

***DER ROSENKAVALIER* 2011 BACKSTAGE INFO**

Staff/Running crew: (34) stagehands (carpenters, electricians, av tech, prop men, fly men)
(24) wardrobe crew (wardrobe supervisor, dressers, stitchers, launderers) (+ 18 more in the costume shop)
(15) wig and make-up crew
(3) artistic team (conductor, director, designer)
(15) music and production staff (incl. asst. designers, stage mgrs, digitext staff, etc.)

Cast: (20) principals (including 5 bit parts and 3 non speaking actors)
(42) chorus (20 m, 16 f, 6 children)
(24) supers
(2) dogs

Orchestra: (93) (37 strings, 13 winds, 11 brass, 1 timpani, 4 percussion, 2 harps, 1 celeste, 20 addtl. backstage banda, plus 2 librarians & 2 personnel managers)

Total Budget: \$2,228,551 (for artists, crews, sets, costumes, everything else . . .)

Music/Pit Inside the orchestra pit there is NO spare room. Strauss requires a larger than usual number of musicians including 2 harps, big celeste (the largest made, specifically called for by Strauss). Also in the pit are more strings than our usual complement (we would have used more if we had the room). The woodwind section is also expanded and includes 4 clarinetists, one of which plays a bassett horn. The percussion section is separated –on either side of the pit which is quite unusual. The stage right side holds the glockenspiel plus 2 harps and the stage left side includes timps, bass drum, and other percussion. During the third act there is a small backstage orchestra or what we call a “banda.” We have taped X’s on the floor back stage left – these mark the positions of the chairs/stands for the banda which includes 22 musicians.

Scenery This production is owned by San Francisco Opera and was designed by Thierry Bosquet. The scenery is based on the original production of the opera. There is a different setting for each Act with a gilded proscenium arch that audiences will see throughout the opera. Adding to the complexity of the scene changes are the ground cloths. The Act II and Act I cloths are laid over the Act III cloth and at each scene change, another one is pulled up until we get to the Act III cloth. The scenery is mostly a series of tall flats, but they do take up a fair amount of space backstage so as usual, the scene changes are rigidly choreographed. Also adding to the complexity of the backstage space is the large banda (22 players) that needs to be set backstage left for Act III. Because we have less than two days between the strike of *Rosenkavalier* and staging ON the set of *Faust*, there is some scenery stored in a couple of corners backstage. This is part of the *Faust* set.

Props There many props in this show, especially in the first and third acts. These include things as widely varying as a bird cage, bolts of fabric, lots of pillows, a hand mirror, musical instruments, and swords. You’ll also see an onstage whisk broom and dust pan to sweep up the breakaway cordial glass. As usual we are required to get permission from the fire marshal to use live flame (a candelabrum in this case). In addition to the live flame candelabrum, there are a couple of battery powered candelabras that were wired up for flicker bulbs instead of live candles. There are several liquids that the singers actually pour and drink. Whenever this happens, the best mixture has to be concocted based on what it looks like under stage light and what tastes ok for the performers to drink. Of course, the most important prop is the Rose. This prop has its own box and is made of sparkly materials including Mylar. It was spruced once it arrived.

Lighting Michael Whitfield, who has designed many SDO shows, is in residence for the focusing of the lights and cueing during the technical rehearsals. Because he is also lighting *Faust*, the two shows could be designed and “hung” together. There are 500+ instruments that use approximately 350,000 watts, which would power 5800 60 watt reading lamps or 290 1200 watt hair dryers. As the sets are changed for each act, several lighting instruments must be reset and focused during intermissions as well. Act I has 25 different instruments shooting through the window on stage left. There are 3 follow spots used from the front of house for all acts but they are used lightly in this opera (not every principle is in a followspot while singing). There are 45 different gel colors used. In Act III the wall sconce candelabras are controlled by a switch system back stage, that came built into the set. There are also 5 moving or intelligent lights that can be refocused remotely as well as change to 24 different colors. The lighting console not only controls the lighting dimmers, but also controls the intelligent lights and each cue “tells” the moving lights where they should be focused and what color they should be. The moving lights never move while they’re lit, but they move to their new focus position and color when the lamp is off in order to be ready for the next cue when they come on.

Costumes Costumes belong to San Francisco Opera as well and were also designed by Thierry Bosquet. There are 145 costumes in the show and are in the style of the period of 1730-40. This includes frock coats, tights, and “pilgrim”

shoes for men and big skirts for women. The costumes delineate the character's status in society. Costumes from the "houses" are color coded – you'll notice the Faninal costumes are blue and the Marschallin's are golds. There are not a lot of costume changes, but each costume has many pieces to it.

Wigs/Make-up Principal makeup and wigs are applied in a room at the end of the dressing room hallway or in individual dressing rooms by 4 M/U artists including the designer Steven Bryant. The chorus and supers have their wigs and makeup applied by 11 more artists in the rehearsal hall downstairs. There are 83 wigs used in the production. These are all styled and redressed in house. Many of these are white wigs and are made of yak hair. It is the best hair for this type of wigs because of the quality and it is very soft (softest is from the belly). Herders have to trim the yaks' hair often so they do not trip on it. Goat hair is also sometimes used and when washed it smells like a wet goat. The hairdresser character you see in Act I is actually one of our W/MU artists who is also an actor – so he does double duty. As it is a clean shaven show, you will see no facial hair.

CIVIC THEATRE BASIC TECH INFO: # of seats = 2885; # of line sets = 69; # of traps = 6 (4'x6' to 4'x18')

Proscenium opening: width = 56', height = 29'6" Depth of stage = 56' (86' to back wall) Height of grid = 80'