

It's All Happening AFTER:Hours

The **AFTER:Hours** series of innovative late-night concerts following **sinfonia ViVA's** main concerts at the Royal Concert Hall, Nottingham continues to evolve, attracting new and diverse audiences to experience a very different programme and atmosphere, as **sinfonia ViVA's** Principal Conductor **André de Ridder** explains...



sinfonia ViVA and I are approaching the fourth concert given as part of AFTER:Hours, the new series of late-night programmes at the Royal Concert Hall in Nottingham, that was devised with sinfonia ViVA in mind (acknowledging our thirst for adventurous and eclectic choice of music) and consequently launched by us in autumn 2009.

It wasn't an entirely new idea: many orchestras and concert halls all over the world are looking for new concert formats and ways to enliven the experience of classical live music, with an emphasis on a less formal atmosphere and less familiar, often contemporary repertoire. Indeed this is exactly what ViVA and Neil Bension, the Music Programme Manager at the Royal Centre were striving for and it was after all a new venture in the cultural life of Nottingham.

It's fair to say that the concerts so far have been a great success; a lot of the audiences are staying on, and even new people, often young people, entering the hall just for the late concert, for a much reduced ticket price. I remember very well the moment I walked out on to the stage, at about 9.45pm, for the first AFTER:Hours concert we gave, having just conducted a regular symphonic concert beforehand. The atmosphere was decidedly different, the audience already cheering happily (possibly encouraged by the odd interval and post-concert drink) before we had played a note. The lighting used for these concerts is, fittingly, a little warmer, with some shades of colour and we dress down a little (black shirts and jackets, rather than tails etc.). Anyway, the main thing is still the music! And here, really, anything goes. It doesn't have to be that unconventional - our first concert included music by Vivaldi and John Adams - but it's the way we juxtapose the repertoire and present it that can be more surprising and, I hope, revealing. In this particular case the third movement of Adams' Shaker Loops ran seamlessly into Winter from the Four Seasons, played by ViVA's leader Benedict Holland, who had risen from his chair spontaneously. The former piece pretty much ends with the same pattern as the Vivaldi starts, so we took the freedom to let two bars or so overlap and I'd be interested to know when people realised that we were playing "Winter" already...



Photos: Marco Borggreve

The Orchestra have been enjoying the occasions just as much, I think. The musicians appreciate the more immediate feedback we seem to experience in this informal setting. But it's not all joy and art - in fact these are long days for all of us: a dress rehearsal for the AFTER:Hours concert in the morning, a dress rehearsal for the main evening concert in the afternoon, the regular concert at 7.30, then the late-night one at about 9.45pm. Very hard work indeed for those who take part in both events: up to 9 playing hours! But enthusiasm carries us far and I salute the players for their stamina and trouper-mentality; incredible.

In our upcoming concert in this series, on 14 April we will highlight a new musical connection. Nottingham is traditionally strong on its rock and pop concert scene and in fact the RCH is situated right next to the main rock venue in town, Rock City. So in this concert we will play a work for large string orchestra by the guitarist (and terrifically talented composer) of the most successful alternative-rock band of the last 15 years, Jonny Greenwood of Radiohead. It's a piece I have tested and conducted before and it is really very effective, primarily a sound piece using the multiple, divided string sections to maximum effect, influenced by the likes of Penderecki and Ligeti, but ending in a short strumming movement, which I suppose you could identify with a pulsating guitar lick! This piece will be paired with a classic 20th-Century work for the same forces, the cinematic Requiem for Strings by Toru Takemitsu.

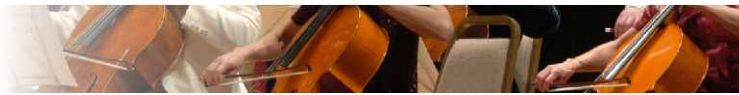
André de Ridder



INSIDE ~~~ Martha Toogood and Wenna Stockdale, Arts in Education Co-ordinators for Derby City Council, talk about working together with sinfonia VIVA... **PLUS** details of sinfonia VIVA's concerts in April, May and June ~~~



Supported by
ARTS COUNCIL ENGLAND



Saturday 9th Apr

Palace Theatre, Newark, 7.30pm
 Tickets: £19.50, £18.50 concessions, £5 students, £10 parents of participating children.
 Box Office: 01636 655755 www.palacenewark.com

www.vivaorch.co.uk/concert-2011-04-09-newark.shtml

||| sinfonia ViVA in Newark

Haydn: **Symphony No.43 in Eb 'Mercury'**
 Beethoven: **Romance No.1, Op40 in G major**
 Vaughan Williams: **Five Variants of Dives and Lazarus**
 Vaughan Williams: **Fantasia on Greensleeves**
 Elgar: **'Sospiri' Op70**
 Schubert: **Symphony No.5 in Bb**

sinfonia ViVA with Leader **Benedict Holland** comes to the Palace Theatre, Newark with a programme of beautiful classics. Young people from Newark will be joining the Orchestra on stage during the performance to showcase the results of a creative music project inspired by the concert programme.



Haydn's 'Mercury' Symphony of 1771 acquired its enigmatic nickname - no-one is quite sure of the context - in the 19th century. The nomenclature doesn't reflect any deeply Mercurial qualities within the piece itself, though it is certainly different in mood from the other symphonies Haydn was composing around this time, in that it is at times more gentle and restrained. Beethoven's Romance No.1 of 1802, published 1803, is actually predated by the Romance No.2 of 1798, the discrepancy in their numbering being due the latter not being published until 1805. Two popular, luscious works by Vaughan Williams follow. The first, Five Variants of Dives and Lazarus, was composed in 1939 and is based upon the eponymous English folk song dating back to the 1500's, itself stemming from the biblical account of the parable told by Jesus. The second piece, the Fantasia on Greensleeves, predates the first by 5 years and is based upon the opera 'Sir John in Love' which Vaughan Williams composed in the 1920's. Next to Elgar and the Sospiri, Op.70, written just before the outbreak of WW1. Elgar changed his mind about the piece - he had thought of pairing it with Salut d'Amour - when he realised its intensity merited a life of its own. And finally, we end in lyrical mood with Schubert's Symphony No.5 in Bb, written in 1816 when the composer was in his late teens, has become one of his greatest and most popular symphonic works, echoing both his own experimentation of the previous years and also the influence of other composers.

Supported by Newark and Sherwood District Council, Newark and Sherwood District Music Club, Orchestras Live and Arts Council England.

Thursday 14th Apr

Royal Concert Hall, Nottingham 7.30pm
 Tickets: £10 to £32. AFTER:hours concert £3 to non-bookers
 Box Office: 0115 989 5555

www.vivaorch.co.uk/concert-2011-04-14-nottingham.shtml

||| sinfonia ViVA with Johannes Hinterholzer in Nottingham

Fauré: **Masques et Bergamasques, suite for orchestra, Op112**
 Mozart: **Horn Concerto No.4, K.495**
 Ravel: **Pavane pour une infante défunte**
 Brahms: **Symphony No.3 in F major, Op90**

... followed by After:HOURS concert, 9.40-10.15pm (approx.), programme as follows:

Jonny Greenwood: **Popcorn Superhet Receiver**
 Takemitsu: **Requiem for Strings**

Internationally-celebrated soloist **Johannes Hinterholzer** (horn) joins with sinfonia ViVA and Principal Conductor **André de Ridder** for tonight's tour-de-force of classics.

Fauré's Masques et Bergamasques looks back for its theme to the 18th century social gatherings of the French aristocratic elite at which music would often feature prominently. The orchestral suite is taken from the theatrical work which Faure composed at the request of Prince Albert I of Monaco.

All Mozart's works for solo horn and orchestra date from the 1780's - a time in the instrument's development when it had no valves and a more limited range. No.4, the last, dates from 1786 and came just 2 months after The Marriage of Figaro. Mozart entered it into his thematic catalogue with the note 'for Leutgeb' (Ignaz Leutgeb, his friend of many years).

Ravel's Pavane is an enduringly popular work, originally a piece for solo piano written while Ravel was studying composition in the last year of the 19th century. He published the orchestrated version in 1910.

Brahms Symphony No.3 in F major, Op90 of 1833 followed hot on the heels of some of his greatest works, including the Violin Concerto.

And for those looking for more to hear, there's a special AFTER:hours late-night concert from 9.40pm to 10.15pm (approx.) featuring the Orchestra's 34-piece strings performing Radiohead guitarist Jonny Greenwood's multi-faceted composition Popcorn Superhet Receiver and Japanese composer Toro Takemitsu's 1957 Requiem for Strings.

Supported by sinfonia ViVA and Arts Council England. The AFTER:hours concert is additionally supported by Orchestras Live.



Photo: Andreas Haugh

Saturday 7th May

Stamford Arts Centre 8.00pm
 Tickets: £18, (*£17) *discount details from the Box Office on 01780 763203

www.vivaorch.co.uk/concert-2011-05-07-stamford.shtml

||| sinfonia ViVA in Stamford

JC Bach: Sinfonia for wind instruments No.4 in Bb
Hummel: Octet-Partita in Eb
Mozart: Gran Partita



Photo: Marco Borggreve

A brilliant selection of classics is in store as sinfonia ViVA makes a welcome return to Stamford.

JC Bach was the 18th of JS Bach's children. Brought up by other family members after his father's death when he was only 15, he eventually came to England where he became so highly regarded that he was known as the 'English Bach'. Along with 13 operas, he wrote 6 symphonies of which No.4 can be heard this evening. The German composer and pianist Johann Hummel, a student of Mozart by whom he was strongly influenced, was Konzertmeister in Eisenstadt, Germany when he composed his Octet in Eb in 1803. The piece is also known as the Partita in Eb. In contrast, Mozart's own Serenade K361 is seen by some as somewhat harder to date with certainty, in part because of the orchestration involved. Even the title 'Gran Partita' has been suggested as a later addition by someone other than the composer. What is not in question, whatever the facts, is the beauty of Mozart's work depicted here.

Join us for an evening of superb music!

Supported by sinfonia ViVA, Orchestras Live and Arts Council England

Saturday 21st May

The Courtyard, Hereford 7.30pm
 Tickets: Full price £23 / £25; Concessions £21 / £23 Box Office: 01432 340555

www.vivaorch.co.uk/concert-2011-05-21-hereford.shtml

||| sinfonia ViVA in Hereford

Haydn: Symphony No.43 in Eb 'Mercury'
Beethoven: Romance No.1, Op40 in G major
Vaughan Williams: Five Variants of Dives and Lazarus
Vaughan Williams: Fantasia on Greensleeves
Elgar: 'Sospiri' Op70
Schubert: Symphony No.5 in Bb



Photo: Marco Borggreve

Leader **Benedict Holland** and sinfonia ViVA make their debut performance at The Courtyard, Hereford with this intriguing and engaging classical programme.

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Beethoven's Romance No.1 of 1802, published 1803, is actually predated by the Romance No.2 of 1798, the discrepancy in their numbering being due the latter not being published until 1805.

Two popular, luscious works by Vaughan Williams follow. The first, Five Variants of Dives and Lazarus, was composed in 1939 and is based upon the eponymous English folk song dating back to the 1500's, itself stemming from the biblical account of the parable told by Jesus. The second piece, the Fantasia on Greensleeves, predates the first by 5 years and is based upon the opera 'Sir John in Love' which Vaughan Williams composed in the 1920's.

Next to Elgar and the Sospiri, Op.70, written just before the outbreak of WW1. Elgar changed his mind about the piece - he had thought of pairing it with Salut d'Amour - when he realised its intensity merited a life of its own.

And finally, we end in lyrical mood with Schubert's Symphony No.5 in Bb, written in 1816 when the composer was in his late teens, has become one of his greatest and most popular symphonic works, echoing both his own experimentation of the previous years and also the influence of other composers.

Supported by Orchestras Live and Arts Council England

Saturday 11th Jun

Royal Concert Hall Foyer, Nottingham 11.00-12.00, 1.15-2.15pm and 3.00-4.00pm
 Tickets: Adults and Children £6.50 Box Office: 0115 989 5555

www.vivaorch.co.uk/concert-2011-06-11-nottingham.shtml

▶ The Beanbag Proms - Quack! Growl! Moo!



A musical menagerie of wildlife descends on the Royal Concert Hall Foyer as The Beanbag Proms returns with more fun listening and joining-in activities for youngsters and their carers to share. Musical maestro **Alasdair Malloy** leads this enchanting and entertaining session which will excite and enthrall your child in a relaxed and comfortable setting.

Beanie Bear's Gang will be assembling again too with **Julia Damassa** as Beanie Bear presenting an animal assortment of tunes, including The Bare Necessities and Teddybear's Picnic in the company of sinfonia VIVA musicians.

Each concert includes:

- Participation elements - including actions and playing instruments**
- Dancing**
- Singalong**
- Stories**
- Performances**

At the end of the performance there will also be an opportunity for children to have a close look and touch (gently!) the instruments used during the performance. Join Beanie Bear's Gang and enjoy a magical musical adventure that your children will be talking about for a long time to come.

Please note: Parents must remain in the foyer area with their children throughout this performance. Video or audio recording of this performance is strictly forbidden. Photographs may be taken at the end of the performance. Please also note that the programme of music is subject to change and alteration. Places are limited for each performance and will be sold on a first come first served basis.

Supported by Royal Centre Nottingham, sinfonia VIVA and Arts Council England.

Tuesday 21st Jun

Assembly Rooms, Derby.

1.00pm Schools' Performance - tickets £1.50 per child for school groups with accompanying adults free - Schools' performance only - contact 01332 207602

7.00pm Public Concert - tickets £3.00 from the Derby LIVE Box Office 01332 255800
www.vivaorch.co.uk/concert-2011-06-21-derby.shtml

▶ 'Tis Death to Break a Frame: The Story of a Stockinger

sinfonia VIVA: Residency - an interactive singing project

Conductor: David Lawrence
Composer: James Redwood
Writer: Hazel Gould

Billy is the grandson of a Nottinghamshire Stockinger. Billy's Grandfather is getting old and ready to pass the stocking frame to Billy, but there is not much need for stockings anymore, rent on the frame has been raised and they don't have much money to run their frame and even less for their home. Billy's Grandfather has learned that a factory is to open on the hill and encourages Billy to go to work there, but Billy doesn't want to work in a crowded, cramped and noisy room, with unskilled women and children for less money than his Grandfather makes.

Our story charts Billy's quest to protect their way of life and his struggle to accept the new.

sinfonia VIVA returns with a brand new oratorio written by James Redwood and Hazel Gould in partnership with the Ruddington Framework Knitters' Museum to mark the 200th anniversary of the Luddite uprising. 180 young people from across Derby will join sinfonia VIVA to perform this new work themed around the Luddites.

The interactive afternoon performance is specifically designed for primary school groups, with supporting materials linked to the national curriculum provided in advance to help prepare you for the concert.

For more information on the afternoon performance please contact sinfonia VIVA on 01332 207602

This project has been supported by: Rolls-Royce plc, Derby City Council, Derby LIVE, Orchestras Live and Arts Council England



the backstage page

Partnership is an essential part of all sinfonia VIVA's work. Here **Martha Toogood** and **Wenna Stockdale**, Arts in Education Co-ordinators for Derby City Council explain some of the ways we successfully collaborate in Derby...



We are Arts in Education Co-ordinators for Derby City Council (on a job-share basis). Whilst the Arts in Education post sits within the Arts Team, much of its work is focussed on objectives and targets set out in Derby City Council's Children and Young People's (CYP) Plan.

We work with both schools and arts organisations in Derby, facilitating exchanges between the two, in order for schools to recognise the value of Arts Education and develop relationships with high quality arts organisations that offer learning outcomes through creativity and the arts.

sinfonia ViVA play a pivotal role in the infrastructure of the arts in Derby and the East Midlands and continue to offer excellent Education programmes to schools and colleges.

Our work with sinfonia ViVA's Education Manager, Marianne Barraclough, helps to shape the offer sinfonia ViVA makes to schools and to ensure that all schools have access to the programmes on offer. Where appropriate, we also work on targeting specific schools, in line with both national and local objectives, such as:

- Narrowing the Gap; a national initiative, which locally has identified a number of schools where there are large gaps in achievement of pupils within the school
- Where locally, schools are not participating in high levels of arts activity or utilising the offer of external practitioners or professionals
- Where schools are in areas of high levels of socio-economic disadvantage
- Where schools have high percentages of pupils with English as an Additional Language (EAL)

The ongoing relationship between sinfonia ViVA and Derby City Council's Arts in Education Co-ordinators means that education

programmes offered to schools are well designed and planned, usually relating to relevant themes or topics. For example, Floratorio was appropriate for many primary schools whose pupils were studying The Crimean War and Florence

Nightingale. Previous projects have also tackled issues such as Recycling and Global Warming, which are of particular importance to Eco-Schools.

sinfonia ViVA is also represented on the Co-ordinated Arts in Schools (CAS) group, which regularly brings together members of Derby City Council's arts team, Children and Young People's services, education agencies and arts organisations. This group works to ensure that all schools in Derby are offered access to a high quality, relevant and diverse Arts Education provision, which is relevant and appropriate to schools' curriculums and learning objectives. CAS sends out a newsletter to all Derby schools three times a year. This means that sinfonia ViVA can highlight successes of previous projects and offer forthcoming opportunities for schools; the newsletter is an important and efficient way of ensuring communication between schools and arts organisations.

sinfonia ViVA regularly attends Derby Arts in Education Network meetings which we facilitate. These meetings bring teachers, practitioners and representatives from arts organisations into an environment, which addresses current issues and opportunities, facilitates networking and relationship brokerage and continues to advocate the value of accessible, high-quality arts education for all of Derby's children and young people.

sinfonia ViVA; in particular, Marianne Barraclough, play a strong role in adding value and creating further opportunities for teachers and pupils to participate in and attend high quality music experiences.

Martha Toogood and Wenna Stockdale



Floratorio workshop at London Road Community Hospital

Photo: Hannah Fox



Audio Lens performers on stage with sinfonia ViVA



Fragile Shell culmination performance at the Assembly Rooms

In Review:

**sinfonia ViVA 'Night Shift' Derby Residency with Principal Conductor André de Ridder,
Composer in the House Anna Meredith and Illustrator/Animator Eleanor Meredith
Assembly Rooms, Derby - 9th March 2011
reviewed by Mike Wheeler**

Deeply Satisfying and Heart-warming Showcase

This year's sinfonia ViVA schools' residency concert was a spin-off from the orchestra's work with composer Anna Meredith and her video artist sister Eleanor, and their recent piece *Four Tributes to 4 am*.

For the first half, the four participating student groups - from Lawn and Walter Evans Primary Schools, Woodlands Community School and Derby College worked with unflappably resourceful leader James Redwood, taking the night-time theme to create new pieces designed to slot round and in between Copland's *Quiet City* and the individual movements of Debussy's *Three Nocturnes*. 'Fêtes' prompted a witty number from Walter Evans School about sneaking off to the fairground. Derby College's contribution was designed to accompany a clever piece of stop-frame animation by Walter Evans pupil Thomas Roberts involving origami birds, chessmen and a runaway toy car.



Photo: Alan Fletcher

In the Copland itself, ViVA and conductor André de Ridder brought out all the score's tenderness and poetry, with Emily Pailthorpe and Anthony Thompson eloquent in the solo cor anglais and trumpet parts. In the Debussy, re-scored with remarkable skill by ViVA timpanist Graham Hall for an orchestra of just eighteen players, they projected a vivid sense of colour, inner stillness in *Nuages*, and fizzing energy in *Fetes*. James Redwood provided a more wholesale re-working of *Sirènes*, with simplified voice-parts for the students, and the first half wound down with a *Postlude* cleverly incorporating references back to *Quiet City*.

Part 2 consisted of *Night Shift*, developed in workshops led by the Meredith sisters, James Redwood, and players from ViVA with, again, each group contributing an individual song. Beginning and ending with a Stravinsky-like chorale it explored various nocturnal themes, from a hunting owl to the growing dawn.

Once again, a deeply satisfying and heart-warming showcase of collective commitment and creativity.

Some important news has been received which I am keen to share with you. You will be aware that public funding of the arts is under pressure like every other area. Earlier in the year ViVA had to reapply to the Arts Council for its core funds. The process was an open access one and any arts organisation could have applied. In fact over 1,300 did and only 695 got accepted on to the new National Portfolio Funding scheme, including sinfonia ViVA. Naturally I am delighted with this news and it is a testament to the work of the players, visiting artists and my colleagues which has ensured our place in the new programme. There is still a funding reduction in real terms, but that is to

be expected in the current climate. Quite apart from the artistic, social and cultural importance of our work, the Orchestra is also an employer with responsibilities. The news that we will be able to continue - and even develop - our work has implications at every level of the business.

Another funder, Derby City Council, has given early indications that it will also be continuing its support of the Orchestra. The formula here looks like being a little more complicated than in the past. Details are still being worked out. However, the support of local partners such as Derby LIVE and the City's Arts team remains strong and we are encouraged by this.

So as one chapter of waiting closes another opens – now we have to work through the practicalities of how the new systems work and how and where we use the money available. The crucial thing is that we continue to have the confidence and support of these key partners alongside the equally important support from you as well.



**The Chief Points
from
Peter Helps**

Peter Helps

ViVA receives funding from Derby City Council and Arts Council England

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sinfonia



Principal Conductor
André de Ridder