Mit inniger Empfindung - General info for different parts

Grand Piano:

- 2 overhead microphones for miking
- Cut out small pieces of cardboard (size from 5 cm x 5 cm to 5 cm x 15 cm), and glue paper clips on one of the sides of each of them. While the paper clip side is in contact with grand piano strings, it creates a distorted, crackling, sound.

Violin:

- DPA mic for miking
- Reverb from mixer

Percussions:

Needed instruments:

- Drum set
- Crotales (at least E, A, B natural and C#, but if more notes are available, you may use them; it's not really important which notes these are)
- Sampler pad (with 6 pre-recorded samples put inside), are inside the folder “Sampler pad samples”
- Different smallish to medium sized metal objects
- Different paint brushes, extremely soft mallets, and drum sticks
- Two overhead microphones, and a bass drum microphone

Electric bass:

- Play with a pick
- Bass amp (normal amplification)

Gayageum:

- Solution for distortion/reverb for Gayageum: see the solution below for cello.
- Tune all Gs (sounding Cs) half a step to F# (sounding B naturals)
- In the case there is no Gayageum player and/or instrument available, the part could be adapted to Guzheng, Koto or a similar zither-like instrument. The tuning should however be E minor pentatonic, and the instrument should be capable of bending notes upwards. Guitar-like instruments are however not preferred, because there should be an “exotic” or oriental sound, and some of the playing techniques might not be possible with these instruments.

Cello:

Suggested solution for amplification and overdriven/distorted sound:

Use two microphones (for example Schertler Basik Set (contact microphone) and DPA 4099 (condenser microphone)). The contact microphone signal goes to a sound card connected to a computer running a Guitar Rig 5, where the overdrive is applied (picture of the used modules below, patch included in the Dropbox folder with the name "ODLeadSchertlerDPA20180701.ngrr"). This signal then goes to a mixer. The DPA signal goes directly to the mixer, and is not manipulated (equalization could be applied if needed). These two signals are then mixed so, that the cello core sound is retained by the DPA, and the overdriven Schertler sound expands the total sound into a more heavy and distorted, but balanced and crunchy, sound.

Pedals could be used as well, but an electric cello is not preferred, because the acoustic parts require the sound of an acoustic cello, and electric cellos tend to be dull in how they sound without any effects (too many high frequencies, no body). The needed pedals are: noise gate, equalizer, compressor, overdrive/distortion pedal (overdrive is preferred by the composer, because it seems to stem more organically from the traditional classical cello sound), delay, reverb, and volume pedal. In case not everything is available, some compromises can be made, but the sound should be heavy and distorted, but not something detached from the cello sound. The sound should not be going to feedback all the time, but the mixing person can intentionally make the sound feedback to get some more noise out.

Painter:

The painter is already on stage as the audience is coming, and before the piece begins.

Needed equipment:

- Brushes, cups, water, hand paper
- Acryl paints (blue, yellow, red, black, and white for maximum flexibility with making different colours)
- Palette
- Charcoal
- Duct tape (black, but could be some other colour as well)
- Facial paint (black, but could be some other colour as well)
- Two about 1,5 m tall easels (“normal” size)
- Two cans of spray paint: one lighter colour, and one darker colour (e.g. two shades of blue)
- A cardboard canvas, approx. 1 m x 2 m in size; needs to be prepared about two days before by painting it white (with about 1,5 cm wide masking tape (maalarinteippi) around the edges. The tape is applied before painting, and taken off after the tape has dried out to create a cardboard coloured frame for the canvas. Both sides should be painted, because otherwise the canvas gets curved. Paint first one side, and let it dry over the night, then the other side, and let it dry over the night. Could be done faster as well, but that would need to be tried out.
- Cardboard boxes and other pieces of cardboard
- About 1,5 m x 2 m of paper to be put on the floor and painted on. Could be multiple papers instead of one big
- Sharp scraping tool

Suggested staging:

- Instruments positioned from the left to right in a slightly curved line (so that everyone sees one another): piano, violin in front of piano, cello next to piano, then drum set (with crotales, sampler, and metal objects as well), electric bass, gayageum, and painter
- Two easels to the right side of the stage, with cardboard boxes below them, and all the paints and other equipment comfortably reachable by the painter
- In front of the stage, a flat cardboard box area, with paper(s) in one pile on one side of the cardboard area. Additional cardboard and boxes maybe be situated around the stage to create the feeling of an atelier. On the grand pianos side of the cardboard box area the cardboard paper clip devices, to have a quick way to move them to the grand piano.

Clothing:

- For violin and piano:
  - Masculine: Black suit with white dress shirt, or if no jacket, black dress shirt. Black shoes. Tie optional (red or blue if used).
  - Feminine: black evening dress, light make-up if wanted. Accessory colour red/blue.
  - Note: One may decide by themselves if they want to use a masculine or feminine type of clothing, but it shouldn't be a thing which sticks out intentionally. If you feel like you are a man/masculine gender, wear masculine clothing, if you feel like you are a woman/feminine gender
- Other musicians: black jeans, checkered red/black/gray/blue dress shirts open (full or half-sleeve), rock/metal band t-shirt under dress shirt. Shoes optional (for practical reasons, as they might not be comfortable when using pedals), but should be black/gray if used. Black/gray socks. Light make-up if wanted.
- Painter: Dark comfortable trousers, checkered dress shirt (red or blue), shoes optional (black/gray).

Lighting:

- Enough light on the painter
- Light on the players
- Smooth edges
- Around the players dark and blue

Changes to the clothing can be made, but as a general note violinist and pianist should dress formally, and the others more casually/rocky.

If there are questions about staging, clothing or lighting, the video attached shows the staging used in the premiere, and hopefully clears up confusions.

Miscellaneous other info:

- In-ear monitoring could be used
- Info for electronics is inside the Max patch (below a picture of the patch just in case)