

## Jazzing Things Up DERBY Jazz

Jazz and Classical... Think less 'oil and water' and more 'strawberries and cream'. April sees the start of a brand new collaboration between sinfonia ViVA and Derby Jazz which aims to bring dazzling musicianship from both camps together as **Charmian Kayes** of the long-established organisation explains...



Don Weller and Bobby Wellins

First, let me tell you something about who we are. Derby Jazz has been active for over 25 years. As well as promoting 20 to 30 concerts a year with top Jazz musicians, we run education projects with regular and guest tutors, usually in collaboration with the East Midlands Youth Jazz Orchestra. We actively encourage the young players by using them as support bands at concerts and when they move on to music college, as many of them do, we keep in touch by asking them to bring their "year bands" to play for us in our various venues. We try to maintain this relationship in the long-term by commissioning new work from them, which helps to develop their career in jazz, and makes Derby a major player in the UK jazz scene.

So - Jazz... I know that the word Jazz is in itself off-putting to many, in the same way that classical music is perceived by the uninitiated as elitist and unapproachable. Those of you who are reading this article will not subscribe to the latter view, but I bet that some of you at least are thinking that you won't come along to hear anything with the 'J' word.

The jazz trumpeter Don Cherry said: "When people believe in boundaries, they become part of them." I believe strongly that wonderful music is wonderful music, no matter what the format. Recently Derby Jazz showcased three of its commissioned works at the London Jazz Festival on the Free Stage at the Barbican. It just so happened that there was a children's event there on the same day. It was wonderful to see little ones, with no preconceptions, dancing away to what was in fact quite challenging music.

I want to share my passion for music with others so that they too can experience the joy that I feel when an improvised passage taps emotions not previously reached by that particular piece. Think of how the opening notes of the Elgar Cello Concerto or the soaring voices in "Ode to Joy" make you feel. Don't you want to tell everyone about it and share your enthusiasm?

With this in mind, sinfonia ViVA and I have planned carefully to put together just the right project for our initial collaboration. April's concert - **Don Weller and Bobby Wellins with Strings** - is going to be the perfect start. Great tunes that everyone will know (think Frank Sinatra or Ella Fitzgerald), played by two of Britain's best-loved saxophonists plus a rhythm section and given a new twist by the addition of a ViVA string quartet, and thus accessible to most music lovers.

Fabulous though it is, we hope this is just the start. Later on in the year we are thrilled that sinfonia ViVA is bringing over the renowned pianist **Uri Caine** from the United States. Uri is known for playing straight jazz, either as a soloist or with his trio. He also has gained a reputation for re-interpreting classical pieces, and those of us who heard his Mahler have been changed by the experience. This time it will be his versions of Beethoven's Diabelli Variations - a UK premiere - and a Mozart concerto that we'll get to savour. We also hope that he will play a solo set in the foyer at the end of the more formal concert.

I hope that these two concerts will encourage a real mix and cross-over in our audiences and will go to prove that no music should be excluded from our regular listening.

### Don Weller and Bobby Wellins with Strings

Wednesday, 23rd April in the Darwin Suite (Assembly Rooms) at 8.00pm

Tickets: £12.00 Concessions £10.00 and FREE for under 18's when accompanied by a paying adult

Box Office: 01332 255800 or online at <http://www.assemblyrooms-derby.co.uk>

Further info about Derby Jazz can be found on <http://www.derby-jazz.co.uk>

Inside - ViVA Board Member **Brian King** on his passion for music and the Orchestra...  
**Peter Helps** on a new way of gathering feedback from audiences... **PLUS** the lowdown on ViVA's forthcoming concerts...



Wednesday 16th Apr Assembly Rooms, Derby 7.30pm  
 Tickets: £16 to £25 Box Office: 01332 255800 www.vivaorch.co.uk/concert-2008-04-16-derby

## ► Sensuous Symphonies, Classic Concertos

Haydn Symphony No.83 The Hen  
 Weir Piano Concerto  
 Haydn Piano Concerto in D major  
 Beethoven Symphony No.4



Photo credits: André de Ridder and Lauma Skride (Marco Borggreve)

Tonight's concert opens with Haydn's Symphony No.83 The Hen, written between 1875-6 as part of the group of six Paris Symphonies. The composition is reflective of Haydn's growing stature in Europe: this is a work with power, emotion, humour and wit.

Judith Weir's Piano Concerto, written for the pianist William Howard, is something of a time-travelling composition: a return to the idea of composing a piano concerto with a minimalist approach where finesse of interaction between the players has the upper hand over raw power of performance.

Haydn had emerged from the dramatic 'Sturm und Drang' (storm and stress) period when, between 1779 and 1780, he wrote the Piano Concerto in D major, and was also beginning a period of relative compositional freedom and innovation, since previously he had required his employer's consent before publishing works.

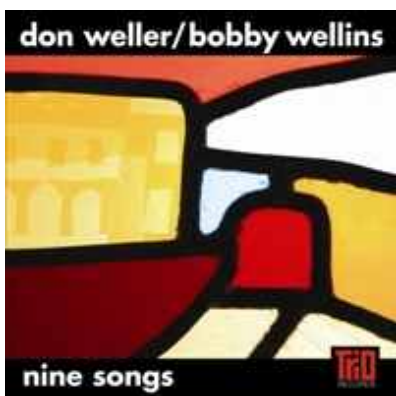
Beethoven's 1806 Symphony No.4 was dedicated to Count Franz von Oppersdorff, who was related to Beethoven's patron, Prince Lichnowsky. It premiered in a private performance the following year. Coming between the incredibly successful No.3 'Eroica' and instantly recognisable No.5 does not detract from the invention of the composer: as Schumann famously remarked, Symphony No.4 stands in its own right as a "slender Greek maiden between two Norse gods".

Join sinfonia VIVA with Principal Conductor **André de Ridder** and, making a much-anticipated return to sinfonia ViVA, sensational pianist **Lauma Skride** for a dynamic concert-going experience.

Supported by Rolls-Royce plc, Arts Council England and Derby City Council

Wednesday 23rd Apr Assembly Rooms, Derby 8.00pm  
 Tickets: £12, Concessions £10. Under 18's free when accompanied by a paying adult Box Office: 01332 255800  
 www.vivaorch.co.uk/concert-2008-04-23-derby

## ► Nine Songs



Jazz meets Classical! **Don Weller** and **Bobby Wellins** are two of the best loved voices of the tenor saxophone. Tonight in the first concert of an ongoing collaboration between Derby Jazz and sinfonia VIVA, they join with string players from the Orchestra to perform their album Nine Songs.

The songs have been arranged by **Mark Edwards**, who also plays piano in the concert, in a special setting of strings and woodwind which brings out their unique talents in a new dimension. This project pushes their particular stance to make jazz accessible to a wider audience.

The concert also features **Andrew Cleyndert** on Double Bass, **Spike Wells** on Drums, **Matthew Forbes** on Cello, plus strings players from sinfonia VIVA.

Supported by sinfonia VIVA and Derby Jazz

Our Waltz (David Rose) - We'll Be Together Again (Carl Fischer, Frankie Laine) - My Man's Gone Now (George Gershwin) - Killing Me Softly (Charles Fox) - Cabin In The Sky (Harold Arlen) - Chelsea Bridge (Billy Strayhorn) - Soul Eyes (Mal Waldron) - Di's Waltz (Don Weller) - Nocturne No.15 (Frederic Chopin)

*"Half-a-dozen notes from either of these great tenor saxophonists are all it takes to identify them - Don Weller with his rolling phrases and Bobby Wellins with his meltingly beautiful sound and a vibrato like drifting smoke. The essence of each has never been caught and conveyed better than in this set of restrained ballad performances... The arrangements by pianist Mark Edwards are perfectly judged and the whole production is a work of art."*

DAVE GELLY The Observer

For more information on the album, visit [www.triorecords.toucansurf.com/Bobby\\_Wellins\\_CD.html](http://www.triorecords.toucansurf.com/Bobby_Wellins_CD.html)



Don Weller



Bobby Wellins

Saturday 27th Apr

Civic Theatre, Chelmsford 4.30pm  
Tickets: £7 Box Office: 01245 606505 www.vivaorch.co.uk/concert-2008-04-27-chelmsford

## ▶▶ Pirate Adventures!

Leroy Anderson (arr. Malloy)  
George Frederic Handel (arr. Malloy)  
Xavier Atencio & George Bruns (arr. Malloy)  
Johann Strauss II (arr. Malloy)  
Juventino Rosas  
Malcolm Arnold  
Various  
Arthur Benjamin  
Klaus Badelt (arr. Malloy)  
John Lennon & Paul McCartney  
Traditional arr. Henry Wood  
Traditional arr. Henry Wood

The Pirate March  
Hornpipe (Water Music)  
A Pirate's Life for Me  
Tritsch-Tratsch Polka  
Over the Waves  
The Padstow Lifeboat  
Alasdair's Seafaring Specials  
Jamaican Rumba  
Pirates of the Caribbean  
Yellow Submarine  
Tom Bowling  
Sailor's Hornpipe



Photo credit: Geraint Lewis

Following the success of the Magic & Mystery concert, sinfonia VIVA returns to the Civic Theatre, Chelmsford with percussionist **Alasdair Malloy** to present a family-friendly, pirate-themed concert.

Alasdair will take the audience on a voyage of discovery as they set sail on their very own pirate ship. The concert will feature a mixture of music focusing on the rough and tumble of sea travel such as The Pirate March and the Sailor's Hornpipe as well as calm sea faring tunes with Over the Waves and Yellow Submarine. The concert, which will be most suitable for children aged 7-11 and their families, will also include music from the Pirates of the Caribbean films.

The Pirate Adventures! performance will be linked to a series of pirate-themed creative music workshops led by Jo Wills in schools and other community venues around Essex between Wednesday 23 and Friday 25 April.

So, avast there! All hands on deck as we chart a fun-filled musical adventure for young (and older!) pirates everywhere to enjoy. With familiar seafaring tunes and shanties from around the world, there's no need for a treasure map to help you navigate - just set sail for the Civic Theatre Box Office and book your seats now!

Supported by M&G Investments, Orchestras Live, Essex County Council, Arts Council England and Chelmsford Borough Council

May 2008

Sunday 18th May

The Castle, Wellingborough 7.30pm  
Ticket details from the Box Office: 01933 270 007 www.vivaorch.co.uk/concert-2008-05-18-wellingborough

## ▶▶ In Classical Style

Haydn                      Symphony No.83 'The Hen'  
Beethoven                Piano Concerto No.2  
Mozart                      Symphony No.39



Two past winners of Leeds competitions join sinfonia VIVA for this evening's concert. Critically-acclaimed conductor **Alexander Shelley** (Leeds Conducting Competition winner in 2005) makes a welcome return, and one of Britain's most distinguished pianists **Michael Roll** (who triumphed at the first Leeds International Piano Competition in 1963) is the soloist.

The programme opens with Haydn's Symphony No.83 The Hen, written between 1775-6 as part of the group of six Paris Symphonies. The composition is reflective of Haydn's growing stature in Europe at the time: this is a work with power, emotion, humour and wit.

Beethoven's Piano Concerto No.2 was one of - if not the - first compositions publicly performed by the composer as a pianist. Strongly influenced by Mozart in its interaction between soloist and orchestra, the composer revised the work several times before its publication, including a 1798 replacement of the original finale to give the structure which is nowadays performed.

Mozart's Symphony No.39 was written along with two others in a period of just six weeks in the summer of 1788 - the three together comprising the composer's last symphonic works. Produced during a time of personal challenge caused by a decline in his popularity and consequent financial stringency, this is a complex and enigmatic piece of shifting moods, its ending memorably dramatic.

Join us for three engaging works by the giants of the Classical Period.

Supported by Orchestras Live; The Castle, Wellingborough; Arts Council England and Wellingborough Borough Council

Wednesday 21st May

The Tithe Barn, Wellingborough 1.00pm

Tickets: £3 (£2.50 concessions) on the door from 12.15pm [www.vivaorch.co.uk/concert-2008-05-21-wellingborough](http://www.vivaorch.co.uk/concert-2008-05-21-wellingborough)

## ||| sinfonia ViVA: brass duo

Another unique combination of ViVA talent comes to Wellingborough in the form of brass players **Anthony Thompson** (trumpet) and **Mike Johnson** (tuba) from the Orchestra who today team up to bring this exciting lunchtime musical experience to the Tithe Barn. The programme specially selected by the players includes Arnold's Fantasies, Sharnberg's Waltz for Maya, Khachaturian's Sabre Dance and other great pieces sure to please. Each item will be introduced by the players - always a real bonus, as one previous attendee of a sinfonia ViVA chamber group commented: "I thought it was really good having the musicians introducing each of the items as it helped people to put the music that they probably didn't know in to context."



Come and find out who's making those amazing sounds! Let this dazzling duo set your feet tapping and enjoy a concert with a difference!

Supported by Wellingborough Borough Council

June 2008

Wednesday 11th Jun

Assembly Rooms, Derby

1.15-2.30pm. Tickets: £1.50 per child for school groups with accompanying staff free. Box Office: sinfonia ViVA 01332 207603

7.00-8.15pm. Tickets: £3.00. £1.50 per child for school groups with accompanying staff free. Box Office: Assembly Rooms 01332 255800

[www.vivaorch.co.uk/concert-2008-06-11-derby.shtml](http://www.vivaorch.co.uk/concert-2008-06-11-derby.shtml)

Thursday 12th Jun

Hardwick Hall, Derbyshire

7.00-8.15pm. NB - This performance will be outdoors, please bring a rug or seat to sit on!

Tickets: £3.00. £1.50 per child for school groups with accompanying staff free. Box Office: National Trust, Hardwick Hall 01909 511061

[www.vivaorch.co.uk/concert-2008-06-12-hardwick.shtml](http://www.vivaorch.co.uk/concert-2008-06-12-hardwick.shtml)

Tuesday 15th July

St John's Church, Buxton

5.00-6.15pm. Tickets: £10.00, £5.00 children. Buxton Festival Box Office 0845 127 21901

[www.vivaorch.co.uk/concert-2008-07-15-buxton.shtml](http://www.vivaorch.co.uk/concert-2008-07-15-buxton.shtml)

## ||| More Glass Than Wall

sinfonia ViVA

Conductor David Lawrence

Soloists: Sophie Grimmer, Robert Davies

Composer: James Redwood

Librettist: Cathy Grindrod

**More Glass than Wall** is a new commission to mark the 400th Anniversary of the death of Bess of Hardwick. sinfonia ViVA is working with **Cathy Grindrod** (former Derbyshire Poet Laureate), nationally acclaimed composer **James Redwood** and 180 young people from Derby and Derbyshire for the world premiere of this new Oratorio celebrating the life of one of Derbyshire's most famous personalities.

Creative writing and music workshops have been taking place in six Derby and Bolsover schools between October 2007 and June 2008 with the young people working with Cathy Grindrod, James Redwood and a team of sinfonia ViVA and Children's Music Workshop musicians to create words and music inspired by a visit to Hardwick Hall.

The new commission along with the pieces created in the workshops will be performed by the young people, sinfonia ViVA and soloists at the Assembly Rooms, Derby and at Hardwick Hall in June 2008.

More Glass Than Wall will also involve children from four schools in the Buxton area in a separate project which will culminate with More Glass Than Wall being performed as part of the Buxton Festival in July 2008.

The project is organised in conjunction with sinfonia ViVA, Children's Music Workshop, Derbyshire County Council, Derby City Council, the National Trust and Orchestras Live.

The project has kindly been supported by the Heritage Lottery Fund, Bolsover District Council, Rolls-Royce plc, Derbyshire Community Foundation, Local Network Fund, Bridging the Gap, The Foyle Foundation, The Cumberland Trust, The Gladys Jones Charitable Trust, The Mercers Charitable Foundation, Allan and Nesta Ferguson Charitable Settlement, The John Thaw Foundation, Angus Allnatt Charitable Foundation, PRS Foundation for new music and Ernest Cook Foundation.



Photo credit: NT Giraffe Photography

# Is everything getting to you? (...our news, that is?)



If you currently receive your ViVA news by post, have you considered the benefits of switching to getting it by email?

- ➔ Express delivery to your inbox - **no more waiting for the post to arrive**. Get your ViVA news faster!
- ➔ Emailing **reduces printing and postage costs**. That's money we can use for artistic activity instead.
- ➔ Email **reduces environmental impact and generates less waste**

Ready to make the switch?

Email us at [info@vivaorch.co.uk](mailto:info@vivaorch.co.uk) or call 01332 207570

Monday 23rd Jun

St. Andrew's Parish Church, Aldborough, North Yorks 7.30pm

Tickets: £25 Premium, £20 Standard. £2 off Standard Ticket for under 16's and Friends of ViVA. Box Office 01423 322586.

Postal bookings from April 22nd. Phone booking opens June 1st. [www.vivaorch.co.uk/concert-2008-06-23-aldborough.shtml](http://www.vivaorch.co.uk/concert-2008-06-23-aldborough.shtml)

## ViVA ensemble with Dame Ann Murray at Aldborough Festival

Wagner: Prelude & Liebsted from Tristan and Isolde  
Wagner: Wesendonck Lieder  
Wagner: Forest Murmurs from Siegfried  
Wagner: Prelude from Act 3, Die Meistersinger von Nurnberg  
Wagner: Siegfried Idyll



sinfonia ViVA makes a welcome return to the Northern Aldborough Festival with **Benedict Holland** as Director and in the sparkling company of **Dame Ann Murray** (mezzo-soprano) for a tour-de-force of a programme celebrating the operatic genius of Richard Wagner.

The triangular relationship between Wagner, Mathilde Wesendonck and her husband Otto, one of Wagner's patrons, is reflected in the Prelude & Liebsted the theme of which Wagner described as being: "endless yearning, longing, the bliss and wretchedness of love; world power, fame, honor, chivalry, loyalty and friendship all blown away like an insubstantial dream; one sole redemption: death, surcease, a sleep without waking...". The Wiesendonck Lieder song-cycle which follows is equally contemplative, being based upon a set of poems written by Mathilde. Jumping ahead is the Siegfried Idyll, composed as a birthday gift to Wagner's own wife Cosima to celebrate the birth of their eponymous son Siegfried in 1869, and elements of which echo in the subsequent 1876 opera Siegfried, the third of the four operas that comprise Der Ring des Nibelungen. The programme features the Forest Murmurs from Act 2 of Siegfried – and in between is the sumptuous Prelude from Act 3 of Die Meistersinger von Nurnberg.

Visit the Northern Aldborough Festival website at [www.aldborough.com/festival](http://www.aldborough.com/festival) for booking and further details.

Supported by Olav and Elizabeth Arnold.

## Selected Sounds Coming Up ...

Friday 11th July ... Palace Hotel, Buxton  
sinfonia ViVA ensemble with Dame Ann Murray

Sunday 31st August ... Darley Park, Derby  
The biggest free outdoor classical concert in the UK

Saturday 6th October ... Royal Concert Hall Foyer, Nottingham  
Beanbag Proms fun for the very young and their carers



... Full details on the ViVA website at [www.vivaorch.co.uk](http://www.vivaorch.co.uk)

# the backstage page

ViVA Board Member and Chair of the Finance Sub-Committee **Brian King** on combining his 'day job' as Managing Director of Trent Barton buses with helping to steer sinfonia ViVA to exciting new destinations...



mood and the soul. It is an important part of my life and a counter balance to a demanding day job.

As Managing Director of the largest independent bus operator in the country with 1100 staff and 400 buses all run at our own commercial risk I am happy to give my time and experience in the realities and disciplines of the market place to help the management of ViVA. Chairmanship of the Finance Sub-Committee shows me the world from the other end of the telescope from the day job. Most of ViVA's revenue comes from external funding and contracted events although there has been a move towards greater commercial risk for us as venues and promoters have wanted to share box office receipts rather than engage the orchestra at a set fee.

My view on arts funding is pretty clear that it shouldn't be a bottomless pit. Every arts organisation should have strict financial disciplines in place and a business plan to pay its way. The funding should then be for added artistic value and pump priming for those elements of delivery which are expected to be self supporting in due course. I am very pleased to say that this is the approach in ViVA through the strict control of Peter and Mary Hawthorne, our very capable Finance Officer.

With an excellent musical quality, loyal core players, André de Ridder at the baton, sound management, a supportive Board and the backing of Arts Council England, Rolls-Royce plc and Derby City Council, ViVA is well placed to meet the future through a range of flexible musical projects for leisure, educational and commercial audiences.

I am proud to be part of it.

**Brian King**



*Photos: Centre - Brian led the bus industry's response to the Asian tsunami, procuring and despatching 100 buses from around the UK to Sri Lanka and Indonesia for use as mobile classrooms and replacement school buses*

*Above right: Signing ceremony with a German firm for the first 'swipe-on, swipe-off' smart card system outside London's Oyster*



**Strangely**, I was recruited to the ViVA Board at Southwell Races! Between events I was chatting to another guest of KPMG and the conversation turned to a shared interest in music. He then revealed that he was the Chairman of ViVA looking for greater business experience on the Board and I was hooked.

That was in 1996. The first Board meeting I attended was at the de Montfort Hall in Leicester and I have to confess to not having a clue what was going on. One paper presented was in an unfathomable code: I eventually worked out that it was the number of instruments of each part required for a particular performance. Although doubtful at first whether I could bring something to this community I stuck at it, attended a few more meetings and gradually became familiar with the world of arts management.

I had long known and admired the playing of the East of England Orchestra as it was then known but now that I could see the other side of running the show I was struck by the sheer professionalism of Chief Executive Peter Helps and his very small team. In due course I was asked progressively to take part in a review of the Board Structure, to chair the Personnel Sub Committee, to chair the 21st Birthday Working Party and finally the ever important Finance Sub-Committee.

My own interests in music are active as a choral singer and passive as a listener. Both worlds were opened up to me at school and I am eternally grateful for that. As a child the first classical piece I heard performed was Fingal's Cave at the Royal Festival Hall and I've been attending concerts ever since. I well remember moving to Nottingham in 1968 and attending the Albert Hall with its rather temperamental heating system. Although my work took me away from the area between 1972 and 1983, when I moved to Derby in 1984 I soon tapped into the local concert scene and discovered EoEO.

Singing for me is a means of clearing the mind of other clutter to concentrate on the piece in hand whilst listening is a passport to wherever the music takes the mind, the



# In Review:

**sinfonia ViVA conducted by André de Ridder  
with David Pyatt, Horn  
Royal Concert Hall, Nottingham  
Tuesday 19th February 2008**

by **Geoffrey Norris of The Daily Telegraph**

## Smart pacing gives Schumann's apprentice symphony space to breathe



**Principal Conductor  
André de Ridder**

Photo: Marco Borggreve

sinfonia ViVA, the chamber orchestra based in the East Midlands, was one of the winners in the Arts Council's recent controversial funding review, having secured an increase in its grant over the next three years. In other respects, too, the Orchestra, founded a quarter of a century ago, has entered a fresh phase under its young firebrand conductor André de Ridder, appointed last year. His drive, coupled with sinfonia ViVA's ripe sonority and

ready response, proved to be well suited to this programme of Schumann and Richard Strauss.

Exploring some of the less frequently trod regions of the romantic repertoire seems to be one of the Orchestra's aims, and here it led to a performance of a G minor symphony that Schumann wrote before embarking on the official canon of the mature Nos 1-4. It is generally known as the Zwickau Symphony, simply because Zwickau is where it was first performed in 1833. In his early twenties, Schumann was obviously still finding his feet in large-scale composition, and there are clear signs of his debt to Beethoven, particularly in the toughness with which he develops material in the first movement.

Even in this taut performance, there was also a hint that he had not quite come to grips with structure, the slowish final section sprawling dangerously and then ending with a chain of emphatic, inflated but empty gestures, as if the composer had been flummoxed about finding a satisfactory solution and had simply opted for a good solid blast in the tonic key. Nevertheless, there are certain fingerprints in terms of lyrical shaping and the use of the orchestra that were to be even more prominent later on, as was demonstrated in sinfonia ViVA's performance of the Fourth Symphony. Even here, Schumann exercises his individuality in matters of structure and in the linking of movements, but the whole process is much more confident and integrated.

De Ridder conducted with discerning pace and gave the music space to breathe. His deliberate pulling back of tempo at one point in the scherzo seemed to catch the orchestra out first time round, but they were prepared for it when it recurred.

Energy, taste and a discriminating ear for balance and timbre were hallmarks of de Ridder's conducting here, as they were in Strauss's Horn Concerto No 2, where both the soloist, David Pyatt, and the Orchestra reproduced an authentic Straussian glow.



**David Pyatt  
Horn**

Photo: Nina Large

**Find more news and reviews on the ViVA website  
at [www.vivaorch.co.uk](http://www.vivaorch.co.uk)**

## The Chief Points

from  
**Peter Helps**



**We've been revelling** in feedback this month - and not just from professional critics such as Geoffrey Norris of the Telegraph (read his review left). For the past few weeks, there's been a steady trickle of feedback from you - our audience - mainly due to the fact that our new audience survey sheets have just come into effect.

How it works is that at selected concerts, a proportion of the programme booklets (enough to generate a valid statistical sample) contain a feedback sheet asking what you thought of us, what you liked, whether there was anything you didn't like, and what you think could have been better. The completed sheet (it only takes a couple of minutes to fill out) can either be popped into a feedback box at the venue, handed to any member of the ViVA team, or posted (FREEPOST) back to us here.

Amongst all the lovely comments - really, it's been a delight to read some of the nice things you've written - have been some suggestions for the future and, yes, I'm pleased to say there have been a few constructive criticisms too. We've already made a few changes based on feedback received. Our staff crunch all the feedback to generate statistics as well as highlighting individual comments and a report about every concert is included in our regular debriefings - which of course, influence future programming.

What (I hear you ask) if I want to feed back, but my programme booklet hasn't got a sheet? Fear not - just ask a member of the ViVA team and we'll magic one for you. And remember, survey sheet or not, your thoughts and opinions are welcome at any time by email, phone or dropping us a letter. All the contact details are at the bottom of this page.

**Peter Helps**

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sinfonia   
Principal Conductor  
André de Ridder