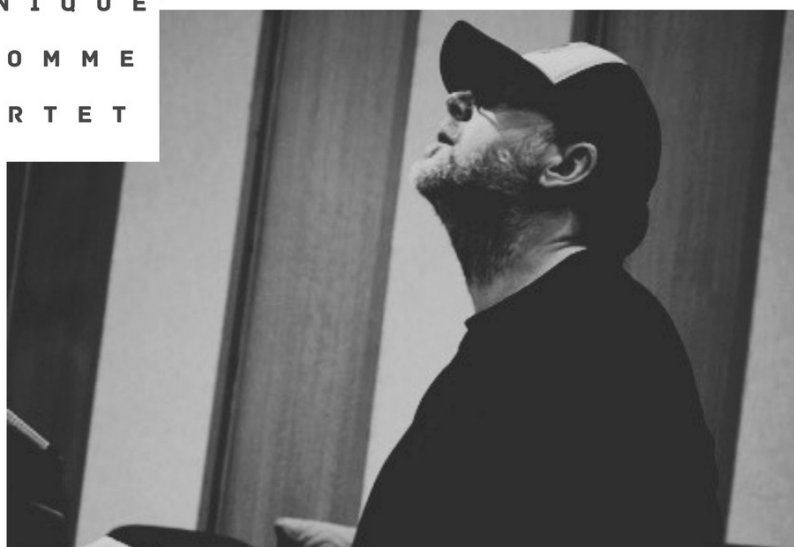
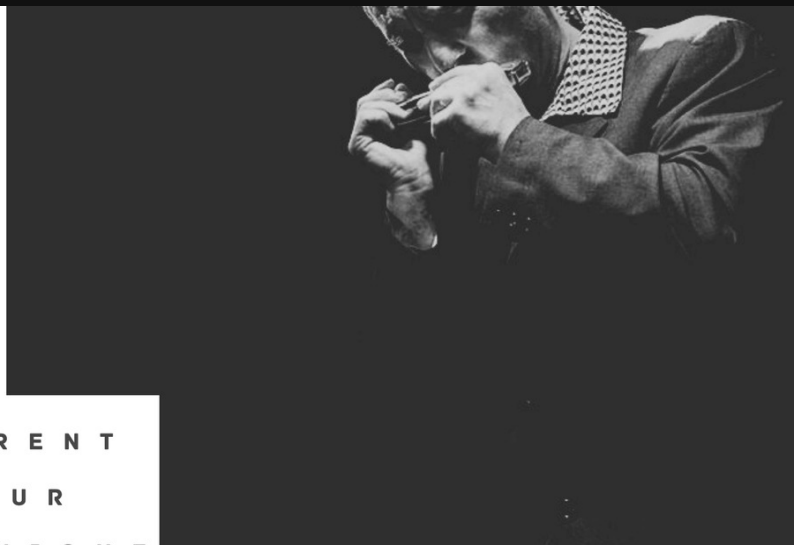
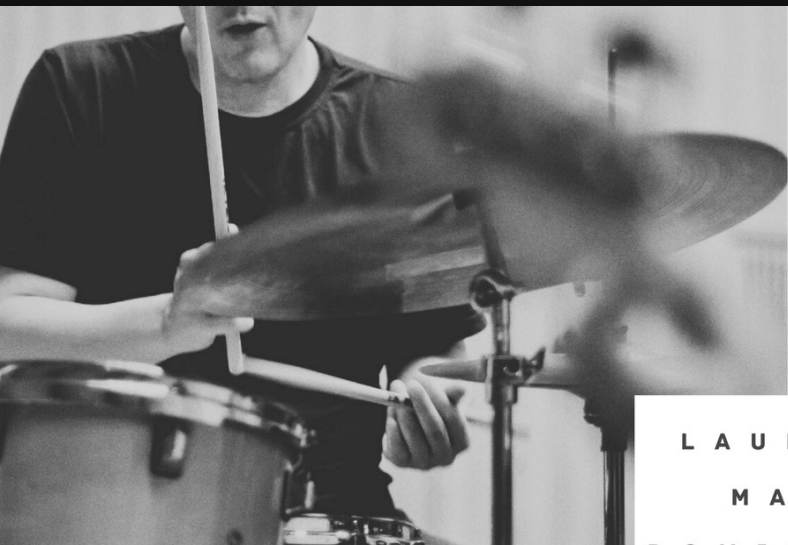




L A U R E N T  
M A U R  
D O M I N I Q U E  
V A N T O M M E  
Q U A R T E T

HARMONICA / PIANO & KEYS / DOUBLE BASS / DRUMS

# MAUR / VANTOMME QUARTET

## Technical Rider 2026

Please advance all technical details with Bongaerts Productions.

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**PRODUCTION OVERVIEW**

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# GENERAL REQUIREMENTS

This rider describes the preferred setup for the Maur / Vantomme Quartet. It is intended as a clear general guideline for festivals, concert halls and jazz venues. Equivalent professional equipment is welcome when agreed in advance. Please report any necessary substitutions before the performance.

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**STAGE & ROOM**

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**STAGE**

Minimum clear playing area: 6 m wide x 4 m deep.  
Preferred: 8 m x 6 m.

Stable, level, clean and protected from weather. Black backdrop preferred. Warm white stage lighting with no direct glare into the musicians' eyes.

**PA SYSTEM**

Professional, full-range stereo PA with even coverage and adequate headroom for the venue. Subwoofers should be used with restraint. System must be fully tested, tuned and free of hum before soundcheck.

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**FRONT OF HOUSE & MONITORING**

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**FOH**

Professional digital console with minimum 16 inputs, parametric EQ, dynamics, high-pass filters and quality reverb. Console must be positioned in the audience area. A competent house engineer must be present throughout setup, soundcheck and show.

**MONITORS**

Four independent monitor mixes preferred: harmonica, piano/keys, double bass and drums. Four identical low-profile wedges, feedback-free at performance level. In-ear monitoring only by prior agreement.

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**POWER & COMMUNICATION**

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**POWER**

Clean 230 V power at piano/keys and double bass positions. All audio power must share a safe common earth. Provide tested extension cables and multi-outlets.

**ADVANCE**

Final stage plan, available backline, console model, PA specification and technical contact must be confirmed no later than 14 days before the show.

AUDIO

INPUT LIST

Preferred channel allocation - professional equivalents accepted after advance

| CH | SOURCE             | MIC / DI                 | STAND            | 48V |
|----|--------------------|--------------------------|------------------|-----|
| 01 | Kick               | Beta 52A / D6            | short boom       | no  |
| 02 | Snare              | SM57 / e904              | short boom       | no  |
| 03 | Rack tom           | e604 / e904              | clip             | no  |
| 04 | Floor tom          | e604 / e904              | clip             | no  |
| 05 | Overhead L         | KM184 / C451             | tall boom        | yes |
| 06 | Overhead R         | KM184 / C451             | tall boom        | yes |
| 07 | Double bass pickup | active DI                | -                | yes |
| 08 | Double bass mic    | DPA 4099B / equiv.       | instrument clip  | yes |
| 09 | Harmonica          | artist microphone / SM58 | straight stand   | no  |
| 10 | Grand piano low    | DPA 4099P / C414         | low boom / mount | yes |
| 11 | Grand piano high   | DPA 4099P / C414         | low boom / mount | yes |
| 12 | Keyboard L         | active DI                | -                | yes |
| 13 | Keyboard R         | active DI                | -                | yes |
| 14 | Spare / talkback   | SM58                     | tall boom        | no  |

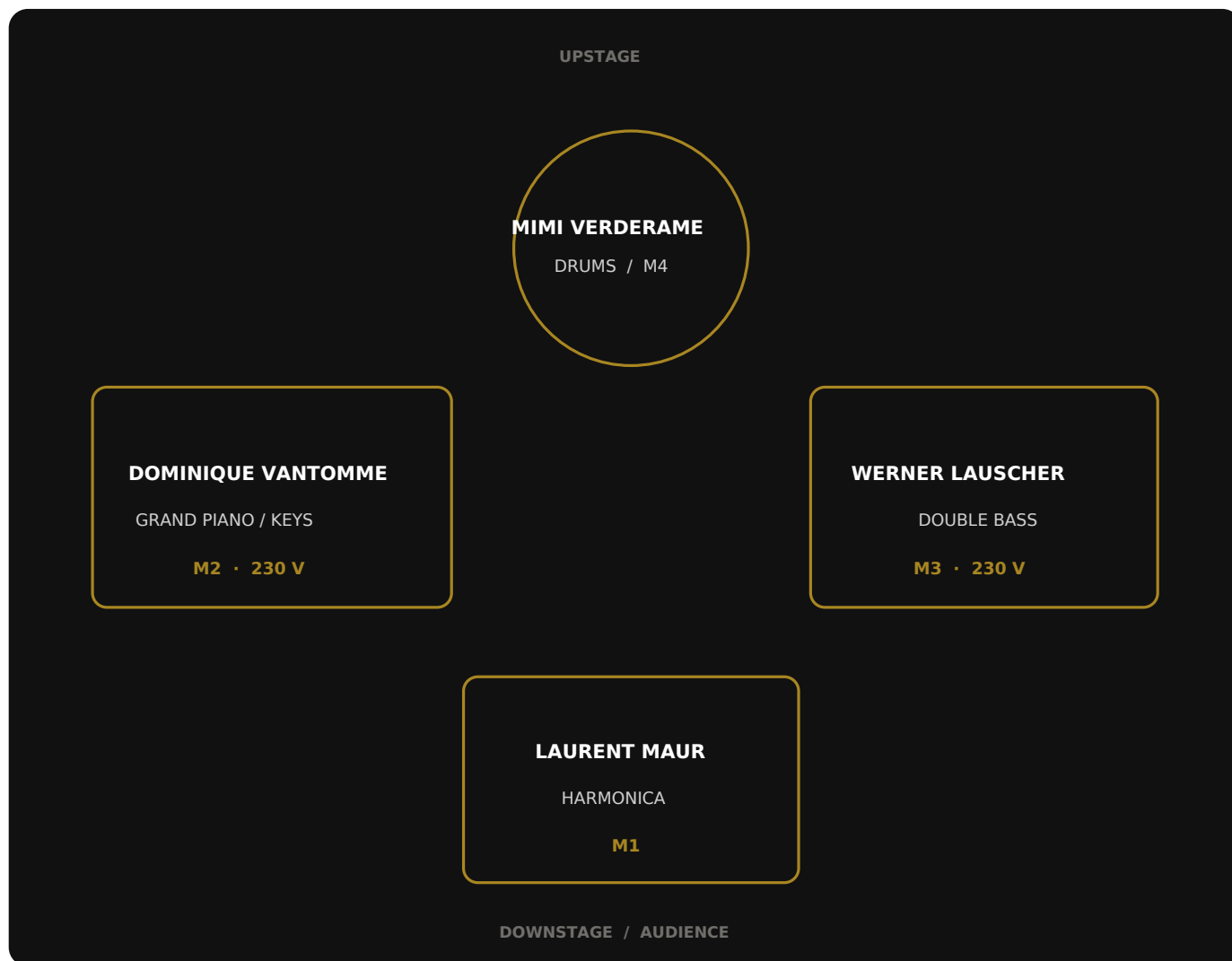
NOTES

Harmonica: one clean, transparent channel. Avoid aggressive compression; provide a high-pass filter and musical reverb.  
Piano: acoustic grand is preferred. If a digital piano is agreed, channels 10-11 may be omitted and stereo DI channels 12-13 used.  
Double bass: blend pickup and microphone when the room and feedback margin allow. Keep monitoring natural and controlled.  
Drums: minimal, natural jazz sound. Additional hi-hat or room channels may be added at the engineer's discretion.

## STAGE PLOT

## AUDIENCE VIEW

Preferred arrangement - adapt only after technical advance



## BACKLINE

Grand piano: well-maintained acoustic grand, minimum 170 cm, tuned to A=440 Hz on the day of performance; adjustable piano bench. If unavailable, professional 88-key weighted stage piano (Nord Stage 3/4, Yamaha CP88 or equivalent), sturdy stand and sustain pedal.

Drums: professional jazz kit: 18 in bass drum, 12 in rack tom, 14 in floor tom, 14 in snare, hi-hat stand, three cymbal stands, bass drum pedal, adjustable throne and drum rug.

Double bass: stable bass stand. Bass amplifier only if requested during advance.

General: four black armless chairs, four music stands with lights, eight bottles of still water and four clean towels on stage.

PRODUCTION SCHEDULE

SHOW DAY

TIMING

|            |                                           |
|------------|-------------------------------------------|
| LOAD-IN    | Minimum 120 minutes before doors          |
| SETUP      | 45 minutes                                |
| SOUNDCHECK | Minimum 60 minutes, full band             |
| CHANGEOVER | Minimum 30 minutes if festival setup      |
| SHOW       | 60-90 minutes unless otherwise contracted |

VENUE RESPONSIBILITIES

The venue/promoter provides all agreed PA, microphones, DI boxes, stands, cables, monitors, backline, stage power, lighting and qualified technical staff. All equipment must be installed, patched and line-checked before the quartet's soundcheck. A house representative with decision-making authority must be present from arrival until departure.

This is a general website rider. The final production is always subject to written advance. Any variation affecting instrumentation, stage dimensions, piano, drums, monitoring or changeover time must be approved in advance by Bongaerts Productions.

CONTACT

**BONGAERTS PRODUCTIONS**

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Founder & Manager

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Please send the completed technical advance and venue contact details to the booking office.