

## **On Tour Transcript**

### **Roy Davies: Transport & Stage Manager, Philharmonia Orchestra**

Normally we allow a two hour 'get-in' at any venue; that's getting the lorry here, getting on the dock, unloading it, setting all the larger instrument's up - percussion, timpani - and at certain venues actually laying the platform out with chairs and music stands. So I should leave tonight... between about eleven and midnight.

So we'll go through France, Italy, Switzerland, Germany, Luxemburg, Belgium and into Eindhoven.

### **Frank Veenstra: Artistic Manager, Frits Philips Hall, Eindhoven**

To present the most famous orchestras in Europe is very important to us. The Gewandhaus Orchestra is always coming to us, the Concertgebouw orchestra of course, and the Philharmonia fits in that perspective very well. This was one of the orchestras that was in my mind for years to invite to Eindhoven.

### **Tim Jackson: Third Horn, Philharmonia Orchestra**

We're in the middle of a tour at the moment. We have just had two days in Italy followed by a day in Zurich, less than one day in London, and now we are on our way to Eindhoven, and we are going to be going to Amsterdam the following day and then Berlin.

In September, we are away for more than half of the month and I think in November and December we are actually in London for the whole of those two months. We spend a quarter of the year abroad, a quarter of the year in London and the remainder of the time, touring around the UK. I don't think there are any orchestras in London who can survive from only playing in London, so from that point of view the touring is very important. Obviously it is a big source of income for the orchestra and therefore for the individual members personally as well. The really important thing about touring is the chance to get to play in all these amazing concert halls around the world. This week for instance to be playing in the Philharmonia in Berlin, going to Amsterdam to the Concertgebouw, but the chance to play in these fantastic halls around Europe is one of the major things about touring for an Orchestra.

### **Gordon Laing: Principal Contra Bassoon, Philharmonia Orchestra**

We've been to Japan, Australia, New Zealand, Guadaloupe, and the States quite a few times, a lot around Europe obviously... I haven't been to Finland.

I think it's vital to be establishing contacts with audiences. To meet people who will hopefully buy the CD's you make, it is good exposure and you get to play in some incredible concert halls which is wonderful because a lot of these things you just read about. You read about the fantastic acoustics about the Concertgebouw in

Amsterdam or the Musikverein in Vienna, and then you actually get a chance to play in a lot of these halls that have so much history.

With this particular tour, because we need second instruments, (as our instruments travel ahead of us), the van could not go straight from London to Milan overnight, so we had to have spare instruments which is why the van went off two days early. Mansel just books us, and chases after us to make sure we arrive, so we don't usually see too much of Mansel.

**Mansel Bebb: Personnel Manager, Philharmonia Orchestra**

My title is 'Personnel Manager' and it is my responsibility to book them and to make sure they turn up and do the dates. Nowadays because of this speed that everything happens in the world, the tours are harder. The stress for the players, for everyone (me included of course) feel very fatigued, but I don't have to play in the concert at night and they do. It is amazing, the high quality and standard that this orchestra keeps up.