presentation
Optional opening	“Gabriel’s Message” may be included or omitted
Core ensemble	Children’s choir; four adult soloists; string quartet; flute, clarinet, bassoon; piano, bass, drums; conductor or music director
Artist flexibility	J.J. Wright may serve as pianist, music director, conductor, or a combination of those roles
Traveling rhythm section	Bass and drums travel for artist-led productions
Materials	Scores, parts, performance materials, and licensing available on request

Performance models

The production is designed to scale through artistic partnership, not by casually reducing the score. The selected model is confirmed in the engagement agreement.

01 Artist-led local-choir co-production

Preferred. A prepared local children's choir anchors the residency. J.J. supplies agreed artistic leadership and travels with bass and drums. Adult soloists, strings, and winds may travel or be hired locally.

02 Full touring ensemble

J.J., adult soloists, winds, strings, bass, and drums travel as a complete adult ensemble. The Presenter normally supplies and prepares the children's choir locally.

03 Locally assembled or licensed

The Presenter supplies the full local ensemble under an approved license. J.J. may appear as pianist, conductor, music director, coach, or residency artist.

04 Enhanced production

Any artistic model may add designed lighting, discreet amplification, and optional projected media through a separate production advance.

REDUCED ORCHESTRATION

A reduced orchestration is difficult but may be possible by advance arrangement. No reduction, reorchestration, excerpt, or substitution is authorized without written approval.

Responsibility matrix

ELEMENT	ARTIST / COMPANY	PRESENTER / LOCAL PARTNER
J.J. Wright	Appears in the contracted pianist, music director, and/or conductor role.	Confirms the desired role and local artistic structure.
Bass + drums	Core artists travel for artist-led and full touring productions.	Provides approved backline unless otherwise advanced.
Children's choir	Provides coaching and artistic guidance as contracted.	Recruits, prepares, supervises, and safeguards the local choir unless otherwise agreed.
Adult soloists	May supply a touring soprano, mezzo-soprano, tenor, and baritone.	May hire an approved local quartet.
Strings + winds	May supply touring players.	May hire approved local players: string quartet; flute, clarinet, and bassoon.
Materials	Provides licensed scores and parts.	Distributes, safeguards, and returns or destroys materials as required.
Venue production	Supplies artistic requirements and approved files.	Provides piano, risers, chairs, stands, audio, lighting, operators, crew, and infrastructure.
Safeguarding	Cooperates with Presenter policies.	Holds primary responsibility for compliance, supervision, chaperones, and guardian permissions.
Travel + hospitality	Provides the final touring-party manifest.	Provides contracted travel, lodging, meals, parking, and local transportation.

Children's choir preparation

The children's choir is a principal ensemble in O Emmanuel—not a supporting or decorative chorus. The Presenter must disclose the proposed choir profile before the engagement is finalized.

- Choir size, ages, voicing, musical experience, and proposed concert dress
- Child-soloist assignments, when required by the selected edition
- Local conductor and rehearsal-pianist responsibilities
- Materials-delivery date and preparation calendar
- Remote or in-person coaching with J.J. Wright
- Pronunciation, diction, improvisation, and stylistic preparation
- Memorization expectations, if any
- Full-ensemble rehearsal, stage, balance, and sound-rehearsal requirements

PREPARATION STANDARD

The local choir must arrive fully prepared before its first rehearsal with the traveling artists. Choir size may be adapted to the venue, but any change affecting balance or scoring requires artistic approval.

Safeguarding of child performers

The Presenter and Local Choir Partner are responsible for all applicable laws, institutional policies, background checks, permissions, and supervision requirements governing minors.

- Name an identified safeguarding lead and provide adequate approved chaperones.
- Provide secure, appropriately separated changing and waiting areas with controlled backstage access.
- Maintain emergency contacts, medical procedures, and safe arrival and dismissal plans.
- Obtain guardian permissions for participation and separate permissions for photography, audio, video, livestreaming, and publicity.
- Ensure company personnel never assume unsupervised custody of minors.

Artistic advance milestones

AT CONTRACT	Confirm production model, J.J.'s role, local choir partner, venue, and performance date.
12-16 WEEKS OUT	Confirm choir profile and local artistic personnel; release licensed preparation materials.
6-8 WEEKS OUT	Review preparation progress, stage drawings, piano, backline, production inventories, and safeguarding plan.
2-4 WEEKS OUT	Approve final personnel, schedule, stage plot, input list, cue approach, and advance memo.

Stage and venue

Preferred

A level concert stage large enough to accommodate the complete ensemble safely, preserve musical sightlines, and support an acoustic or discreetly reinforced balance.

- Children's choir on stable, code-compliant risers with required steps and rails

- Four adult soloists with clear sightlines to the conductor
- String quartet and three wind players
- Piano, bass, and drums with appropriate acoustic separation
- Conductor podium and stand
- Safe entrances, egress, instrument changes, and backstage circulation
- Armless orchestral chairs, professional stands, stand lights as needed, piano bench, and drum rug

Minimum

The stage must be level, clean, temperature-controlled, free of obstructions, and large enough for the confirmed ensemble and required egress. A fixed footprint is not stated until choir size and production model are selected.

REQUIRED DRAWING

Submit a scaled stage drawing showing the proscenium opening, usable depth, wing space, risers, piano position, entrances, and overhead limitations. A smaller layout requires written approval and does not authorize rescoring.

Planning zones

- Upstage: children's choir on risers, centered or slightly offset for safe access.
- Midstage: winds and strings with unobstructed conductor sightlines.
- Downstage: adult soloists and conductor; positions adjusted for acoustic or reinforced balance.
- Rhythm section: concert grand, bass, and drums grouped for musical communication, with drum placement moderated for the room.

A model-specific stage plot is issued only after the final choir count, personnel model, and venue drawings are approved.

Piano

Preferred

- Well-maintained full-size concert grand appropriate to the hall
- Responsive, even action; fully functioning pedals; adjustable artist bench
- Tuning after placement and before the principal rehearsal or soundcheck
- Additional tuning before performance if the instrument is moved or conditions materially change

Minimum

A professional-quality grand piano in excellent regulation and tuning. An upright, digital piano, or compromised instrument may not be substituted without written artistic approval.

During advance, provide the piano's make, model, size, age, service history, current photographs, and technician contact.

Bass, drums, and backline

Bass and drum artists travel for artist-led and full touring productions. Instrument travel versus presenter-supplied backline is confirmed per engagement.

- Professional acoustic jazz/chamber drum kit with complete hardware, throne, pedals, and drum rug
- Cymbal responsibility confirmed with the contracted artist
- Bass amplification appropriate to the room, plus DI and microphone options
- Secure instrument storage and grounded power at the rhythm-section position

Exact drum sizes, bass type, pickup, amplification, DI, and microphone requirements follow after personnel are contracted. All backline must be set and tested before artist call.

Audio

Elegant acoustic production — preferred for suitable halls

The work should feel immediate, natural, and integrated. Reinforcement should be limited to what is necessary for clarity and balance.

- Acoustic choir, strings, winds, piano, and drums wherever the room supports it
- Bass amplification or DI as needed
- Selective reinforcement of adult soloists
- Discreet choir area microphones only when required
- One microphone for spoken remarks, if included
- Minimal monitoring

Fully enhanced production

- Individual reinforcement for four adult soloists
- Discreet choir area microphones
- Piano, winds, and strings reinforced as required by the room

- Bass DI and/or microphone; drum microphones appropriate to the venue
- Playback or projected-media audio when included
- Artist and conductor monitoring as needed

Minimum audio infrastructure

- Professional house PA with clear, even audience coverage and no audible distortion or hum
- Digital console with sufficient inputs, outputs, processing, and monitor sends for the confirmed patch
- Qualified house audio technician familiar with the complete system
- FOH mix position in the audience area, not an acoustically isolated booth
- Stage boxes, cabling, DI boxes, microphone stands, grounded power, and communication with stage management
- Completed system check before artist call

INPUT LIST

The final patch, microphone plan, and monitor plan are issued after the personnel, venue acoustics, stage layout, and production concept are confirmed. Recording-session channel counts are not live-performance specifications.

Lighting

Elegant acoustic production

- Even, flattering front light on the children's choir and adult soloists
- Adequate music light for conductor and instrumentalists
- Visual separation among choir, soloists, chamber ensemble, and rhythm section
- Restrained warm and cool concert states, plus safe backstage and transition lighting

Enhanced production

- Independently controlled zones for choir, soloists, chamber ensemble, and rhythm section
- Backlight and side light with a movement from Advent darkness toward Christmas light
- Programmed transitions and movement-specific cues
- Optional projection integration

Strobe effects are not permitted. Haze requires advance artistic approval, child-performer approval, and full fire-code compliance.

Projection and media

Projection is not required for the standard acoustic presentation. When included, screen, projector, signal path, playback, operator, backup, usage rights, choir sightlines, and lighting integration are established during advance. The Artist supplies or approves all media content.

Local crew and communications

The Presenter provides a qualified house technical director empowered to make scheduling, staffing, and equipment decisions. Final crew counts and call lengths depend on the selected model and venue.

- House technical director
- Stage supervisor or stage manager
- Audio engineer
- Lighting programmer/operator
- Stagehands
- Piano technician
- Projection operator for enhanced productions
- Wardrobe or child-performance support when required

Enhanced productions require reliable communication among stage management, audio, lighting, projection, and deck positions.

Illustrative residency schedule

This sample assumes a 7:30 p.m. performance and a fully prepared local choir. Union rules, meal periods, school schedules, and child-performer time restrictions take precedence.

CALL	ACTIVITY
DAY BEFORE • 3:00	Venue and production review; stage preset begins
4:00	Local instrumentalists and adult soloists called
4:30–7:00	Full musical rehearsal with J.J., conductor, soloists, instruments, and choir
7:00	Notes and release

CALL	ACTIVITY
PERFORMANCE DAY • 10:00	Venue access; risers, piano, backline, audio, and lighting setup
12:00	Piano tuning and production-system check
1:00	Traveling artists and instrumentalists called; line check
2:00	Instrumental and adult-soloist soundcheck
3:00	Children's choir call and warm-up
3:30	Full-ensemble spacing, balance, and cue rehearsal
5:00	Notes and meal break
6:30	Choir warm-up, wardrobe, and final microphone check
7:00	House opens
7:30	Performance
AFTER	Audience engagement, merchandise, and strike as contracted

SINGLE-DAY OPTION

A single-day residency may be possible only when the local choir and musicians are fully prepared, the venue is substantially preset before artist arrival, and the schedule is approved in writing.

Dressing rooms and support spaces

- Secure dressing and waiting space for the children's choir
- Separate secure dressing space for adult soloists and instrumentalists
- Private room for J.J. Wright, when available
- Choir warm-up room with piano
- Tables, chairs, mirrors, garment racks, nearby restrooms, and drinking water
- Secure instrument and personal-property storage
- Accessible routes between artist spaces and the stage

Room quantities and capacities follow the final personnel count. Child and adult spaces must comply with the Presenter's safeguarding plan.

Hospitality, access, and parking

- Safe loading access and parking for touring and local artist vehicles
- Local transportation, lodging, and meals as contracted
- Drinking water, coffee, and basic refreshments
- A venue contact available throughout the residency
- Information about accessible entrances, emergency procedures, and nearby medical care

Photography, recording, livestreaming, and broadcast

No performance, rehearsal, soundcheck, workshop, or coaching session may be recorded, livestreamed, broadcast, photographed commercially, or distributed without prior written permission.

- House archival recording or FOH console feeds
- Livestreams, radio, television, or documentary capture
- Promotional clips and backstage social-media content
- Any audio, video, interview, or photography involving child performers

SEPARATE CAPTURE AGREEMENT

Approved capture requires a written agreement covering composition rights, performance permissions, master ownership, personnel releases, union requirements, guardian consent, editing, credits, storage, and permitted uses.

Scores, parts, licensing, and alterations

Scores, parts, and performance licensing are available on request through the O Emmanuel booking contact form. Materials remain subject to the written license and may not be:

- Copied beyond the authorized quantity or shared with another organization
- Posted online or used for additional performances
- Edited, reorchestrated, excerpted, or reduced without permission
- Retained after the license period when return or destruction is required

“Gabriel’s Message” is optional and must be identified in the final program order. The existence of a piano-vocal score does not authorize an unapproved reduced performance.

Technical advance checklist

Submit the following through the booking contact process. After review, the Artist and Presenter approve the final stage plot, personnel list, input list, schedule, and advance memo.

- Selected artistic and production model; proposed date, venue, and program context
- Scaled stage and seating drawings; choir-riser inventory
- Children's choir size, ages, voicing, conductor, preparation history, and proposed child-soloist plan
- Traveling and locally hired personnel list
- Piano make, model, size, condition, photographs, and technician contact
- Proposed bass and drum backline
- Audio-system inventory, console, microphones, DI boxes, monitors, and FOH location
- Lighting inventory, repertory plot, control system, and operator availability
- Projection details, if requested
- Crew schedule and applicable union rules
- Dressing-room and choir warm-up plan
- Child-safeguarding and chaperone plan
- Load-in route, dock, parking, accessibility, hospitality, lodging, and transportation details
- All photography, recording, livestream, or broadcast requests
- Technical director, production manager, local choir director, and emergency contacts

Advance contacts

BOOKING + LICENSING	Use the contact form on the O Emmanuel presenter page.
PRESENTER	Name, title, organization, email, mobile
TECHNICAL DIRECTOR	Name, email, mobile
LOCAL CHOIR DIRECTOR	Name, organization, email, mobile
SAFEGUARDING LEAD	Name, organization, email, mobile

FINAL AUTHORITY

If this rider conflicts with a later written and mutually approved advance memo, the approved advance memo controls. No verbal substitution or reduction changes the contracted artistic or technical requirements.

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