



Pietari Inkinen Music Director

**New Zealand
Symphony Orchestra**

Te Tira Pūoro o Aotearoa



**International
Tour 2010**

Austria | China | Germany | Slovenia | Switzerland





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Introduction

“The Orchestra from New Zealand was a sensation”

wrote the critic of the *Neue Luzerner Zeitung* of the NZSO's concert in Lucerne where a capacity audience had given our players and Music Director a sustained standing ovation. That response was repeated wherever the orchestra played.

In its planning for international tours, the NZSO identifies four key objectives:

- **Benchmarking New Zealand's national orchestral in an international context:**

By playing in the same venues as other great international orchestras, we invite audiences, critics and artist agencies to rate this orchestra alongside other more famous ensembles.

- **Artistic development:**

Major tours not only provide an aspirational focus for our players but the stimulation that they bring and the overriding sense that every concert must demonstrate excellence at the highest level flows through into NZSO performances at home.

- **Enhancing the Music Director/Orchestra relationship:**

A major international tour provides a focal point for the orchestra-building that is crucial to an effective Music Director/Orchestra relationship.

- **Promoting New Zealand's image as a sophisticated, culturally-alert society:**

As New Zealand Trade and Enterprise describe it, "Ingenuity and innovation are key to the success of New Zealand's creative industries. Unique cultural influences combine with edgy design and cutting-edge technology to create trailblazing film, fashion and music. With distance overcome, talented New Zealanders are performing on a global stage." (www.newzealandthinking.com)

In each of these areas, the tour was an outstanding success. It has been a momentous event in the history of this 65-year-old Orchestra and provides a secure platform for further development over the next few years.

The tour would not have happened without the enthusiasm and support of many people and organizations. We would like to thank the Hon Christopher Finlayson, Minister for the Arts, Culture and Heritage, both for understanding the importance of this tour for the NZSO and New Zealand and for his support.

The Ministry of Foreign Affairs and Trade, New Zealand Trade and Enterprise, and the Ministry for Culture and Heritage (all partners in the Cultural Diplomacy International Programme) were enormously

helpful throughout the planning stages and during the tour itself. We were delighted to see that MFAT and NZTE took advantage of the opportunities our concerts presented for promoting New Zealand.

Phillip Gibson, New Zealand Commissioner General at the Shanghai World Expo, having already had experience of the NZSO at the World Expo in Aichi, Japan, was keen to have the NZSO as part of New Zealand's presentation at the Expo. He and his staff were unfailingly helpful throughout.

The tour simply could not have happened without our partnerships with key sponsors. The principal sponsorship with airline Pacific Blue, initiated in 2007 when they began operations in New Zealand, removed the biggest obstacle facing any Australasian group touring in Europe.

Solid Energy (principal NZSO sponsors since 2008) was a key partner for us in Shanghai, where they have significant business interests. Richard Yan (who had assisted the NZSO with our tour to the Beijing Olympic Cultural Festival in 2008) provided generous and vital assistance through Richina.

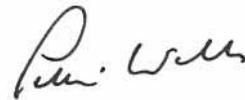
Our accommodation in both Shanghai and Europe was facilitated by an extension of the partnership that we enjoy in New Zealand with the Intercontinental Hotels and Resorts Groups. On tour, we stayed in all but three centres in their comfortable Holiday Inn hotels. Mr Shen Zhaowu (who supported the NZSO's visit to Beijing in 2008) made a welcome contribution to the Shanghai component of the tour.

We are proud that our supporters in New Zealand collectively provided sufficient financial support to guarantee that we could bring off this massive project without having to draw on any of the funding that we use for our domestic operations.

This report is intended to tell the story of the tour. It has been prepared primarily for those who we hope will share our sense of satisfaction and pride in what has been a triumph for New Zealand culture.



Donald Best
Board Chair



Peter Walls
CEO



Itinerary

Date	Location
29 October	Shanghai: <i>World Expo</i>
3 November	Freiburg: <i>Concert Hall</i>
4 November	Maribor: <i>Noridni Dom Maribor</i>
6 November	Vienna: <i>Musikverein</i>
7 November	Lucerne: <i>Culture and Convention Centre</i>
8 November	Geneva: <i>Victoria Hall</i>

Date	Location
10 November	Stuttgart: <i>Liederhalle</i>
11 November	Mannheim: <i>Rosengarten</i>
13 November	Frankfurt: <i>Alte Oper</i>
14 November	Essen: <i>Philharmonie</i>
15 November	Düsseldorf: <i>Tonhalle</i>
16 November	Hamburg: <i>Laeiszhalle</i>

Artists & Programmes

"Ein Tango aus unserer Heimat!"

The concerts were conducted by Music Director Pietari Inkinen with Hilary Hahn as soloist for in the Sibelius Violin Concerto for the European Concerts and our own Concertmaster, Vesa-Matti Leppänen as the soloist in Shanghai (performing the same concerto).

The programmes were selected from the following works:

as opener:

DOUGLAS LILBURN: *Aotearoa Overture*
BEDRICH SMETANA: "Sarka" from "Ma Vlast"

concerto:

JEAN SIBELIUS: *Violin Concerto in D minor Op. 47*

after interval:

ROSS HARRIS: one of *Three Pieces for Orchestra* ("Vienna (Mahler)", "Lucerne (Wagner)", "Düsseldorf (Schumann)")

symphony:

PIOTR ILLYICH: *Tchaikovsky, Symphony No. 5 in E minor Op. 64*
HECTOR BERLIOZ: *Symphonie Fantastique Op. 14*

encores:

DAVID FARQUHAR: "Tango" from *Ring Around the Moon*
JEAN SIBELIUS: "Valse Triste"
JOHANNES BRAHMS: "Hungarian Dance No. 5 in F# Minor"
ROSS HARRIS "Düsseldorf (Schumann)"

Given that some critics in New Zealand have expressed regret that our programmes were not more adventurous, it is important to understand how this repertoire was chosen. Early in the planning phase, a more extended repertoire list was sent to our agents (IMG Artists International) who then offered this to European promoters organizing concerts in specific venues. When it became clear that most promoters were asking for Tchaikovsky or Berlioz, Pietari Inkinen sensibly decided to withdraw the other symphonies from the

list of works being offered. His reason for doing this was to avoid a situation in which the Orchestra was having to keep a large number of works current through a long tour.

This approach also had a powerful influence on the New Zealand works that were performed. We were delighted that a number of promoters chose Lilburn's *Aotearoa Overture* to begin the concerts. They were less ready to programme works by unfamiliar New Zealand composers (fearing, one supposes, that that would have a negative effect on box office sales).

We devised a number of strategies to ensure that Europeans got to hear New Zealand music. (Shanghai was never a problem, since we had total control over programme content.) Pietari Inkinen chose a movement from David Farquhar's ever-popular *Ring Around the Moon* as an encore (and always introduced it by saying that the orchestra would like to play "Ein Tango aus unserer Heimat!").

Ross Harris was invited to compose three pieces, each of which was to draw on the musical traditions of one of the centres in which the NZSO would be playing. The resulting *Three Pieces for Orchestra* (commissioned by Peter and Kathryn Walls) were superb additions to our repertoire for the tour. The titles of the individual pieces tell the whole story: ("Vienna (Mahler)", "Lucerne (Wagner)", and "Düsseldorf (Schumann)"). The strategy worked. A majority of promoters asked for one of these pieces to be included in their concerts (though - because of performing rights complications - several specifically requested that the work be introduced from the stage rather than included in the printed programme).

The New Zealand music content of our programmes is shown in the table to the right. Lucerne heard Lilburn, Harris, and Farquhar.



The NZSO stand to resounding applause at the KKL Luzern.

New Zealand Music

SHANGHAI	LILBURN <i>Aotearoa</i> HARRIS <i>Three Pieces for Orchestra</i>
FREIBURG	FARQUHAR "Tango" from <i>Ring Around the Moon</i>
MARIBOR	LILBURN <i>Aotearoa</i> HARRIS "Lucerne (Wagner)" from <i>Three Pieces</i> FARQUHAR "Tango" from <i>Ring Around the Moon</i>
VIENNA	LILBURN <i>Aotearoa</i>
LUCERNE	LILBURN <i>Aotearoa</i> HARRIS "Lucerne (Wagner)" from <i>Three Pieces</i> FARQUHAR "Tango" from <i>Ring Around the Moon</i>
GENEVA	LILBURN <i>Aotearoa</i> HARRIS "Lucerne (Wagner)" from <i>Three Pieces</i> FARQUHAR "Tango" from <i>Ring Around the Moon</i>
STUTTGART	HARRIS "Düsseldorf (Schumann)" from <i>Three Pieces</i>
MANNHEIM	FARQUHAR "Tango" from <i>Ring Around the Moon</i>
FRANKFURT	LILBURN <i>Aotearoa</i> FARQUHAR "Tango" from <i>Ring Around the Moon</i>
ESSEN	HARRIS "Düsseldorf (Schumann)" from <i>Three Pieces</i> FARQUHAR "Tango" from <i>Ring Around the Moon</i>
DÜSSELDORF	HARRIS "Düsseldorf (Schumann)" from <i>Three Pieces</i> FARQUHAR "Tango" from <i>Ring Around the Moon</i>
HAMBURG	HARRIS "Lucerne (Wagner)" from <i>Three Pieces</i>

Critical Reception

“The Orchestra from New Zealand was a sensation”

The tour was a critical triumph. Throughout the sizeable volume of reviews that we collected at the end of the tour, the NZSO is praised, not just for its superb quality and polish, but for the freshness of its musical communication. Europeans responded positively to the

sense of commitment in the orchestra and the interestingly different view that the NZSO with Pietari Inkinen brought to works that they know well and love. The following quotations from press reviews are organized under the four objectives outlined earlier.

Benchmarking New Zealand's national orchestral in an international context

1

“The orchestra and conductor proved that they need not fear comparison with leading European ensembles”

Badische Zeitung (Freiburg), 4 November

“The New Zealand Symphony Orchestra is currently on a European tour to show what a high level of music making exists in this country in the Pacific. The Orchestra works under the direction of the 30-year-old Finn Pietari Inkinen. Specifically, the string tone is warm, the brass have spirit with a singing tone. In the Sibelius concerto the New Zealanders already showed their claws, but in the Berlioz they let the animal completely off the leash. Expressive shaping with from time to time considerable weight as well – the geographically isolated New Zealand orchestra can play with heads held high.”

Frankfurter Rundschau (Frankfurt), 14 November

“Inkinen presented himself not just as an exquisite conductor. In just the three years that he has been at the head of the New Zealand Symphony Orchestra, he has brought the players to a top international level.”

Frankfurter Neue Presse (Frankfurt), 16 November

“Hand on heart, who has ever heard anything about the New Zealand Symphony Orchestra? Yet since the delightful guest performance of the NZSO in the Laeiszhalle we must now also acknowledge here in Hamburg that the Kiwis can claim a very good orchestra as their own.”

Abendblatt (Hamburg) 18 November

Artistic Development

2

“The collaboration between soloist and orchestra was convincing. The NZSO accompanied not only with attentiveness and agility, but also took care to show tonal refinement.”

Neuer Luzerner Zeitung (Lucerne) 9 November

“... At the end of her concerto, Hilary Hahn distributed her flowers amongst the wind and the double-bass players, as if to show that even the back rows of the New Zealanders are occupied by the best. The wind section did indeed lay out a fault-free, velvet carpet of sound for her, even during the tricky opening of Sibelius' Adagio.”

Abendblatt (Hamburg) 18 November

Enhancing the Music Director/Orchestra relationship

3

"One thing is sure: Pietari Inkinen does not lack assurance. This young conductor, also a violinist, combines stature and elegance. He knows how to make an orchestra sound. His supple and precise gestures underpinned by a natural authority, allows him to create a hierarchy of sound planes."

Le Temps (Geneva), 10 November

"Pietari Inkinen can now show how carefully and enthusiastically he can work with his NZSO. The highpoint of the concert in the Liederhalle was the performance of the Sibelius Violin Concerto by Hilary Hahn as soloist. In the words of the Māori motto, Hahn's interpretation and Inkinen's sympathetic partnership with the Orchestra did indeed create magnificent spiritual high flights ... The outstanding discipline and evident pleasure in playing of the NZSO led by Inkinen was also shown in the performance of Tchaikovsky's Fifth Symphony."

Esslinger Zeitung (Stuttgart), 12 November

"Leading the excellent NZSO on this extended European tour is Pietari Inkinen, one of the most exciting conductors of the new generation ... Since 2008, Pietari Inkinen has been the chief conductor of the New Zealand Symphony Orchestra. In his hands the musicians are able to realize his precise, artistic gestures which they express in sound."

Frankfurter Allgemeine Zeitung¹ (Frankfurt), 15 November

"The orchestra had already shown itself to be a sonorous and expressive, precise body of sound during Smetana's Sarka. And during Tchaikovsky's 5th Symphony, the chief conductor Pietari Inkinen, at just 30 years old, knew just how to put the powers of his orchestra at his disposal."

Abendblatt (Hamburg) 18 November

"Three years as chief conductor were sufficient for Pietari Inkinen to make the NZSO internationally successful. The Finn has quickly achieved what took others longer - an up-and-coming star, who makes set pieces sparkle... For several years the Finnish conductor Pietari Inkinen, 30, has been showing how to transform set pieces into masterpiece performances, even if he had to travel to New Zealand to do this. Waiting there for the new chief conductor was the NZSO, full of potential but with a lack of reputation. Inkinen became the prince who kissed awake the sleeping beauty which was the NZSO ... European concert-goers have now been able to experience how well the relationship is functioning. Inkinen's musicians, together with the star violinist Hilary Hahn, have swept through the concert halls of Europe ... The perfection and freshness were acclaimed by the audience - and this was clearly due to the highly motivated orchestra from Kiwiland, which Inkinen has been looking after for 3 years."

Spiegel Online (Germany), 1 December

¹
The *Frankfurter Allgemeine Zeitung* is the German daily newspaper with the widest international circulation.

Promoting New Zealand's image as a sophisticated, culturally-alert society

4

"It is perhaps due to the great distance that this Orchestra, which was founded in 1946, does not perform so often in our part of the globe. If one is to regard the concert in Frankfurt as a measure of their standard, than it is regrettable, since that the evening was an impressive experience."

Frankfurter Allgemeine Zeitung (Frankfurt), 15 November

"The New Zealanders celebrated a real triumph with Berlioz' "Symphonie Fantastique". As intense as it was, the string players retained their springy elegance and together with the magnificent woodwind and brass sections they created out of this devilish apparition a grandiose finale. The audience went wild - and were rewarded with a tango from New Zealand as an encore."

Frankfurter Neue Presse (Frankfurt), 16 November



Audience Response

“The NZSO knocked their socks off.”

We were overwhelmed by the warmth of audiences' reactions to the NZSO's playing wherever we went. Simon Rees, a New Zealander living in Vienna, told Radio New Zealand Concert's Eva Radich on "Upbeat" that "(Vienna) is a very tough audience but the NZSO knocked their socks off. I was with an expert music person friend of mine who was dumbstruck at the atmosphere and tone that they created in the hall ... Within twelve hours of that performance I was back to hear the Concertgebouw Orchestra under Maris Jansson. It felt dusty. Last night there was something energetic." Other audience members who had attended both the NZSO and Concertgebouw concerts made similar comparisons.

The following night in Lucerne, the NZSO had its first standing ovation of the European leg of the tour – and there were more to come.

We were fortunate to have mega-star violinist Hilary Hahn as a soloist on the tour – and (to judge from the number of young people carrying violin cases who turned up to the concerts) she obviously contributed to the high attendance numbers. She also received rapturous applause – and deservedly so. But it was notable that, again and again, the audience response to the Orchestra itself at the end of every concert surpassed even that given to Hilary. The Orchestra and our Music Director, Pietari Inkinen, were what really surprised and impressed Europeans.

Attendance figures for European concerts

20,592 Europeans heard these concerts ...

The concerts were all very fully subscribed. There were four sold-out houses (in Freiburg, Maribor, Vienna and Lucerne) – and hopeful music lovers waiting outside the box office until the last minute for returned seats. (An NZSO staff member was approached outside the Liederhalle in Stuttgart by people who hoped he might have some tickets for sale.)

20,592 Europeans heard these concerts and the average attendance was 92%.

Cultural Diplomacy: Impact in China and Europe

“We all know the NZSO is a world-class orchestra and we’ve now shown that to the Viennese”

Hon Chris Finlayson

The Minister for the Arts, Culture and Heritage, attended the Vienna concert. He was quoted in the media as saying, “We all know the NZSO is a world-class orchestra and we’ve now shown that to the Viennese, who are well-known for being among the most critical audiences in the world.” In a speech following the concert, Minister Finlayson noted that the various official duties he had undertaken on his visit to Europe (including opening the new headquarters of Tait Electronics, a leading New Zealand communications company) were all testimony to New Zealand creativity and lateral thinking – in business, science, and the arts. Responding to the Minister’s announcement of the re-opening of a New Zealand Embassy in Vienna, the Austrian Foreign Minister, Dr Michael Spindelegger, said that he welcomed “the good health and growing breadth of the relationship between Austria and New Zealand”, pointing out that Vienna is the gateway into Central and Eastern Europe. The NZSO was proud to be able to contribute to the consolidation of this important relationship.

MFAT and NZTE hosted receptions associated with NZSO concerts in Vienna, Geneva, Stuttgart and Hamburg. Ambassador Peter Rider hosted receptions in Geneva, Stuttgart and Hamburg.

At the conclusion of the tour, Jen Scouler, Consul General and Trade Commissioner at the NZTE office in Hamburg, wrote saying “thanks for your support and for bringing the NZSO to Germany. The feedback we received from our guests was excellent. The media coverage in Hamburg was also excellent, so the visibility for the wider NZ was great. My guests were frankly astounded by the NZSO. How proud I was to hear that praise.”

In this context, special mention must be made of Mrs Cornelia Much of Freiburg who, having enjoyed the Orchestra’s concerts in New Zealand, generously offered to host a dinner for the entire touring party at a vineyard in Britzingen (30 mins outside Freiburg) at the end of a full day’s rehearsal (the day before the first European concert). Mrs Much invited a number of dignitaries – mostly from the region but some from further afield where she felt that they would have a special interest in either the Orchestra or New Zealand generally. Mark Gibb, the New Zealand Consul General in Germany, attended.

Phillip Gibson summarized the importance of the Shanghai Expo to New Zealand and the NZSO’s part in it as follows:

The World Expo 2010 Shanghai was an epic event, the largest Expo in World history. Seventy three million people visited over the six months period. The Expo was an emphatic statement by China about its place in the world moving into the twenty first century.

The Expo was a unique opportunity to show case New Zealand in China, which is increasingly critical to our economic future. The government committed \$30 million to the project - one of the largest off shore activities New Zealand has ever undertaken. Local body, business, tourism, education and other sectoral support ensured a strong “New Zealand Inc” character.

The centerpiece of New Zealand’s presence was a distinctive Pavilion. This was widely acclaimed and officially judged as one of the Expo’s best. Extensive communication and leveraging programmes were built around it.

An important part of showcasing New Zealand was to present the breadth of New Zealand’s cultural span and heritage – especially so in Shanghai, which – already an economic power house – is rapidly becoming one of the world’s major cultural capitals. The early commitment by the NZSO to perform at the Expo added particular credibility to New Zealand’s Expo participation.

The NZSO’s performance, the night before the Expo’s conclusion was special. A superb performance, a large, responsive audience including key local partners for New Zealand business interests, standing ovations and two encores meant New Zealand ended the Expo with a flourish.

The participation of NZSO in the Shanghai Expo was a powerful statement of New Zealand’s diverse cultural heritage and reinforced the importance New Zealand attached to this historic event.

Impact in New Zealand

Appendix 2 describes media coverage of the tour within New Zealand. It is clear that a huge number of New Zealanders got to hear of the tour and were able to share in our sense of achievement and pride. No event in recent years has demonstrated more clearly the NZSO’s role as a national orchestra able to represent the best of New Zealand creativity and cultural achievement.

Coverage in New Zealand was assisted by having fine images taken by Olivia Taylor (a Massey University’s Master’s student in photography) to send back. Perendale Productions (see Acknowledgement notes) were also very helpful in providing footage for New Zealand television networks.





Financial

"... right on budget"

The total budget for the tour was \$2.1 million. It is extremely gratifying to have undertaken such an enormous project with a financial result that was right on budget and, more importantly, to have accomplished this without having to draw on any of the funding that is needed for the NZSO's domestic operations.

The largest single component in revenue for the project was the fees earned by the orchestra for its performances, which totalled well over \$700,000. Funding from the Cultural Diplomacy International Programme of \$500,000 was also vital in the overall budget.

Corporate sponsorship for the tour totalled over \$600,000 from five key partners. The NZSO and the NZSO Foundation's fundraising campaign, which included a number of personal benefactors, contributed the remaining funds of just under \$250,000. A significant part of this amount came from the NZSO Foundation's fundraising gala dinner and auction held in July 2010.

The majority of expenditure was contracted well in advance of the tour and was hedged either by foreign exchange contracts or against the Euro denominated fees the Orchestra earned for the performances. Final expenditure was (by \$1300) within the total budget of \$2.1 million.

Sponsor Partnerships

The New Zealand Symphony Orchestra tour was sponsored by official airline Pacific Blue with the support of the New Zealand Government through the Ministry for Culture and Heritage's Cultural Diplomacy International Programme, Ministry of Foreign Affairs and Trade, and NZ Trade and Enterprise.



Performing with polish and grace for Geneva's Victoria Hall.

Acknowledgements: Outside the NZSO

The NZSO would like to thank...

Planning for this tour began in earnest in 2007 when Harold Clarkson, Vice-President of IMG Artists International and Head of their Orchestral Touring Division agreed to adopt the NZSO as one of the orchestras that they would promote. IMG negotiated with promoters in Europe and were instrumental in constructing a tour that was not only full of prestige venues but where the touring schedule progressed (basically from South to North) in very manageable steps. We would like to thank IMG staff and, in particular, Harold Clarkson, Kathryn Enticott, Sara Hunt, Ina Wiczorek, Dominik Weber and Sara Sauvel.

We were also assisted by Tanja Franke of Albion Media, who helped ensure that concerts were adequately covered in the European press.

Dr Bronwen Ackerman (Lecturer in Biomedical Science at Sydney University, a specialist in musicians' health) travelled with the orchestra as a physiotherapist.

A documentary about the tour, commissioned by New Zealand on Air and to be broadcast by Prime in 2011, is being produced by Perendale Productions. Jeremy Wells (Presenter), Paul Casserly (Director), and Jodie Molloy (Producer) accompanied the orchestra throughout the tour.

Thanks to a sponsorship from Massey University, we were delighted to have Olivia Taylor (completing a Master's degree in photography) as part of the touring party. Olivia's photographs provide a most interesting visual record of the tour.

Dieter Timmermann (Hawk Showbiz Logistics) has considerable experience of touring orchestras in Europe and worked with our Production Manager to ensure that the Orchestra's instruments and freight reached venues on time and in excellent condition.

Acknowledgements: Inside the NZSO



A special mention...

This was a whole-of-organization project. It was momentous for the players, but all NZSO management staff contributed to its success. Special thanks are due to those directly involved with the tour:

On tour:

Melissa King	Artistic & Operations Manager
Usha Bhana	Artistic Schedule Administrator
Leah McFall	Publicist
Garry Smith	Assistant Operations Manager
Janina Panizza	Personnel Officer
Grant Gilbert	Production Manager

From the NZSO offices

James Henry	CFO
Thierry Pannetier	Marketing Manager
Christopher Doig	Sponsorship Consultant
Brian Morris	Travel Manager
Lisa Ramsell	Development Manager
Hannah Anderson	Development Executive
Mable Wong	Principal Librarian
Eva Prowse	Artistic Assistant
Jessica Reese	Artistic Assistant
Anne Phillips	PA to the CEO
Marita Vandenberg	Assistant Publicist
Shelley Davis	Design & Website Co-ordinator

Travel monitors (players)

Peter van Drimmelen
Laurence Reese
Peter Dykes





Pietari Inkinen Music Director

**New Zealand
Symphony Orchestra**
Te Tira Pūoro o Aotearoa

NZSO Players

Music Director Pietari Inkinen

Concertmaster Vesa-Matti Leppänen

The NZSO String Sections operate under a rotation system.

+ Contract player

* On leave

FIRST VIOLINS

Vesa-Matti Leppänen
Concertmaster
Donald Armstrong
Associate Concertmaster
Lyndon Johnston Taylor
Assistant Concertmaster
Yury Gezentsvey
Principal
Emma Barron *
Ursula Evans
Pam Jiang
Haihong Liu
Anne Loeser
Gregory Squire
Rebecca Struthers
Cristina Vaszilcsin
Beiyou Xue
Anna van der Zee
Kristina Zelinska
Jennifer Banks +
Megan Molina +
Blythe Press +

SECOND VIOLINS

Andrew Thomson
Section Principal
David Gilling
Sub Principal
Janet Armstrong
Sub Principal
Sharyn Evans *
Elspeth Gray
Andrew Kasza
Dean Major
Vanya Mateeva
Simon Miller
Elizabeth Patchett
Robin Perks
Lucien Rizos
Katherine Rowe
Jessica Alloway +
Sarah Buchan +

VIOLAS

Luca Ranieri
Guest Principal
Brian Shillito
Acting Section Principal
Peter Barber
Assistant Sub Principal
Michael Cuncannon

Anna Debnam
Lisa Egen
Jenaro Garita
Norbert Heuser
Lyndsay Mountfort
Phillip Rose
Belinda Veitch
Peter van Drimmelen
Julia Joyce +

CELLOS

Andrew Joyce
Section Principal
David Chickering
Section Principal Emeritus
Allan Chisholm
Associate Principal Emeritus
Brigid O'Meeghan
Assistant Sub Principal
Roger Brown
Eleanor Carter *
Robert Ibell
Annemarie Meijers
Sally Pollard
Rowan Prior
Vivian Chisholm+

BASSES

Hiroshi Ikematsu
Section Principal
Victoria Jones
Sub Principal
Nicholas Sandle
Assistant Sub Principal
Matthew Cave
Stephen Gibbs
Alexander Gunchenko
Malcolm Struthers
Steve Taylor

FLUTES

Bridget Douglas
Section Principal
Kirstin Eade *
Associate Principal
Alisa Willis +

PICCOLO

Nancy Luther
Principal

OBOES

Robert Orr
Section Principal
Peter Dykes
Associate Principal

COR ANGLAIS

Michael Austin
Principal

CLARINETS

Philip Green
Section Principal
Patrick Barry
Section Principal

BASS CLARINET

Rachel Vernon
Principal

BASSOON

Dennis Notten
Guest Principal
Robert Weeks
Acting Section Principal
Cem Aktalay +

CONTRABASSOON

David Angus
Principal

HORNS

Edward Allen
Section Principal
Gregory Hill
Principal
David Moonan
Sub Principal
Peter Sharman
Sub Principal
Heather Thompson
Sub Principal

TRUMPETS

Michael Kirgan
Section Principal
Cheryl Hollinger
Associate Principal
Mark Carter
Sub Principal
Tom Moyer
Sub Principal

TROMBONES

David Bremner
Section Principal
Peter Maunder
Associate Principal

BASS TROMBONE

Graeme Browne
Principal

TUBA

Andrew Jarvis
Principal
David Cribb +

TIMPANI

Laurence Reese
Section Principal
Thomas Guldborg
Assistant Timpani

PERCUSSION

Leonard Sakofsky
Section Principal
Thomas Guldborg
Associate Principal
Bruce McKinnon
Section Principal Emeritus
Jeremy Fitzsimmons +

HARP

Carolyn Mills
Section Principal
Helen Webby +



APPENDICES

Appendix 1:
Translation of NZSO
message printed in concert
programmes on tour

Appendix 2:
Media coverage within
New Zealand

Appendix 3:
Band on the Move -
excerpts from musician
David Bremner's tour blog

Appendix 4:
History of NZSO
international touring

APPENDIX 1: Translation of NZSO message printed in concert programmes on tour

Being here at [NAME] is the fulfilment of a dream for the New Zealand Symphony Orchestra. We are intensely proud to be performing with our Music Director, Pietari Inkinen, in one of the world's most celebrated concert halls. It is a great pleasure, too, to have Hilary Hahn (who has twice toured with the Orchestra within New Zealand) as a soloist.

We were last in Europe in 2005 when we performed at the BBC Proms in London and in the Concertgebouw in Amsterdam. The current tour is far more extensive and, for us, it represents the culmination of three years development with Maestro Inkinen. Some of you may know the NZSO from our many CD recordings (over a million of our CDs have been distributed in Europe over the past decade); but we are delighted to have this opportunity to perform to you live.

The image shows a concert program page for the New Zealand Symphony Orchestra. On the left, there is a photograph of conductor Pietari Inkinen. The right side of the page contains text in French and German. Below the text, there is a list of concert titles: 'Gloria', 'Passion', 'Heart', 'Colour', 'Revolution', and 'Season 2011'. The NZSO logo is visible in the top right corner of the program page.

A tour on this scale is a major undertaking for the NZSO. It has been made possible by a partnership between corporate sponsors, private benefactors, and government agencies with an interest in New Zealand's international profile.

Our major sponsorship with Pacific Blue (one of the Virgin Group airlines) has made it possible for us to travel to the other side of the world (with 30m³ of freight moreover). A relationship with Holiday Inn Hotels and Resorts has assisted in our accommodation arrangements in eight cities on this tour.

The New Zealand Government, through the Ministry for Culture and Heritage's Cultural Diplomacy International Programme, Ministry of Foreign Affairs and Trade, and New Zealand Trade and Enterprise have provided generous support for this tour. We all hope that hearing the NZSO will sharpen your interest in our beautiful country. New Zealanders like to think that we are as a people we are enterprising and imaginative. Hopefully that shows through in our music making.

I leave you with an aspirational phrase that has been assigned to us by our Māori Language Commission.

'Tukua tō wairua kia rere' : 'Let your spirit soar'.

The image shows a concert program page for the New Zealand Symphony Orchestra. On the left, there is a photograph of conductor Pietari Inkinen. The right side of the page contains text in German. Below the text, there is a list of concert titles: 'Gloria', 'Passion', 'Heart', 'Colour', 'Revolution', and 'Season 2011'. The NZSO logo is visible in the top right corner of the program page.

The above NZSO message was translated into French and German for inclusion in various concert programmes for the tour.

APPENDIX 2: Media Coverage within New Zealand

Pre-Tour publicity

- Pre-departure stories about our preparations ran in the Dominion Post, the Christchurch Press, the Otago Daily Times and on Radio NZ National and Radio NZ Concert in the week prior to the tour.
- The NZ Herald ran an online exclusive announcing TV celebrity Jeremy Wells would join the NZSO on tour with a camera crew for Prime. The story was later picked up by the Stuff website and Dominion Post.
- A feature profile of Pietari Inkinen titled "The man with the baton" led the Arts section of NZ Listener magazine in the week of our departure.
- Sky Sport aired a televised message of support from the NZSO to the All Blacks for their Twickenham test against England on 6 November, played within hours of our Vienna performance. This aired during both the pre-match special (4 November) and the test coverage itself, and led to a spin-off photo story in the Dominion Post.

On-Tour Publicity

Print

- Our Shanghai, Vienna and final Hamburg concerts received widespread attention in the print media, with articles networked across regional and Sunday papers as well as the major dailies.
- Wellington newspaper Capital Times ran a weekly travel diary and exclusive tour pictures, written from the perspective of violinist Pam Jiang.
- The Dominion Post ran an exclusive selection of tour photographs alongside a news article about the Vienna concert ("NZSO Concert Career-Defining"). The pictures then appeared on the Dominion Post's website as an online slideshow to music.
- The NZ Herald ran a review of the Vienna concert by Simon Rees, describing it as "an historic event" (8 Oct)

Radio

- Double Bassist Vicki Jones recorded a telephone interview minutes after leaving the stage in Vienna, for Radio NZ National's Arts on Sunday.
- Radio NZ News reported our performance at Vienna's Musikverein.
- Bridget Douglas appeared on Radio NZ Concert's Upbeat after the Lucerne performance.
- Malcolm Struthers gave an extended live interview to Bryan Crump's Nights show on Radio NZ National.
- Peter Walls was interviewed live from Vienna by Radio Live.

- Arts journalist Simon Rees reviewed the Vienna concert on Radio NZ Concert.
- Radio NZ National's Checkpoint evening news programme interviewed Peter Walls live from Geneva.

Online

- Principal Trombonist Dave Bremner wrote a daily blog for the Stuff website, accompanied by tour photographs.
- We updated Facebook several times a day with exclusive tour pictures, anecdotes, links to radio and TV appearances and reviews.
- We posted regular daily Tweets on our Twitter feed updating followers about the progress of the tour.

Post-Tour Publicity

Print

- A double-page photo featuring Concertmaster Vesa-Matti Leppänen and Emma Barron appeared in the "Home" section of the Sunday Star Times magazine.

Radio

- Violinist Andrew Thomson appeared live on Upbeat and Bass Trombonist Graeme Browne on Arts on Sunday in the week after our return.
- Peter Walls appeared in extended conversation about the tour in Kathryn Ryan's "Big Year" set-piece interview on Radio NZ National's Nine to Noon on December 13.
- Six players appeared for an hour on Saturday with Kim Hill, playing live and discussing life on tour and in the orchestra, on December 18.
- Radio NZ Concert produced an extended broadcast packaging the Vienna concert with player interviews and readings from Dave Bremner's blog and our Facebook updates, which aired on New Year's Day.

TV

- After our return TV3's Nightline aired footage shot in Europe, including player interviews.
- Players Bridget Douglas and Dave Bremner appeared live in studio on TV One Breakfast.
- A 90-minute tour documentary presented by Jeremy Wells will air in mid-2011. Wells and four crew filmed throughout the tour for the NZ on Air funded programme, commissioned by Prime.



APPENDIX 3: *Band on the Move* - excerpts from musician David Bremner's tour blog

Location	Blog Date	Key Quotes From Blog Entry	Key Responses From Readers
Wellington	26-Oct-10	The planning for the tour has taken years, but I guess as a player it was only really last week, when we were rehearsing, that the scale of this tour dawned on me. Five countries (China, Germany, Slovenia, Switzerland and Austria), 12 concerts, music by at least seven composers, and some of the most amazing concert halls in the world.	Good luck with the tour David. Don't worry too much about the foreign kai, just enjoy the ride my man. NZSO rocks!
Dubai	27-Oct-10	The funny thing about an orchestra on tour is that even players who have toured all round the world, and been in orchestras for 20 or 30 years, look like 20-year-olds embarking on their OE, full of excitement and anticipation at the experiences ahead of them. Cut to Dubai airport 20 hours later, and that 50-year-old musician is well and truly back to looking themselves again.	For some reason this has become my new favorite blog to read. Make sure to keep us posted about embarrassing stories, especially involving the violinists :P
Shanghai	29-Oct-10	The whole orchestra has now arrived safe and well, and looking forward to our first concert of the tour tomorrow at the World Expo. Our concertmaster, Vesa-Matti Leppanen, is performing the Sibelius Violin Concerto, I think his third performance of it with the NZSO but the first time on tour, so I'm sure it will be a special concert for him.	Dave thank you so much for sharing your experiences on this tour. It's great to stay current with the NZSO's travels and I'm enjoying your blog so much. Oddly enough, for an American I'm doing a fairly good job of understanding your terminology (I love it). We will be following you along the way.
Shanghai	1-Nov-10	As the orchestra tuned up on Friday night for our first concert of this tour at the Shanghai World Expo Concert Hall, I couldn't help but think about all the people who worked so hard to get this orchestra on these stages, the management, especially the ones back home who didn't get to come on the trip, the players who couldn't travel with us, and the partners and families of everyone here. I know they would have been proud of our performance, and it wouldn't have been possible without all their hard work and support.	Great reports, Dave. You write an interesting and amusing account. Keep 'em coming. Next best thing to being there with you.
Freiburg	2-Nov-10	Practically everything that airports lack in charisma is made up for by the fact that you're arriving in a new country with new experiences ahead of you. So it was with a real sense of excitement that we arrived in the home of Classical music, and looked forward to the concerts in these great halls around Europe.	Really enjoying your updates! You should totally get some NZSO fans to come with you next time as your groupies.
Freiburg	4-Nov-10	A lot of you out there are probably thinking that the life of a professional musician sounds pretty good. So far we've done one concert, and we've been on the road for almost a week. Well I can tell you that today was definitely the last day of calm before the storm. Tomorrow we have a full day of rehearsals before a pretty gruelling few weeks of concerts. So I made the most of the last real day off and set out to explore this wonderful old city of Freiburg.	

Location	Blog Date	Key Quotes From Blog Entry	Key Responses From Readers
Freiburg	5-Nov-10	The hall was sold out for the concert, though we had a dramatic two hours before the concert even started. Our music director, Pietari Inkinen, was bogged down with a stomach bug and an hour before the concert he couldn't even stand. Vesa, our concertmaster, had to conduct the rehearsal and 20 minutes before the concert he was waiting to find out if he was about to make his conducting debut! Pietari managed to get through the concert, an amazing effort, and the sellout crowd thoroughly enjoyed the concert.	This sounds like an awesome tour to be on. It is a good way to warm up the Europeans for the 70 piece Linwood College (Christchurch) orchestra to Europe (Rome, Venice, Flourince, Strausberg, Paris, London) next April.
Vienna	8-Nov-10	It was one of those nights that you never want to end, and for all of us it was not only a chance to play in this unbelievable hall where so many great conductors, soloists and orchestras have played, but also a chance to do it with this huge family of musicians. It was great to see so many Kiwis in the hall too, including the Minister for the Arts, board members, supporters and students who are studying music abroad. I hope that those students left the hall feeling inspired to get a job in an orchestra; I know I left feeling inspired and very proud to be part of the NZSO.	Hi Dave, all the NZSO players and everyone associated with the tour. I was just so proud of 'our' orchestra when I read your blog and other reports on the internet.
Lucerne/ Geneva	9-Nov-10	As soon as the concert started, you could sense the orchestra was enjoying the beautiful acoustic of this wonderful hall. The enthusiastic audience clapped between each movement, which I always like as it shows they're still awake, and the end of the Berlioz Symphonie Fantastique produced the finest "BRAVO" I have ever heard. This guy bellowed it out from the back the hall, it was slow, low in pitch and incredibly loud, and if I was in NZSO management I would offer him a contract to travel with the orchestra to all our concerts and do it each night, as it really got the audience going and on their feet for a standing ovation.	I have only now discovered this blog and am so pleased to hear how the NZSO is doing. Thank you very much. You write so well. I'm so proud and happy that you are representing NZ for us. I'm glad there is going to be a doco about the trip. All the best for the rest of the tour.
Geneva	10-Nov-10	It's great that we have a sporting culture in New Zealand, and I am as proud as the next person of our sporting heroes, but the arts have the ability to move a person, motivate a person, and transport them from their everyday life for that moment they look at a painting, listen to piece of music, or marvel at a sculpture, and that's something no sports team can do. Seeing the way the arts are supported in Europe has invigorated me when I get home to go and see more concerts, more exhibitions and support other art forms that I have neglected.	All the best for the rest of the tour. Keep those blogs coming.
Stuttgart	11-Nov-10	The orchestra is really in a groove with its performances, and you can sense the enjoyment and energy during each concert. Playing to these critical audiences in these wonderful halls is a dream come true, and something I think will have a huge impact on the standard of the orchestra in years to come. We have six concerts left, and as each one brings a new hall and audience, I find myself savouring each experience, as you never know when the next tour of this magnitude will happen.	Thank you so much for this interesting insight into the life of a touring musician! Keep up the great work, do Aoetearoa proud.

Location	Blog Date	Key Quotes From Blog Entry	Key Responses From Readers
Stuttgart	12-Nov-10	The hall last night was a huge venue that's a bit like the Aotea Centre meets Palmerston North airport. The inside of the hall is a little odd, but fascinating to look at. A huge bank of seats curve up the right side of the hall, and it seats a good 2100 people. The hall was packed again for our concert, and it was lovely to see opera great Sir Donald McIntyre in the audience.	Hallo Dave and all the band! We are really enjoying your blogs - makes us almost believe that we travelling with you. Our link with you today is that while you are heading for Frankfurt we have an important slice of Frankfurt here in Wellington with a brilliant exhibition from Frankfurt's Stadel Museum. It's the first time this collection has ever been out of Europe
Mannheim	15-Nov-10	Saturday night's concert was in the enormous Alte Oper in Frankfurt, and the sight of this hall packed to the rafters was awesome. It was also great to see so many Kiwis in the audience. Tomorrow we head to Essen for our third-to-last concert. I'm looking forward to this concert as I performed in the wonderful Philharmonie hall in Essen a few years ago, and I know it will be a great night.	Nice work. Sounds like a fantastic tour.
Essen	16-Nov-10	Last night's concert, for me, was the best of the tour. The orchestra seemed to just fit into the transparent acoustic of the Philharmonie in the German city of Essen, and there was a real energy and confidence to the performance. The audience responded with a standing ovation, and the audience and orchestra left the hall as great mates.	Congratulations on what sounds like a successful tour for you. Yes I have seen the orchestra play several times over my life so far, and I am always in awe of you all in your dedication and level of individual achievements -in what can be thought of as 'not a real job' in peoples eyes. We are all just jealous that we cant play like you all!
Dusseldorf	17-Nov-10	The concert last night was in the wonderful Tonhalle in Dusseldorf, and this is quite a spectacular venue - a former planetarium transformed now into a wonderful concert venue with a lovely acoustic. The sides of the hall have a surreal blue lighting right up to the roof, creating a hazy glow around the hall. It was great to see the orchestra's former chief conductor, Franz-Paul Decker, in the audience, and I'm sure he enjoyed catching up with his great friends in the orchestra.	Your blogs have been so entertaining/ inspirational that I really think you've got to keep on writing a chronicle of the orchestras adventures. Maybe back home they won't be quite so exotic - but we still love hearing about our favourite band from the inside.
Hamburg	18-Nov-10	The tour has been an amazing experience, and one I will never forget, but it's home time now, and planning will start for the next overseas tour. I hope you've enjoyed reading my ramblings, I've enjoyed writing them down for you, and I look forward to seeing you at an NZSO concert soon, wherever you are in the world.	Firstly congratulations NZSO on a successful tour, you have done New Zealand proud. Thank you Dave for keeping us informed and entertained, it's been a pleasure reading your blog. I'm looking forward to the documentary and the next concert here in Christchurch.



APPENDIX 4: History of NZSO international touring

2010

Shanghai World Expo concert precedes tour of Europe with concerts in Freiburg, Maribor, Vienna, Lucerne, Geneva, Stuttgart, Mannheim, Frankfurt, Essen, Düsseldorf and Hamburg

2008

Beijing Olympic Cultural Festival - concerts in the Forbidden City Concert Hall and the National Centre for the Performing Arts

2005

Europe and Japan, including BBC Proms (London), Snape Maltings Summer Festival, Amsterdam Concertgebouw, Aichi World Expo

2003

Asia Orchestra Week, Osaka, Japan

2000

Sydney Olympic Festival

1999

Noumea (reduced orchestra)

1997

Brisbane Biennial Music Festival

1992

Seville World Expo

1989

Hong Kong Arts Festival (as orchestra in residence)

1974

Australia





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