

# Mr. Ho's Orchestrotica

## Why Present the Quintet Formation?

Are you wondering "why this, now"?

Are you looking for innovative music, but also need to make the show accessible to your audience?

Have you sat through too many "heady" chamber or jazz concerts where the artists don't connect with your community or even speak to them?

Do you need teaching artists who offer a unique array of unique educational programs and the talent to deliver them in an engaging way?

Do you appreciate artists who are responsive, communicate clearly from booking to backstage, and can provide you with the marketing support the concert needs to be successful?

### If so, here are (4) reasons the Quintet might be great!

#### A Story-Driven Method for Audience Connection

Storytelling is one of the oldest traditions, and the brain literally lights up and responds differently to stories. As such, the Orchestrotica elegantly weaves narratives into the concert, enabling deeper connections between the artist, audience, and music. Storytelling removes unnecessary barriers and is probably the number one thing audiences repeatedly say they love about the Quintet's performances.

#### New Sounds, but Accessible

If you're looking for "traditional," this is not the group for your series. This is for presenters looking to present "what's new." In fact, the music is so unique in its blending that it has been presented in chamber, contemporary/new music, jazz, and world music series, and the instrumentation is completely unique

#### Seasoned Musicians and Reliable Professionals

The performers are all professionally trained musicians who have performed with ensembles ranging from the LA Philharmonic and Boston Symphony Orchestra to Donna Summer, and national Broadway tours. The quintet's members have appeared at venues such as Carnegie Hall and The Kennedy Center and several have been trained at prestigious music schools including New England Conservatory, Berklee, and Julliard. In addition to the group's seasoned musical skills, you won't have to wait for emails or phone calls to be returned promptly either. The group is efficiently managed and has organized its own tours in the USA, Europe, Canada, and Mexico.

#### It's Risk-Free to Your Organization

The group offers a 100% money-back guarantee on its performances: if we don't deliver an outstanding experience (from contract signing through the concert itself), we'll return our entire performance fee, in full, no questions asked.

## Quintet & Trio Testimonials

*Because...isn't what everyone else says about you more informative? ;-)*



We had a wonderful turnout with 90% of our survey respondents giving the concert the top rating....an exciting, unique group, and the audience really loved the music as well as all the background the group gave from the stage about the instruments and repertoire...professional from start to finish, and I appreciate how engaged Brian was in promoting the concert and providing us with press coverage, video, and social media assets we could use in our marketing. We'd definitely consider having them back in the future.

**Glenn Tomlinson • Norton Museum of Arts (West Palm Beach, FL)**



...everyone who came to the concert loved it! I really like how the quintet integrates storytelling about their music and instruments into their student outreach and performance—it really made the music engaging beyond what you hear on the recordings. Students left the hall “perked up” and not like “oh, that was boring!”...Even my father-in-law liked it after saying he wasn't sure he would! We even had people from four hours away drive in to see the show, and the patrons loved how the guys spent time talking to them.... I definitely would recommend them to other PACs!

**Kandese Green • Artesia Arts Council (Artesia, NM)**



This quintet is an experience—their concert was fantastic! Several of my board members commented how unique it was, and one said they couldn't believe how Brian's brain worked to overlap all the different styles! If you have the space, I highly recommend listening to them acoustically. Communication with Brian was also excellent from booking through the concert. Marketing materials were readily available in multiple formats. I'd absolutely recommend them!

**Daniel Kays • Bowlus Fine Arts Center (Iola, KS)**

No photo

At first, we had concerns about both the name of the group, and while they explore the whole 'exotica' genre in a unique and modern context, we still had to have some internal discussion... By the end of the concert, our audience had given them a standing ovation, with some calling it 'a blast; they're terrific presenters with excellent musicianship.' ...a pleasure to work with, had ample and comprehensive marketing materials ready to go... thorough and responsive throughout. I'd definitely recommend the group, particularly to presenters in academic settings.

**Sheree Owens • Capitol Center for the Arts (Concord, NH)**



Thank you for a wonderful performance. The music was delightful, different, mesmerizing and exquisitely entertaining; the playing was masterful! ... pleasure to work with.

**John Chicherio • Huntington Arts Council (NY)**



It was clear many in attendance were mesmerized by the experience of excellent musicians playing multiple instruments at a masterful level. The Orchestrotica's quintet is a unique ensemble of the highest caliber with a global perspective that I think academic presenters would very much appreciate.

**Michael Taheney • Exec. Dir. • New Bern Civic Theatre (NC)**



**(Trio)** We were certainly intrigued when we read Czarna Wolgastar's application for Jazz Along the Charles! [They] stood out in a sea of over 100 applications. Their unique approach to Jazz elevated the event and showcased the diversity of the genre. Attendees really enjoyed their style and interpretations of the set list. They were a pleasure to work !

**Elizabeth Kracunas • Sr. Mgr. Performance Operations @ Celebrity Series of Boston**

## Mr. Ho's Orchestrotica Video Playlists (YouTube)

### Quintet: Story-Driven Global Jazz & Chamber Music

Contains a 2-min Demo, (3) full-selection studio videos, a live concert full-selection, and a 5-min Demo

[https://www.youtube.com/playlist?list=PL4rCXzbqyld1rbYRQ\\_4PUbooSAVjE1j79](https://www.youtube.com/playlist?list=PL4rCXzbqyld1rbYRQ_4PUbooSAVjE1j79)



### Esquivel Megaband: The Lost Space-Age Pop Music of Juan Garcia Esquivel

Contains a mix of live-concert selections including "Andalucia", "Harlem Nocturne," and others:

<https://www.youtube.com/playlist?list=PL4rCXzbqyld0Asa5TLxaLJBUSoiy6F1vh>



## Mr. Ho's Orchestrotica - Quintet

Story-driven global jazz and chamber music

In the same way a *chef de cuisine* runs a kitchen, percussionist Brian O'Neill leads a team of five musical creators who deftly collaborate on instruments foreign and domestic to form modernist delicacies for hungry, curious listeners. From the high arts of jazz and chamber music to adaptations of mid-century exotica and pop art, the quintet version of Mr. Ho's Orchestrotica renders O'Neill's original compositions and curious adaptations of Bach, Gershwin, Shostakovich and John Adams into cinematic, layered music for armchair travelers ready to journey off road.

"Engagingly unique"—Boston Globe

While the quintet eschews most of the musical forms, rhythms, and styles of the 1950s exotica sound that inspired O'Neill, it fully embraces the unique genre's love of escapism, whether through deliberate, out-of-context use of global sounds or through jazz improvisation that doesn't swing and deliberately imitates the rhythm of a skipping record. On the listener's plate might be equal parts scratch and sniff, bongos with a fugue, and a cat fight at a piano recital. On the stage, the ensemble skillfully negotiates detailed compositions and arrangements of classical works while relying on listening and instinct to drive passionate improvisation. The quintet has delighted ears across the US and internationally and was awarded a \$15,000 touring grant from SouthArts' JazzRoad Tours program in 2024.

"If John Zorn is an exotica Picasso, O'Neill is his Georges-Braque counterpart in cubism's transposition to music."

-AllAboutJazz

"Anything but straightforward"

*Washington Post*

"Serious jazz and chamber music"

*Boston Herald*

"Incredible musicianship"

*Downbeat*

"A rigorous classical-jazz hybrid. Are you listening, Keith Lockhart?"

*Boston Phoenix*

The sound of the Orchestrotica's quintet also exists in two albums that help form the larger *Exotica for Modern Living Series*, which launched with the group's big band ensemble performing its transcriptions of the lost music of Esquivel. A year later, the quintet released *Third River Rangoon*, its first interpretation of exotica as a mélange of jazz, classical, and world music. This sound matured with the band's sophomore recording, *Where Here Meets There*, a dichotomous album that introduced even more adventuresome original music on its A-side ("Music from Here") and the group's most sophisticated adaptations to date on its B-side ("Music from There"), the latter including its popular arrangements of Gershwin's three "Piano Preludes." The series has also been lauded for its unique mid-century modern-inspired artwork, and audiophile-grade production quality.

In addition to O'Neill's vibraphone and hand percussion, the quintet features Geni Skendo's concert flute, bass flute, contrabass flute, and *shakuhachi*; the highly stylized classical/jazz bassist Mike Harrist; Tev Stevig on the rare trio of *oud*, *cümbüş*, and resonator guitar; and Jeremy Smith who referees the ensemble's interactions and improvisations using a bounty of percussion from marching machines to Arabic frame drums. All the musicians are teaching artists, and the ensemble provides educational programs at the primary school, high school, and collegiate levels.

"No other band on the planet sounds anything remotely like Mr. Ho's Orchestrotica"—*Lucid Culture*

#### ABOUT BRIAN O'NEILL, ARTISTIC DIRECTOR:

Brian O'Neill is a versatile multi-percussionist and composer based in New York City and Boston. A "percussion master and musical polymath" (*Boston Phoenix*), he has performed in a variety of contexts including opera and classical (South Florida Symphony, Boston Festival Orchestra, Arizona Opera Ring Cycle Orchestra, Flagstaff Symphony), as a concert soloist (Sun City Symphony), pop music (Kristin Chenoweth, Donna Summer, Archie Bell, the Del-Larks), and jazz (Bert Seager, Peter Erskine, Wallace Roney, Ernie Watts). Currently, he is the percussionist with balkan-klezmer rockers The Klezwoods, Bert Seager's new quartet "The Why", the Boston-based sephardic trio Aljashu, and he also performs as pianist/occasional guitarist with the contemporary chamber quartet, CORDIS. He also is a regular guest artist with the hit Mexo-Americana band, David Wax Museum. Brian's musical adventures have brought him to the Montreal Jazz Festival, The Kennedy Center, Carnegie Hall and beyond with a variety of ensembles. In addition to being a sideman, he also leads Boston's "2012 Best World Music Act" (*Boston Phoenix*), Mr. Ho's Orchestrotica, which is comprised of two unique ensembles: a vibraphone quartet performing global jazz and exotic chamber music, and the world's only big band performing Brian's transcriptions of the lost music of Juan Garcia Esquivel-the late 1950s Mexican arranger of space-age pop music.

In 2010, his *Exotica for Modern Living* recording series launched with an homage to Esquivel that received "four stars" from the *Sunday Times London* and that CD, along with a subsequent CD by the quartet in 2011, each made the *Huffington Post's* Top 10 CDs for 2011. *AllAboutJazz* says, "O'Neill may be, in the long run, a better exoticist than [John] Zorn." Keep up with Brian in English, Spanish or Portuguese, and learn about his addiction to global tambourine techniques at [crashandboom.com](http://crashandboom.com) or on Twitter (@orchestrotica).



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[info@orchestrotica.com](mailto:info@orchestrotica.com)  
[orchestrotica.com/quintet](http://orchestrotica.com/quintet)  
USA Quintet Bio - Sep 2020

# Tour History

*Select highlights from our 3 formations.*

*Most are quintet unless noted (T) for Czarna Wolgastar Trio or (M) for Esquivel Megaband.*

## 2024:

- Artesia Arts Council (Artesia, NM)
- Bowlus Fine Arts Center (Iola, KS)

## 2023:

- Celebrity Series "Jazz on the Charles" (Boston, MA) (T)
- Norton Museum (West Palm Beach FL)
- New Bern Civic Theatre (New Bern, NC)
- Tybee Post Theater (Tybee Island, GA)
- The Century Room (Tucson, AZ)
- Doña Ana Arts Council/Rio Grande Theatre (Las Cruces, NM)

## 2022 and Earlier:

- Bank of NH Stage @ Capitol Center for the Arts (Concord, NH)
- Sheldon Theatre - Remote Livestream (MN) (T)
- South Miami-Dade Cultural Arts Center (Cutler Bay, FL)
- The Hukilau Festival (Fort Lauderdale, FL)
- Venice PAC / Artist Series Concerts of Sarasota (Venice, FL)
- Center For Performing Arts Bonita Springs (Bonita Springs, FL)
- Detroit Institute of Arts (Detroit, MI)
- New Music Edmonton (Edmonton, AB)
- Huntington Summer Arts Festival (Huntington, NY)
- Lied Center (Lawrence, KS)
- Musical Instrument Museum Theatre (Phoenix, AZ)
- Huntington Summer Arts Fest (Huntington, NY)
- Horizon Concert Series (Flagstaff, AZ)
- Montreal Jazz Festival @ Main Stage (Canada) (M)
- Wassermusik Festival @ Haus der Kulturen der Welt (Berlin) (M)
- Pace Presents / Celebrate Mexico Now Festival (NYC) (M)
- Levitt Pavillion Steelstacks (PA) (M)
- Taliesin West/Frank Lloyd Wright School of Architecture (AZ)
- Le Poisson Rouge (NYC) (M)
- Festival de Mexico @ Teatro de la Ciudad (Mexico City) (M)
- Festival Internacional de Nuevos Vientos Ecatepec (Mexico) (M)

# Mr. Ho's Orchestrotica

## Artistic Statement from the Director

By Brian O'Neill  
Artistic Director, Percussionist, Composer, and Arranger



What's in a name? A lot.

From "Mr. Ho" to the word "Orchestrotica", a name can kick off many questions. Maybe you're wondering what the heck an "Orchestrotica" is? Wondering if it is...appropriate...or perhaps Korean? You're not the first!

The quintet formation of the Orchestrotica is a vehicle to explore the music inside me, with help from my [ensemble counterparts](#) Geni Skendo (bass flute, flute, shakuhachi), Tev Stevig (oud, resonator guitar, tanbur), Jeremy Smith (percussion), and Michael Harrist (bass). These gentlemen share my appetite for an adventure that is accompanied by what sounds like—at least to my ears—a global jazz and exotic chamber music soundtrack.

The Orchestrotica is a collection of ideas and ensembles that I think of as an exotica orchestra. The origins of the quintet started with my earliest musical training on the piano at age four. In middle school, while a member of the world-famous Phoenix Boys Choir, I got a chance to watch an orchestral snare drummer play a drum roll for the national anthem, and I was totally hooked. How could his hands move so fast? I had to learn. By the time I graduated from college, I had exchanged the piano and singing for swinging on the ride cymbal in the NAU big band and combos, composing and leading the drumline, playing section and solo percussion with symphony orchestras, and was constantly hungry for more. Moving to Boston in 1999 made me realize how small my little musical world actually was. I played some southern Italian folk with Geni, belly dancing and Sufi whirling dervish gigs with Tev, chamber rock with cordis, the deep, picturesque chamber jazz of pianist Bert Seager, and even musical theatre gigs, and now, I can't really compartmentalize all of it. So, it all goes into my quintet's writing and improvisation as a single cocktail, shaken, and served up tall for our listeners' delight. The quintet's original music is compositionally focused, while retaining plenty of room for passionate jazz improvisation and individual interpretation. If you can't quite place the global sounds, that's also the point: the borders between East and West are also blurry, as our group seeks to create something new from our collective experiences with music from around the globe. While I love to write for the quintet, I also can't escape the pull of wonderful composers such as Bach, Gershwin, Shostakovich, and Tchaikovsky, who would find their music reinterpreted in ways they probably never imagined.

So, is the "Orchestrotica" appropriate? I think so, but I let the listeners decide each time we take the stage, perform, and share the stories behind the music throughout the concert.

As for the "Mr. Ho," it's an acronym. You'll just have to call or ask me in person for the details.

Or, keep imagining the meaning for yourself. That's really the spirit of the music.

Learn more about Brian O'Neill at [crashandboom.com](http://crashandboom.com)



# **Mr. Ho's Orchestrotica (Quintet)**

## **Sample Program / Repertoire**

All selections composed and/or adapted by  
Brian O'Neill unless otherwise notated.

### **Arab Dance**

P. Tchaikovsky

### **Phoenix, Goodbye**

### **Sansaz**

### **Chiseling Music**

### **Third River Rangoon**

### **Autumn Digging Dance**

### **Moai Thief**

### **Would You Like Bongos With That Fugue?**

(feat. JS Bach's Fugue in G Minor for Violin BWV 1001;  
Toccata in D Minor BWV 565)

### **Prelude for Piano I, II, III**

(G. Gershwin, adapt. Brian O'Neill featuring  
The Siamese Cat Song by Peggy Lee and Sonny Burke)

### **Shen Khar Venahki**

(Traditional Georgian wedding song, arr. Brian O'Neill)

### **Maracatune for Chalco**

### **Ritual Mallet Dance**

(Adaptation of Ritual Fire Dance by Manuel de Falla, an  
Guachi Guaro by Chano Pozo, Dizzy Gillespie, arr. Brian O'Neill)

# Mr. Ho's Orchestrotica

## Outreach and Educational Programs

For complete details and pricing, visit: <http://orchestrotica.com/edu-programs>

### Ensemble Instrument Demonstration (FREE for Quintet Performances)

**Grades 4-8 / Jr. High / HS / 18+**

Ensemble members will demonstrate the instruments used in the Quintet or Megaband, with a special focus on the more unusual sounds (non-Western instruments, percussion, Hammond B3, etc.). 1hr. See link above for details.

### Turkish Makam and Music of the Middle East

**Ages 12+**

An introduction for Western musicians to the modal music traditions of the Middle East through demonstration, discussion and participation. 1hr. and 3hr formats.

### Polyrhythmic Discoveries: Unlocking Your Inner Pulse

**HS / College / Amateur/Pro Musicians**

Through rhythmic body movement, clapping, breathing, and vocalizing, musicians will be given tools to help improve their musical time-keeping via group exercises. 1hr.

### Partner-Play Workshop for School Bands

**Jr. High / HS / College**

Wind, brass, and percussion players will sit in section with school players and provide performance assistance. Band director may also opt for breaking the band up into "sectionals." Typically available for Esquivel Megaband performances (not Quintet). 1hr.

### Private Lessons w/ Quintet Members

**Ages 8+**

bass flute / flute (jazz), *shakuhachi*, acoustic bass, Turkish *ney*, North Indian Raga, guitar, Turkish *oud*, banjo, ukelele, clawhammer, hand percussion

### A Tambourine Tour of the World

**Grades 4-8 / Jr. High / HS / College / Adult**

Artistic Director, Brian O'Neill, will give a lecture/demonstration of the rhythms and playing styles of global tambourines including the *pandeiro*, *riq*, and *tamburello* and styles from 6 global traditions. 1hr.

### Live Book Reading w/ the Megaband:

*Esquivel: Space-Age Sound Artist* (Susan Wood)

**Ages 5-10 (K-4)**

A live reading provided by Yolanda (soprano and editor at Charlesbridge Publishing) of this new children's book about Esquivel, with music and sound provided by the Esquivel Megaband.

### North Indian Raga

**Ages 12+ / 25 max**

A hands-on journey into the world of Raga via the Baba Allaadin Khan tradition. Students will learn via traditional methodologies in which playing and repeating is heavily favored over explanation or theory.

### Developing a Personal Artistic Identity and Career

**College/University Music Majors**

Members will speak with ambitious students seeking to pursue a career in music, sharing their own experiences, artist revenue streams, business skills (marketing, sales), and "start-up" approaches to new bands/ensembles will be shared.

### Music Fundamentals through Modal Singing

**Ages 5-Adult (multiple class options)**

An experience-based investigation into the fundamentals of music through the most ancient instrument, the human voice. 1hr. and 3hr formats.

# Mr. Ho's Orchestrotica

## Marketing Materials

The press kit at <http://orchestrotica.com/quintet> has a section called "Marketing Content" with a link to our Dropbox that contains:

- Videos
- Photos
- Bio Text
- Logos

Brian is also available to discuss marketing strategies for performance at your venue.

Contact information is below.

# Mr. Ho's Orchestrotica

## Discography



### Where Here Meets There (Nov. 2013) - 12" LP, CD

Global jazz quintet / exotica (vibes,perc,bass flute, bass, oud/tanbur/resonator gtr.)

"Best Albums of 2013"

—Panamerika

"Wonderful!"

—Jazz Weekly

"A timeless magnum opus"

—World Music Report



### Third River Rangoon (May 2011) - CD

Global jazz quartet / exotica (vibes,perc,bass flute, bass, oud)

"Top 10 CDs for 2011"

—Huffington Post

"...serious jazz and chamber music..."

—Boston Herald

"...serenely intoxicating..."

—AllAboutJazz



### The Unforgettable Sounds of Esquivel (Nov. 2010) - CD

22-pc live big band plays the lost space-age pop of Esquivel

"Top 10 CDs for 2011"

—Huffington Post

"4 stars...exquisite attention to details..."

—SUNDAY TIMES LONDON

"...incredible musicianship..."

—DOWNBEAT



The Boston Globe



playing in...



orchestrotica.com • info@orchestrotica.com • Twitter: @orchestrotica



# Mr. Ho's Orchestrotica (Quintet Formation)

## Technical + Production Rider

**Contact:** Brian O'Neill (brian@orchestrotica.com)  
1.347.482.1775 (w) • 1.617.905.9660 (m)

**Please advance 4-6 weeks prior to concert.**

**Important:** Artist is generally flexible and specs are provided as a guide for ~200-600 seat halls. Smaller venues, esp. oriented for chamber music, have much simpler requirements. Please inquire with Brian to discuss your venue and situation.

### Sound, Mix Position, Stage Power & Engineer Reqs.

- ~12-channel mixer, mics, cables, and stands *as specified in stage plot*
- Monitor System (5 wedges)
- Unless Artist is traveling with engineer, venue supplies professional audio engineer to monitor on-stage monitor mix and FOH. FOH placement at engineer's discretion. Check with artist on tour plans.
- (2x) 15 amp, 110 volt quad-boxes (Edison plug) - 1 stage left @ vibes, 1 stage right @ bass
- FOH mix position at engineer's discretion
- See also: Stage Plot (PDF) and Input List (PDF) available from link in footer

### Stage Reqs

- Pref. 15' wide x 10' deep. Artist is flexible (ask about our yoga moves too)
- Optional (1x) 8'x8'x8" riser for percussionist. No pyro or stick tricks, we promise.

### Lighting

- For small venues, standard stage lighting is acceptable. No special lighting reqs.
- Optional: black-out at the beginning & end of each performance set
- Optional: Venue must provide a Lighting Technician/Operator if using lighting system
- Optional: During the show, using 1 background wash per song is sufficient. Orange and teal washes preferred (see band logo for ideas).

### Local Crew and Venue Setup

- One (1) able-bodied member of local will be on hand at arrival, and during performance to assist with setup/teardown/loading of backline and artist gear.
- All sound equipment will be set up per the provided stage-plot diagram 30 minutes prior to the sound check (to be advanced).

# Mr. Ho's Orchestrotica (Quintet Formation)

## Technical + Production Rider

### Transportation

- Air: (5 or 6) round-trip tickets, (5) checked bags, max (1) stopover, in main cabin. At least (2) seats must have priority check-in to for instrument safety. Air travel may be included in pricing; check with artist. 6<sup>th</sup> ticket dependent on sound eng./manager participation.
- Artist will provide ground transportation unless otherwise discussed.

### Hotel Accommodations

- Typically: (6) single king/queen rooms for (2) nights in a minimum 3-star hotel. (5) rooms are sufficient, and only (1) night may be required based on routing. Confirm with artist.
- Artist may request a buyout of hotels and/or request lodging be located near the closest major airport to facilitate routing. Confirm with artist.
- Marriott, IHG brands and properties providing complimentary breakfast are preferable.

### Venue Accommodations & Hospitality

- Pref. (1) male dressing room with clean towels, full-length mirror, clothing rack, and iron and ironing board, or steamer.
- Bathroom: dressing room should be near a private bathroom w/ hot water.
- Hospitality: *Example* food might include from the following: mixed greens, balsamic/olive oil dressing, grape leaves, hummus, unflavored Greek yogurt, falafel wraps. Sandwiches: ham, turkey, cheese, bread(s), pasta salads, crudité, berry mixes (strawberry, raspberry, blackberry etc), bags of plain potato chips, lettuce, tomatoes, onions, mayo and spicy mustard). Drinks: coffee, hot tea, regular sodas, sparkling and still bottled water appreciated. Cups, plates, napkins, utensils. Please err on the side of "too little" to avoid food waste.
- (5) Bottles of water on stage
- All items above should be ready and available for group upon load-in.
- Catered dinner for (5-6 people) available 90-120 mins before concert downbeat. Ideas: Pizza (pepperoni / mushroom / garlic / onion / pepper / sausage) & garden salad with hospitality drinks; Thai (mixed noodle/rice/veg dishes); Middle-eastern mixed-plates / kabobs / rice. Buyout ok, if menus + delivery available to artist on-site. Please err on the side of "too little" to avoid food waste.

### Merch Table

- (1) standard-size 72"x30" folding table, ideally with a white or black dropcloth that reaches the floor. Table should be in a well-lit area, near the front-doors of the venue.
- (1) power outlet or strip near the table - Wi-Fi access near table appreciated.
- (1) adult capable of taking cash and credit card orders with a provided mobile phone

# Mr. Ho's Orchestrotica

## Backline - Quintet Formation

Contact: Brian O'Neill (brian@orchestrotica.com)  
1.347.482.1775 (w) • 1.617.905.9660 (m)

### Percussion

- 1 x Vibraphone (pref. Yamaha Gold Tour Vibe or Adams). Min. 3or 3.5 octave, height adjustable, squeak-free, graduated bars, with a silent, working motor. No student/pit vibraphones. 442 tuning if there's a choice. **Confirm with artist before renting.**
- 2 x boom-cymbal stands with plastic sleeves and felts. Medium weight pref. Yamaha/Pearl (brand not super important). No ultra light-weight stands. (Opt. Substitution of 1x boom & 1x straight stand also ok).
- 1 x cajon (Pref: Schlagwerk. Needs snare side. Brand flexible.)
- 1 x doumbek/darbuka: Gawharet El Fan brand in "sombaty" size preferred. Smaller "solo" size is also acceptable. Must have plastic head (no skin heads). Alternatives: Remo darbuka, Meinl darbuka, Alexandria, or other models.
- 1 x bongos (pair). LP preferred. Brand flexible.
- 1 x seated/short bongo stand (SEATED ONLY). If not available, sub. any Yamaha low snare drum stand or Pearl S-1030 (must have a basket capable of holding bongos).
- 1 x kit snare drum w/ short stand. Pref maple, 14"x5" or 5.5." DW, Pearl, Yamaha. Wire snares pref. Brand flex.
- 1 x floor tom w/ legs. Pref: 16." Pref: DW, Pearl, Yamaha. Maple. Brand flex.

### Acoustic Bass

- 1 x upright 4-string bass (carved)—NOT PLYWOOD—with pickup (preferably Realistic Full Circle). Should have adjustable bridge and Evah Pirazzi strings no more than three years old. (Alt. strings: Thomastic Spirocore, Belcanto, Obbligato, or D'Addario jazz)
- 1 x Acoustic Image 2-channel amp (Ten2 Combo, Clarus, or Coda models). Acceptable alternatives: Gallien Krueger MB150 or SWR amp, min. 150 watts, with XLR out for DI
- 3 x bows (acoustic bass or cello bows; child-size and fiberglass are fine)—for light use on vibraphone. The bows' widths are more important than their length.

### Misc. Items

- 5 x Manhasset-style flat-back music stands with tight/stiff trays – see plot
- 4 x armless chairs
- 2 x guitar stands: each must be single tripod, with a U-shaped neck support at top, and a large U-shaped support mechanism under the instrument like Onstage XCG4. Other stands without neck supports or suspension-style stands will not work.