



PRODUCTION
AGS Production

VERSION **2.0**
UPDATED **30.07.2026**

I AM MOZART

TECHNICAL DOSSIER

Music and theatre for young audiences · live piano

DOCUMENT	VERSION	UPDATED	LANGUAGE
Technical dossier	2.0	30.07.2026	English

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For the attention of the venue's technical management. This document forms part of the performance contract.

01

GENERAL INFORMATION

OPERATING DATA

 RUNNING TIME 45 – 90 min Depending on the version performed	 RECOMMENDED AGE 6 – 10 years Adaptable from age 4	 MAXIMUM CAPACITY 1,200 children Subject to the venue's PA coverage
 STAGE AREA 8 × 6 m minimum 10 × 8 m recommended · 4 m clear height TO CONFIRM	 GET-IN 2 – 3 h Piano installed and tuned beforehand	 GET-OUT 2 – 3 h Including clearing the stage
 SOUND CHECK 1 h Sound and light, silent house	 PERFORMERS 1 Solo performer on stage	 COMPANY TECHNICIAN 1 Sound and playback operation

The stage dimensions proposed follow standard practice for a grand piano and a solo show with movement across the proscenium: the instrument occupies roughly 3 × 2.5 m, plus 1 m of circulation around it and three playing areas downstage. For smaller stages, please consult the company's technical management in advance.



I am Mozart · schools performance in an auditorium

02

THREE CONFIGURATIONS

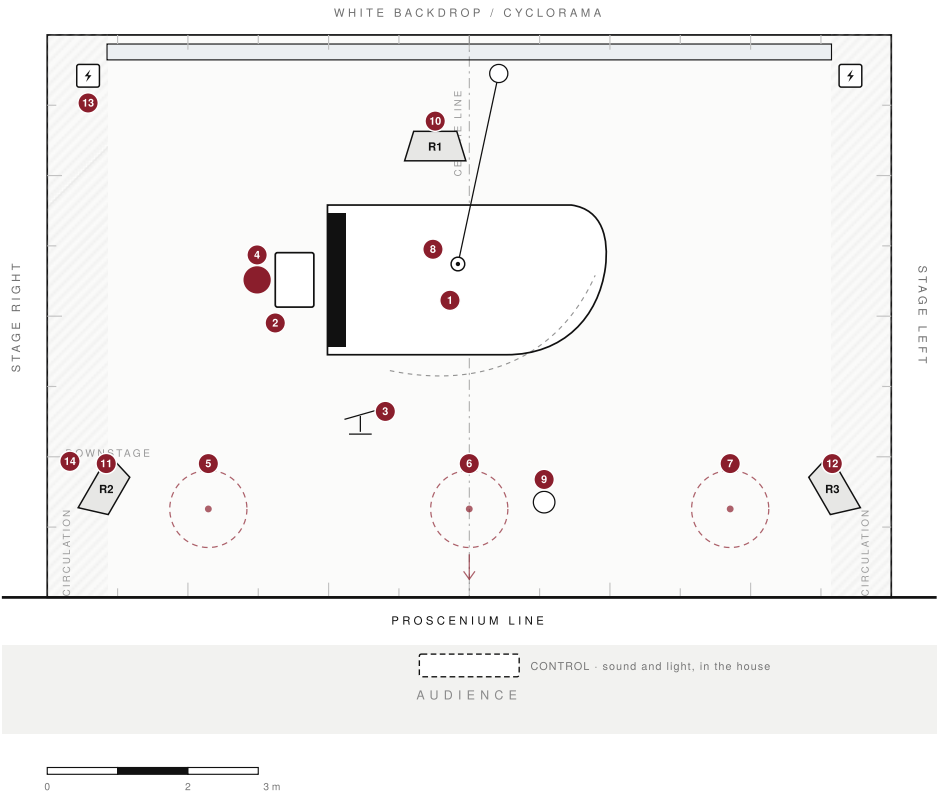
THE SHOW ADAPTS TO THE VENUE'S EQUIPMENT

The production is designed to work at three levels of technical provision without altering its artistic content. The company's technical management will confirm which configuration applies once the venue's own technical specification has been received.

	SIMPLIFIED	STANDARD	PREMIUM
Venue type	School, sports hall, multipurpose room	Municipal theatre, arts centre	Auditorium, fully equipped theatre
Indicative capacity	Up to 300	300 – 800	800 – 1,200
Stage area	6 × 5 m	8 × 6 m	10 × 8 m or larger
Piano	Grand piano or good quality upright	Grand piano (half-concert minimum)	Concert grand
Sound	House system · 4 inputs · 1 monitor	8-input console · 3 monitors	Digital console · 3 independent sends · PA matched to capacity
Lighting	General warm white wash	3 downstage areas · piano · coloured background	Full plot · cyclorama · dimmable house light
Venue staff	1 multi-skilled technician	1 sound op · 1 lighting op	1 sound op · 1 lighting op · 1 stagehand
Get-in	1 h 30	2 – 3 h	3 h

03 STAGE PLAN

PLAN VIEW · 1 M SCALE



- 1

Grand piano · lid on half stick, keyboard stage right
- 2

Adjustable bench
- 3

Music stand
- 4

Mozart position · piano
- 5

Mozart position · downstage right
- 6

Mozart position · downstage centre (facing the audience)
- 7

Mozart position · downstage left
- 8

Piano microphone
- 9

Handheld microphone on stand · audience interaction
- 10

Monitor 1 · behind the piano
- 11

Monitor 2 · concealed in the stage right wing
- 12

Monitor 3 · concealed in the stage left wing
- 13

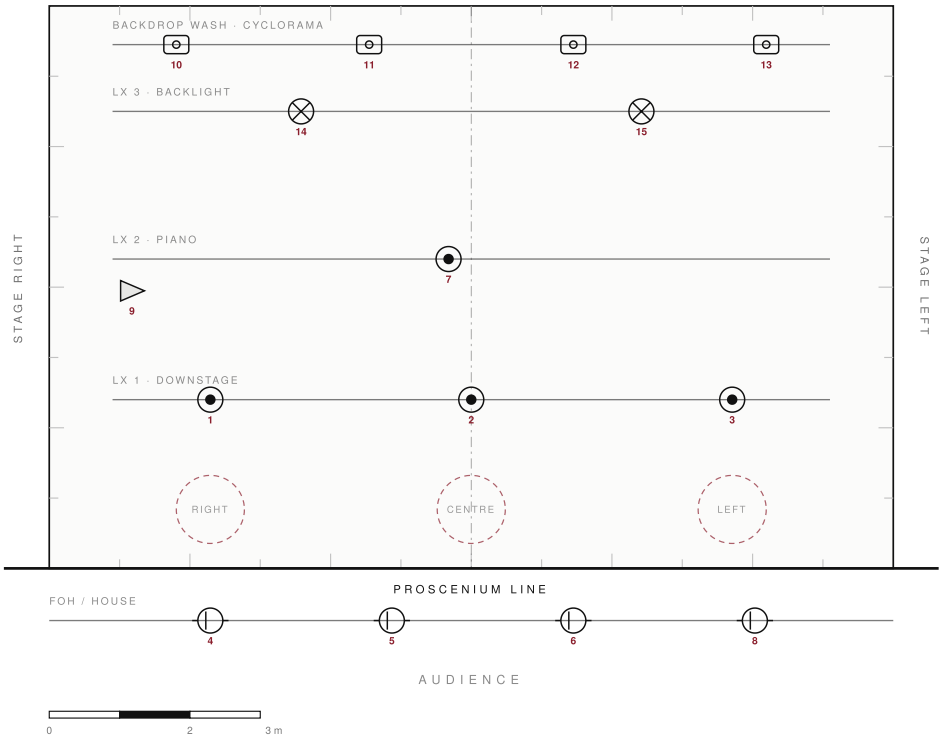
16 A power outlets · stage right and stage left
- 14

Circulation zone · kept clear

Minimum dimensions: 8 m width × 6 m depth × 4 m clear height. Recommended: 10 × 8 m. 1 m of clear circulation around the piano and unobstructed side access.

04 LIGHTING PLOT

TYPICAL RIG · STANDARD CONFIGURATION



SYMBOLS

Fresnel

Profile

PAR / backdrop wash

Top light

Side light

CHANNELS

1 – 3	Downstage top light · right, centre, left	3 × 1 kW fresnel
4 – 6	Downstage front light · three areas	3 × profile 613 SX
7	Piano top light	1 × 1 kW fresnel
8	Piano soft front	1 × profile 613 SX
9	Piano side light · stage right	1 × 1 kW fresnel
10 – 13	Backdrop wash · cyclorama	4 × PAR or asymmetric cyc unit
14 – 15	Backlight	2 × 1 kW fresnel
16	Dimmable house light	Venue installation

Indicative rig. The company adapts to each venue's stock: the artistic intention matters more than the exact type of lantern.

TO CONFIRM

LIGHTING INTENTION

The light follows the emotional arc of the show. Spoken scenes are bathed in a warm amber-red atmosphere that evokes Mozart's energy and character. Musical scenes shift towards an intimate, contemplative blue that isolates the piano in the space. Transitions are always gradual and cinematic: they are part of the storytelling. No harsh lighting, no strobe, no abrupt changes.

STATES



Amber red Spoken scenes Reference: Lee 020 / Rosco R21 TO CONFIRM	Pale blue Piano scenes Reference: Lee 117 / Rosco R64 TO CONFIRM	Warm white Base and bows 3,200 K
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Backdrop

- The set is a white backdrop acting as a light-reflecting surface.
- Its colour comes from a light wash (cyclorama, backlight or floor PAR), **never from video projection**.
- Evenly lit, with no shadow of the performer cast on the cloth.

Downstage

- Three independent playing areas: **right, centre and left**.
- Each area has its own top light and front light, controlled separately.
- The performer moves freely between the three positions.

Piano

- An intimate atmosphere built from three sources: **1 top light, 1 soft front and 1 side light**.
- These three sources should isolate Mozart from the rest of the stage.
- The backdrop stays blue during musical scenes.

House

- A gentle rise of the house light is required at several points, to allow interaction with the children.
- This is not a full house state but a progressive rise.
- Dimmable house circuit controlled from the desk: please confirm availability. TO CONFIRM

CUE STATES

00	House	House light, pre-show
01	Opening	General warm white, white backdrop
02	Spoken	Amber red · active downstage area
03	Piano	Pale blue · blue backdrop, piano isolated
04	Interaction	Downstage centre + soft house rise
05	Bows	General warm white + white backdrop

CONCEPT

The show combines acting, live piano and synchronised backing tracks. Speech intelligibility is the priority throughout the performance. The piano must be captured in a way that preserves the natural character of the instrument.

Microphones

- **1 wireless headset microphone** (Shure or equivalent quality), skin tone.
- **2 wireless handheld microphones:** one for audience interaction, one as backup.
- **1 dedicated piano microphone** (Shure or equivalent quality).
- Fresh batteries for every call: performance and rehearsal.
- RF frequencies free and legal in the country, checked before arrival. TO CONFIRM

Playback

- A system able to play backing tracks, effects and atmospheres.
- Tracks are supplied and operated by the company.
- Stereo input available at the control position (jack, XLR or mini-jack).

PA

- Professional PA system matched to the capacity of the room.
- Even coverage across the whole audience, with no dead zones.
- Rigged, cabled and tested before the company arrives.

Monitors

- Three independent monitor mixes: **behind the piano**, **stage right wing** and **stage left wing**.
- The downstage monitors must be concealed from the audience.
- Comfortable foldback for the performer without intruding on the house sound.

Console

- Digital console, or analogue equivalent, able to handle voice, wireless microphones, piano, playback and three independent monitor sends simultaneously.
- Control position in the house, on the centre line, never in a closed booth.



07 PATCH

SAMPLE CONFIGURATION

CH.	SOURCE	MICROPHONE / SYSTEM	NOTES
1	Lead voice	Wireless headset	Absolute priority for intelligibility
2	Handheld	Wireless	Audience interaction
3	Handheld	Wireless	Backup, powered and on frequency
4	Piano	Dedicated piano microphone	Natural capture, minimal processing
5 / 6	Tracks	Stereo input	Supplied and operated by the company

AUX	SEND	DESTINATION	CONTENT
Aux 1	Piano monitor	Voice + tracks	
Aux 2	Stage right monitor	Voice + tracks	
Aux 3	Stage left monitor	Voice + tracks	

SOUND INTENTION

The show moves constantly between theatre and music. The voice must remain perfectly intelligible at all times. The piano keeps a warm, natural, close sound, without excessive compression or artificial reverb. The tracks support the narration and never cover the performer's voice.



I am Mozart · headset microphone on stage

08 SET AND REQUIREMENTS

PROVIDED BY THE VENUE

 Set

- **Grand piano tuned on the day** of the performance by a professional tuner, to 442 Hz.
- **Piano bench**, height adjustable, in good condition.
- **Music stand**, black, Manhasset or equivalent.
- White backdrop or cyclorama for the light wash.
- Stage cleared of equipment with unobstructed circulation.

 Power

- **2 independent 16 A circuits** on stage: one stage right, one stage left. TO CONFIRM
- Separate, clean supply for the wireless systems and the control position. TO CONFIRM
- Earthed installation compliant with current regulations. TO CONFIRM
- Cabling protected or covered wherever the audience walks.

 Staff required

- **1 sound operator** during get-in, sound check and performance.
- **1 lighting operator** during get-in, sound check and performance.
- **1 stagehand** if the venue's configuration requires one.
- 1 named venue contact present throughout the day.

 Access

- Level loading access to the stage or a working goods lift.
- 1 reserved parking space by the loading access for the whole day.
- Stage access available throughout the get-in.
- Access and loading times to be confirmed with the venue's technical management. TO CONFIRM

09

HOSPITALITY

DRESSING ROOM AND WELFARE

Dressing room

- 1 private dressing room, clean and climate controlled.
- Mirror, table, chairs and clothes rail.
- Power socket.
- Access to toilets and drinking water.
- Lockable or supervised during the performance.

Catering

- Still mineral water.
- Coffee or tea.
- Fresh fruit (optional).
- Available from the company's arrival.

Touring party

- 1 performer.
- 1 company technician.
- Meals and accommodation as agreed in the contract.

The company deliberately keeps its hospitality requirements modest. What matters is a quiet, private space for the performer to prepare before the show.

H – 6:00	●	Company arrives	Met by the venue's named contact
H – 5:45	○	Unloading	Level access to the stage
H – 5:30	○	Get-in	Sound, lighting and stage layout
H – 4:00	○	Piano tuning	Venue's tuner · silent stage
H – 3:00	●	Sound check	Voice, piano, tracks and monitors
H – 2:00	○	Lighting check	States and transitions
H – 1:00	○	Checks complete	Stage ready · performer's break
H – 0:30	○	Doors	House under the front-of-house team's responsibility
H	●	Performance	45 – 90 min depending on the version
H + 1:15	○	Meet the audience	If scheduled · 15 min
H + 1:30	●	Get-out	2 – 3 h · clearing the stage

Indicative schedule, adaptable to the venue's constraints. Sound and lighting checks must be completed at least one hour before doors.

11 TECHNICAL CONDITIONS

- The piano must be tuned on the day of the performance, after the get-in and before the sound check.
- The stage must be completely clear and clean before the get-in begins.
- Stage access must remain available throughout the installation.
- Sound and lighting checks must be completed at least one hour before doors.
- The venue will send its technical specification and equipment inventory at least 30 days before the performance.
- No recording, streaming or broadcast may take place without prior written agreement from AGS Production. TO CONFIRM
- Emergency exits and audience routes must remain clear; cabling in walkways must be covered. TO CONFIRM
- Any change to this document must be agreed in writing with the technical management 15 days in advance.

POINTS TO CONFIRM

The items flagged in this document are professional recommendations proposed as a starting point. They should be confirmed before the dossier is treated as final:

- | | |
|--|---|
| ☐ Minimum and recommended stage dimensions | ☐ Wireless system frequencies |
| ☐ Lighting rig and gel references | ☐ Access and loading times |
| ☐ Power requirements and compliance of the installation | ☐ Contact details and recording conditions |

12 CONTACTS

TECHNICAL DIRECTION

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