



**FOR IMMEDIATE RELEASE**

## **MASQUE SOUND HELPS PUT CONTEMPORARY SPIN ON REVOLUTIONARY TALE OF LIN-MANUEL MIRANDA'S MUCH-ANTICIPATED NEW MUSICAL, *HAMILTON***

*Agile Custom Audio Equipment Package Provides Flexibility for Original Production*

**NEW YORK, FEBRUARY 18, 2015** — When the wildly inventive new musical ***HAMILTON*** opened at New York City's famed Public Theater, Sound Designer Nevin Steinberg collaborated with **Masque Sound**, a leading theatrical sound reinforcement, installation and design company, on a custom audio equipment package for the eagerly anticipated off-Broadway production.

From the creative team behind the Tony® Award-winning *In The Heights* comes a wildly inventive new musical about the scrappy young immigrant who forever changed America: Alexander Hamilton. Tony and Grammy Award winner Lin-Manuel Miranda wields his pen and takes the stage as the unlikely founding father determined to make his mark on a new nation as hungry and ambitious as he is. From bastard orphan to Washington's right hand man, rebel to war hero, loving husband caught in the country's first sex scandal to Treasury head who made an untrusting world believe in the American economy, *HAMILTON* is an exploration of a political mastermind. George Washington, Thomas Jefferson, Eliza Hamilton, and lifelong Hamilton friend and foe, Aaron Burr, all attend this revolutionary tale of America's fiery past told through the sounds of the ever-changing nation we've become. Tony Award nominee Thomas Kail directs this new musical about taking your shot, speaking your mind, and turning the world upside down. *HAMILTON* features book, music, and lyrics by Lin-Manuel Miranda, is inspired by the book "Alexander Hamilton" by Ron Chernow, choreography by Andy Blankenbuehler, and is directed by Thomas Kail.

"Lin is a great theatre artist and fascinating individual full of fantastic ideas, and I am fortunate to once again be a part of the creative team he assembled," says Steinberg. "I was lucky enough to work on *In the Heights* and when its director, Thomas Kail, asked me to be a part of this show, I was thrilled."

In designing the sound for *HAMILTON*, Steinberg had his work cut out for him. "When you are generating the kind of energy that this style of music demands, the first job is to determine how the audience will hear the lyrics and understand how the words and the story connect to these characters," he says. "It is important to pay attention to the versatility and premium of clarity, fidelity and linearity in the sound system, while making sure it is sensitive and delicate enough to translate to the ballads and the string quartet, and the more traditional music that rise up out of this environment. To succeed, you have to be very agile and have a very large tool kit at your disposal, and Masque Sound was wonderful in providing us with everything we needed."

Miranda's music and the idiom in which he writes is very challenging for audio but is also full of great opportunities to change the game as to how people hear shows in the theatre. The music has its own vocabulary, which emanates from a very contemporary urban feel, so, in designing the sound, there were a lot of challenges in addressing the way the hip-hop-style music would contrast with the show's more classical undertones, courtesy of the production's string quartet.

*(more)*

## MASQUE SOUND HELPS PUT CONTEMPORARY SPIN ON REVOLUTIONARY TALE FOR LIN-MANUEL MIRANDA'S MUCH-ANTICIPATED NEW MUSICAL, *HAMILTON*/PAGE TWO

"My biggest challenge was to honor the dynamic range of both the energy and the emotion contained in the score that Lin writes," says Steinberg. "The show encompasses an extraordinary range. We go from generating the kind of environment that you might experience at a hip-hop concert to the most delicate ballads supported by only a piano and violin, and that's always a challenge, but it's also the most exciting part."

In order to take on the aforementioned challenges, meet the requirements of the show, and adhere to a specific budget, Steinberg worked closely with Masque Sound to come up with an initial equipment list. "Because the theatre is off-Broadway and very small, seating less than 300 people, we are not covering a ton of seats even though there are a lot of speakers in the room, so the back-end of the system isn't particularly extensive compared to a big Broadway house," he adds. "We were able to concentrate a lot of our resources financially into the front end of the system, including the console and wireless sides as well as on the input side for the band and monitoring. Working with a shop like Masque Sound that understands those kinds of decisions based on financial considerations and is sensitive to them is essential."

For his console, Steinberg chose to go with the DiGiCo SD7T Live Digital Console. "We quickly realized that this production, taking into account the flexibility required in terms of the input, monitoring and control, needed a flagship console," he adds.

The custom speaker package Masque Sound provided Steinberg features Meyer Sound UPQ-2Ps and L-ACOUSTICS® ARCS, which he chose because he felt that the classic speakers would work well in the Newman Theater's long and narrow design. For the delay system, Masque Sound provided an assortment of speakers from Meyer Sound, EAW and d&b audiotechnik. The microphone package includes both DPA d:screet 4061s, along with a few DPA d:fine headsets, as well as DPA d:dicare 4011s for the musicians. A selection of Shure and Audix mics were used for the drums and percussion, as well as Radial Engineering direct boxes for keyboards, bass and guitars.

For his wireless needs, Masque Sound provided Steinberg with a 30-channel custom package from Sennheiser. "Sennheiser tends to be my first choice," he says. "We received a great wireless package, which always plays to Masque Sound's strengths. It has always been one of their best departments and the system that they delivered to us is working flawlessly."

"I was thrilled to be able to work with Masque Sound on *HAMILTON*," concludes Steinberg. "In addition to Masque Sound, my team did an amazing job, from my engineer, Justin Rathburn, to my associate, Jason Crystal, to my backstage staff of Matthew Walsh and Anna Lee Craig, as well as the entire Public Theater team. *HAMILTON* is a big project in a small theater and we are looking forward to what will hopefully be a very bright future."

*HAMILTON* began preview performances on January 20 and officially opens on February 17 at the Public Theater's Newman Theater, located at 425 Lafayette Street in Manhattan. This limited engagement runs thru April 5, 2015. For more information, visit [www.publictheater.org](http://www.publictheater.org).

### **About The Public Theater**

Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public Theater is the only theater in New York that produces Shakespeare, the classics, musicals, contemporary and experimental pieces in equal measure. The Public continues the work of its visionary founder, Joe Papp, by acting as an advocate for the theater as an essential cultural force, and leading and framing dialogue on some of the most important issues of our day. Creating theater for one of the largest and most diverse audience bases in New York City for nearly 60 years, today the Company engages audiences in a variety of venues—including its landmark downtown home at Astor Place, which

## MASQUE SOUND HELPS PUT CONTEMPORARY SPIN ON REVOLUTIONARY TALE FOR LIN-MANUEL MIRANDA'S MUCH-ANTICIPATED NEW MUSICAL, *HAMILTON*/PAGE THREE

houses five theaters and Joe's Pub; the Delacorte Theater in Central Park, home to its beloved, free Shakespeare in the Park; and the Mobile Unit, which tours Shakespearean productions for underserved audiences throughout New York City's five boroughs. The Public's wide range of programming includes free Shakespeare in the Park, the bedrock of the Company's dedication to making theater accessible to all; Public Works, a new initiative that is designed to cultivate new connections and new models of engagement with artists, audiences and the community each year; new and experimental stagings at The Public at Astor Place, including Public Lab; and a range of artist and audience development initiatives including its Public Forum series, which brings together theater artists and professionals from a variety of disciplines for discussions that shed light on social issues explored in Public productions. The Public Theater is located on property owned by the City of New York and receives annual support from the New York City Department of Cultural Affairs; and in October 2012 the landmark building downtown at Astor Place was revitalized to physically manifest the Company's core mission of sparking new dialogues and increasing accessibility for artists and audiences, by dramatically opening up the building to the street and community, and transforming the lobby into a public piazza for artists, students, and audiences. Key elements of the revitalization an expanded and refurbished lobby; the addition of a mezzanine level with a new restaurant lounge, The Library, designed by the Rockwell Group. [www.publictheater.org](http://www.publictheater.org)

The LuEsther T. Mertz Charitable Trust provides leadership support for The Public Theater's year-round activities; Bank of America, Proud Season Sponsor of Shakespeare in the Park; The Harold & Mimi Steinberg New Play Development Fund at The Public Theater Supports the Creation and Development of New Plays; The Philip and Janice Levin Foundation - Lead Supporter of The Public's Access and Engagement Programming; The Time Warner Foundation, Founding Sponsor of The Emerging Writers Group; Delta Air Lines, Official Airline of The Public Theater; *New York Magazine* is the official print sponsor of The Public Theater's 2014-2015 downtown season; Public support is provided by the New York City Department of Cultural Affairs; the New York State Council on the Arts, a state agency; and the National Endowment for the Arts, an independent federal agency.

### **About Masque Sound**

Founded in 1936 by a trio of Broadway stagehands, Masque Sound evolved into one of NYC's most successful theatrical sound reinforcement, installation and design companies specializing in theatrical, house of worship, sporting, corporate, TV broadcast and live concert events. Celebrating more than 75 years in the industry, the company is led by President Stephanie Hansen and the firm's third generation owner, Geoff Shearing. The company also operates Florida-based Professional Wireless Systems, a leader in the development and implementation of wireless technology. Credits range from major Broadway shows and tours including "Phantom of the Opera," "Mamma Mia!," "Lion King," "Jersey Boys," "Memphis," "The Book of Mormon," "Newsies," "Once" and "Kinky Boots" to yearly Super Bowl broadcasts and installations of varying sizes, including New York's New Victory Theater and historic St. Bartholomew's Church. Masque Sound's 70,000 sq. ft. corporate headquarters and main assembly facility is located at 21 East Union Ave., East Rutherford, NJ, 20 minutes from midtown Manhattan. For more information, call (201) 939-8666 or visit [www.MasqueSound.com](http://www.MasqueSound.com).

###

### **For further information contact:**

Mackenzie Gavel  
D. Pagan Communications, Inc.  
631-659-2309  
[mackenzieg@d pagan.com](mailto:mackenzieg@d pagan.com)  
[www.dpagan.com](http://www.dpagan.com)

MASQUE SOUND HELPS PUT CONTEMPORARY SPIN ON REVOLUTIONARY TALE FOR LIN-MANUEL MIRANDA'S MUCH-ANTICIPATED NEW MUSICAL, *HAMILTON*/PAGE TWO

Stephanie Hansen

President

Masque Sound & Recording

201-939-8666

[StephanieHansen@masquesound.com](mailto:StephanieHansen@masquesound.com)

[www.masquesound.com](http://www.masquesound.com)