

sinfonia ViVA's New Season News: 2008-9

Bigger, bolder, brighter... As the autumn approaches, sinfonia ViVA unfolds the plans for ambitious concerts for established audiences to enjoy - and to encourage new concert-goers

André de Ridder's partnership with sinfonia ViVA enters its second year with an exciting and innovative programme of concerts, both at the Orchestra's main centres - the Assembly Rooms in Derby and the Royal Concert Hall in Nottingham - and at other choice locations. The Orchestra's dynamic young



Colin Currie

Photo: Chris Dawes

Berlin-born Principal Conductor is already proving a huge success with musicians and audiences alike, his programmes constituting an alchemic and stimulating mix of the known, the less well-known and the challenging.

He kicks off the 2008/9 season in typically bold fashion on 21, 22 and 24 October in Derby, at the Royal Northern College of Music in Manchester and at St George's, Brandon Hill in Bristol with a programme featuring the celebrated New York jazz pianist and composer **Uri Caine**. Caine, with ViVA, plays his own typically free-thinking new take on Beethoven's *Diabelli Variations* - variations upon variations, if you like - and the programme will also include a performance of Beethoven's amazing *Grosse Fuge* in its string orchestra version.



Uri Caine

Photo: Jan Caine

This programme represents a fruitful collision between Beethoven and America, and that notion is imaginatively pursued in two further programmes. On 6 November at the Lancaster International Concert Series and on 9 November at the Wiltshire Music Centre in Bradford-on-Avon, the brilliant percussionist **Colin Currie** gives Californian composer Steven Mackey's *Time Release*, heard alongside Beethoven's dionysiac Seventh Symphony. Currie is part of sinfonia ViVA's family, having been associated with the Orchestra for twelve years, ever since he was a student.



Antje Weithaas

Photo: Marco Borggreve

Then on 18 November in Nottingham the enterprising virtuoso violinist **Ruth Palmer** joins the team in Samuel Barber's fine Violin Concerto before the Orchestra plays Beethoven's mighty Fifth Symphony.



Ruth Palmer

Photo: Jochen Braun

Come the New Year and the focus of the season changes, with the Orchestra taking a special interest in the music of Felix Mendelssohn, celebrating the two-hundredth anniversary of this fluent, intriguing, brilliant composer's birth. The illustrious German violinist **Antje Weithaas** gives the famous and beguilingly lyrical Violin Concerto in E minor in the Derby programme on 27 January alongside the same composer's First Symphony, which will fittingly kick off the series. As **André de Ridder** explains: "During the whole of 2009 our programmes will draw musical and cultural lines between Mendelssohn and other German composers, Wagner, Bach, Schoenberg and Weill: links of an often religious nature." (over)

In this edition... The organisational wizard that is **Richard Millward** takes the Backstage Page literally 'backstage' with an insider's view on setting up and running an outdoor concert... Reviewer **Mike Wheeler** gives his verdict on sinfonia ViVA's most ambitious education project ever, More Glass Than Wall in Derby... **PLUS** diary details of concerts happening in the near future...





Baiba and Lauma Skride

Photo: Marco Borggreve

The January concert also includes the premiere of a three-minute miniature by the young American composer **Nico Muhly**, who has worked with artists like Bjork, Philip Glass and Anthony Hegarty. This is the first of ten commissions of similarly brief, 'pop-song' length pieces from different composers which will be played and recorded over the following two years and made available for free download from sinfonia ViVA's web site.

In Nottingham on 24 February, another illustrious violinist, **Baiba Skride**, is joined by her pianist sister **Lauma Skride** (who has already worked with the Orchestra on two previous occasions) in Mendelssohn's comparatively rarely heard Double Concerto, this time in the company of the Third Brandenburg Concerto by Bach, for the resurrection of whose music Mendelssohn did so much, of Mozart's Symphony No 39 in E flat, and, maybe slightly pointedly, of the Siegfried Idyll by the infamously anti-Semitic Richard Wagner.

Finally, on 22 April, the season ends in Derby with the incidental music that Mendelssohn wrote for Shakespeare's *A Midsummer Night's Dream*, prefaced by the Second Symphony of another German-Jewish composer, Kurt Weill.

Further dates and venues are expected to be added, with the Orchestra continuing its programme of smaller chamber dates in rural areas, and embarking on a more ambitious than ever series of education events with links to major concerts. For full details, visit the website at www.vivaorch.co.uk

...On sale NOW with Special Discounts for Friends of ViVA!...

sinfonia  : **New Year's Eve Classical Gala 2008**
Wednesday 31st December 2008, 7.30pm, Royal Concert Hall, Nottingham

The Scottish Connection

Conductor: Nicholas Kok Mayuko Kamio, Violin

Mendelssohn inspired by his visit to the Hebrides, music from Verdi's operatic version of 'the Scottish play', Peter Maxwell Davies' tribute to the Orkney community where he went to live in the 1970s... we go north of the border for our New Year's Eve party this year. Hucknall-born Eric Coates dedicated his *Three Elizabeths* to Queen Elizabeth the Queen Mother whose ancestral home was Glamis Castle. There's even a connection with Bruch, who for two years conducted what's now the Royal Scottish National Orchestra. As usual, we also have some items from the Strauss family. And come prepared to join in some well-known Scots songs. Happy Hogmanay!



Ticket Prices: £7.50 to £29 - on sale NOW

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and receive
a Bruch CD!***

**Book a Premium Seat
and receive
a Programme and £3 Bar voucher!***

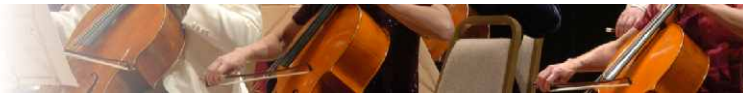
*Vouchers sent with tickets and redeemable at concert on 31st December. Conditions apply. Ask at time of booking.

The programme includes:

- | | |
|----------------|---------------------------------|
| Bruch | Violin Concerto No.1 in G minor |
| Mendelssohn | Hebrides Overture |
| Verdi | Ballet Music from Act 3 Macbeth |
| Coates | Halcyon Days |
| Strauss | Emperor Waltz |
| Strauss | Ohne Sorgen |
| Arr. Hall | Medley of Scottish Tunes |
| Maxwell-Davies | An Orkney Wedding With Sunrise |
| Strauss | Thunder and Lightning Polka |

Discounts available for Friends of ViVA! Booking line: 0115 989 5555

...DON'T MISS OUT! BOOK EARLY TO RECEIVE *BRUCH CD!...



Sunday 31st Aug

Darley Park, Derby
This concert is FREE. Please observe parking and other restrictions. www.vivaorch.co.uk/concert-2008-08-31-derby.shtml

▶▶ The Darley Park Concert



2008 marks three notable Derby centenaries - Derby Shakespeare Company, Derby Arts Festival and the establishment of the Rolls-Royce factory in the City. It also marks the anniversary of many notable figures and events in the wider world. So... today's fabulous programme reflects back exactly 100 years in one encyclopaedic volume, with musical chapters on people and subjects as diverse as Leroy Anderson, Scott Joplin, Fowlers 2nd Edition of the King's English, Snow Blizzards, Scouting... and Ian Fleming, creator of James Bond

Join sinfonia ViVA with conductor **Timothy Redmond** and the vocal excellence of **Samantha Shaw** for this annual classical spectacular in the beautiful Darley Park. Amidst the picnickers and end-of-summer-holidays revellers, pick out a good spot to sit and enjoy the atmosphere as darkness falls, lanterns are lit and the stars come out. What better place to enjoy terrific tunes - and with introductions by the conductor to explain the significance of the musical selections, those of you who like to try working these things out for yourselves will be able to see if your own ideas were right!

Walton:	Spitfire Prelude and Fugue
Debussy:	Golliwog's Cakewalk
Oscar Straus:	My Hero from The Chocolate Soldier
Leroy Anderson:	Sleigh Ride
Ponchielli/Sherman:	Hello Mother, Hello Father
Vaughan Williams:	The Wasps Overture
Rimsky Korsakov:	Flight of the Bumble Bee
Lerner & Loewe:	My Fair Lady (selection)
Suppe:	Light Cavalry Overture
Joplin:	Pine Apple Rag
Mancini:	Great Race March
Maurice Jarre:	Lara's Theme (Dr. Zhivago)
Barry:	Goldfinger
Goodwin:	Those Magnificent Men in their Flying Machines
Styne:	Everything's Coming Up Roses
Gershwin:	I Got Rhythm
Borodin:	Polovtsian Dances

And before the main concert, catch **Paper Aeroplane Project** - the sensational group drawn from members of sinfonia ViVA and Derby-based band James Warner Prophecies.

PLEASE OBSERVE PARKING AND OTHER RESTRICTIONS

In the interests of safety, please do not bring barbecues, animals (there is a firework display as part of the evening) or gazebos to the park. A torch and suitable warm clothing may be useful! Please help to keep the park tidy by disposing of your rubbish carefully. Further details from Derby Tourist Information Centre 01332 255802 Minicom 01332 256666.

Supported by Rolls-Royce plc, George Wimpey, Derby City Council and RAM FM.

Programme correct at time of going to press.

Saturday 6th Sept

Royal Concert Hall Foyer, Nottingham 11.00-12.00, 1.30-2.30pm and 3.00-4.00pm
Tickets: Adults and Children £5 Box Office: 0115 989 5555 www.vivaorch.co.uk/concert-2008-09-06-nottingham

▶▶ The Beanbag Proms



Frequently sold-out long in advance of the performances, The Beanbag Proms are a chance for the very young and their carers to share terrific music together - and have some fun along the way! Musical maestro Alasdair Malloy leads this enchanting and entertaining hour which will excite and enthrall your child in a relaxed and comfortable setting.

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. So 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 Arts Council England, Nottingham City Council, Orchestras Live and the Royal Concert Hall, Nottingham. ViVA would also like to acknowledge the generous support of John Lewis, Nottingham, The Whitaker Charitable Trust, Helen Jean Cope Trust, D'Oyly Carte Charitable Trust and the JN Derbyshire Charitable Trust.



Sunday 5th Oct

The Castle, Wellingborough, 7.30pm Tickets: £17.50, £15 concessions, £5 under 18's
 Box Office 01933 270 007 www.vivaorch.co.uk/concert-2008-10-05-wellingborough.shtml

Concerto!

Schubert: Overture in Bb major D470
 Gluck: Ballet Music from Paris and Helen
 Haydn: Cello Concerto in C
 Mozart: Symphony No.41 'Jupiter'



Photo: Hanya Chlala

sinfonia VIVA is conducted by Principal Guest Conductor **Nicholas Kok** and welcomes back former VIVA Bright Lights artist **Thomas Carroll**, Cello as the soloist for this concert of terrific classics by true giants of the classical universe.



Schubert's brief lifespan (he died aged 31) nonetheless generated a considerable volume of music, cementing his place as a leading figure of the early Romantic period. He wrote several overtures, amongst them Overture D470 in Bb, composed in 1816. Gluck's composition Paris and Helen came at a point where he had finally rejected the Italian conventions of opera in favour of the French, promoting a style where the dialogue and music worked closely together to dramatic effect. To this end, he collaborated with librettist Ranieri de' Calzabigi on this and several of his other operas of the time. The lovely Ballet Music from Paris and Helen was first performed in the full opera in Vienna in 1770. Stepping into the Classical period we come to Haydn's Cello Concerto in C which lay undiscovered for almost 2 centuries until it resurfaced in Prague in 1961, and which has since become hugely popular and a standard in the cello repertoire. Mozart's Symphony No.41 'Jupiter', his final and most complex symphony, was written in 1788 possibly for his Vienna subscription concert series later that year, but it is not known whether it - and the other two symphonies he composed that summer, having moved to less expensive lodgings on the outskirts of Vienna to ease his financial decline - were ever performed

during his lifetime. The name 'Jupiter' came not from the composer, but from the London-based German musical impresario Johann Peter Salomon (who also introduced Haydn to London). A work of striking contrasts, its finale has been called one of the composer's finest achievements.

Supported by Orchestras Live, Arts Council England, Wellingborough Borough Council and Northamptonshire County Council.

Wednesday 15th Oct

Lincoln Drill Hall, 7.30pm Tickets: £11, £9 (£7 Students)
 Box Office 01522 873894 www.vivaorch.co.uk/concert-2008-10-15-lincoln.shtml

In Classical Style

Parry: An English Suite
 Haydn: Violin Concerto in G
 Telemann: Don Quichotte
 Suk: Serenade

Sumptuous strings... sinfonia VIVA directed by Leader **Benedict Holland** returns to Lincoln with a programme of sheer beauty and elegance.

Hubert Parry is often credited with ushering in a 'renaissance' in English music, with enduring tunes such as Jerusalem and I Was Glad guaranteeing his place in the nation's musical history. The programme opens with no less quintessential Parry: the seven movements of



An English Suite – beautiful, joyful, yet in part also contemplative music. The complexity of Haydn's Violin Concerto in G, composed with Luigi Tomasini, principal violin of Haydn's own orchestra in mind, pays tribute to the virtuosity of the player – and has continued to draw the best from leading violinists down the ages. Cervante's novel

Don Quixote gave rise to two musical interpretations by the composer Telemann. Tonight we hear his first – the Don Quichotte Suite in G major (or to give it its full title, 'Overture burlesque sur Don Quichotte'), the movements of which closely follow the novel's structure. Suk's Serenade is the piece which first brought his name to prominence. Published at the suggestion of Brahms, the optimism of the work is seen by some as atypical of the composer to this point, and may have in part been influenced by his love for Dvorak's daughter Otylka, who Suk married in 1898.



Always well received by audiences in Lincoln, this much-anticipated return visit is not to be missed!

Supported by Orchestras Live, Arts Council England and Lincoln City Council.

Tuesday 21st Oct

Assembly Rooms, Derby, 7.30pm Tickets: £12, concessions £10, £8 concert season subscribers
Box Office 01332 255800 www.vivaorch.co.uk/concert-2008-10-21-derby.shtml

Wednesday 22nd Oct

Royal Northern College of Music, Manchester, 7.30pm Tickets: £9.50, £16.50, £18.50. Concessions available - contact Box Office for details
Box Office 0161 907 5555 www.vivaorch.co.uk/concert-2008-10-22-manchester.shtml

Friday 24th Oct

St.George's, Bristol 7.30pm Tickets: £15, £12; £8. £2 pound discount for concessions. Ask Box Office for details.
Box Office 0845 40 24 001 www.vivaorch.co.uk/concert-2008-10-24-bristol.shtml

Beethoven in New York: sinfonia ViVA and Uri Caine

Programme for Derby and Bristol

Caine: **New Commission (World Premiere)**
Beethoven: **Grosse Fugue**
Mozart: **Piano Sonata in C, First Movement**
Beethoven/Caine: **Diabelli Variations (UK Premiere)**

Programme for Manchester

Caine: **New Commission (World Premiere)**
Wolfe: **Cruel Sister (UK Premiere)**
Beethoven/Caine: **Diabelli Variations (UK Premiere)**



Photo: Bill Douthart

Beethoven in New York... sinfonia ViVA with Principal Conductor **André de Ridder** (Derby and Manchester) and Guest Conductor **Toby Purser** (Bristol) explores the intriguing theme of the collision between the composer and America in two programmes featuring the celebrated New York jazz pianist and composer **Uri Caine**.

Programme for Derby and Bristol

The concert opens in bold style with Caine's exciting, brand new commission for chamber orchestra. Then it's on to Beethoven himself, and the complex and rhythmically driven Grosse Fuge, now regarded as one of the composer's finest works, in its version for string orchestra. We turn to Mozart next - the first movement of his famous Piano Sonata in C as only Caine can play it. And finally, the mastery of the soloist gets full reign as Caine joins the Orchestra for his own typically free-thinking new take on Beethoven's Diabelli Variations - variations upon variations, if you like.

Programme for Manchester

Caine's brand new commission for chamber orchestra bursts into life to open the concert. Next to a stimulating work by Julia Wolfe, Cruel Sister, which in the words of the composer herself "takes its title from a dark and fantastic old English ballad of the same name... The ballad is incredibly haunting and powerful. I was fascinated and horrified by the overwhelming greed and jealousy of the tale. My 'Cruel Sister' is a search to unravel this human dilemma. In a sense, it is the music of 'the harp,' a plea for a higher love". And to end, the virtuosity of Uri Caine comes once more to the fore as he combines with the Orchestra for his interpretation of Beethoven's Diabelli Variations.

Supported by Rolls-Royce plc, The Foyle Foundation and Arts Council England.

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As a **Friend of ViVA**, your support is crucial to the continued development of the Orchestra. If you would like to help expand the support we receive, why not give a membership of **Friends of ViVA** as a gift to someone you know who loves and appreciates classical music performed to the highest standard? It's unique and will give them pleasure for a whole year!

Just complete the form below with your name and phone number (in case we need to query anything with you) and their name and address (or write out these details on a sheet of paper), enclose the correct payment, send it to us and we will do the rest. They will receive a welcome pack and a special certificate showing you as the person gifting them the membership.

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- Double Membership (self and partner) £15
- Family Membership (2 adults & all children) £20



the backstage pages

The more successful he is at it, the less he gets noticed! Events Manager **Richard Millward** has been there and done it - including managing the recent More Glass Than Wall - and is proudly still wearing the t-shirt....



Q - How did you get into the business of event management, and what kind of events do you deal with?

RM - I developed an interest in event management having decided to pursue a career as an orchestral / concert manager. This choice of career path came about as a result of being a fairly good amateur flautist in the Lincoln area without any real hope of becoming a professional musician. I discovered event management working for a company in Oxford who, as a result of a college based work placement offered me the best of all Summer jobs - that of becoming a VIP toilet cleaner and maintenance operative at their annual series of open air concerts. This is the unglamorous, but true, beginnings of a career in event management.



Q - What does managing an event like More Glass Than Wall at Hardwick Hall actually involve?

RM - The planning for an event like More Glass than Wall starts several months before the event takes place. Our first job on any event of this size is to contact the local authorities and make sure that the event can be licensed and is allowed to happen.

After that, and in no particular order, we source, contract and oversee the bringing in of an infrastructure which can include any or all of the following and more - stages, lighting, amplification, chairs, music stands, marquees, catering, toilets, fork lift trucks, cherry pickers, litter collections, staffing, stewarding, traffic management, local authority liaison, risk assessments, health and safety procedures, fire protection, security, venue liaison, furniture, VIP requirements, passes, fencing, branding, ticketing, communications, power, electrics and site lighting.



On site, and depending on the size of the project, there will always be a site infrastructure manager and a dedicated crew of 3-4 people. One of the key elements of planning the More Glass Than Wall project was to get the size of the stage right for the 200+ performers taking part. This

involved a trip to Derby with the trusty Relevent Tape Measures and four people and some chairs in a room at the Derby Assembly Rooms to make sure we got it right. Safety is always important and for that reason we only use bona fide event contractors who are used to working in the outdoor events environment.

Q - How long does the actual setting up and dismantling of the facilities take?

RM - The event infrastructure for More Glass than Wall started to be built four days before the event. The first thing to arrive was the fork lift truck, followed closely by the stage and crew to build the stage. This took two days to build, and at the same time the backstage and hospitality marquees started to be built. Then the toilets arrived and finally the choir rostra, the lighting and the sound company. A late evening on the Wednesday night ensured that come Thursday morning everything was ready to go, and all we had to do was a few last minute jobs like signing and branding.

the backstage pages

(Cont)... **Richard Millward** with more on the pleasures and pitfalls awaiting the Event Manager, including coping with the fickle weather, and anticipating the unexpected...



The get-out for a concert starts shortly after the performers have taken their encores and the show has ended, and by the end of the Thursday evening all the lights, PA and choir rostra had been stripped from the stage. By the end of Friday, except for a solitary fork lift truck in the Hardwick Hall Car Park you would not even know we had been there.

Q - What are the most common technical hitches you encounter?

RM - We have a saying in the company that whilst it may not be our fault, it quickly becomes our problem. The knock-on effects of equipment being delivered at the wrong time, or to the wrong specification can have a huge impact on getting things ready on time - and the old adage of "The Show Must Go On" is as relevant to an outdoor performance as one indoors. The good old British Weather is probably our most common cause of delays (everything takes twice as long when it is raining) and toilets, in any shape or form, are a perpetual headache.



Q - Are there things you are involved with during the actual performance?



RM - An Event Manager is never able to rest easy until the last person has left the site - which is when our duty of care ends. When performers have taken over the stage we try to hover inconspicuously in the background making sure that things stay working, but occasionally we have to appear on stage and jump into any role asked of us!

Q - Finally Richard, what's the most rewarding thing about your role? Why do you do it?

I wish I knew! - it's an interesting, varied and occasionally stressful job which not many people do. I get the biggest feeling of satisfaction mingling undercover in a crowd when an event is over, and thousands of people are leaving saying what a great time they have had. To know that I have created that event, and made it both enjoyable and safe, gives me a huge buzz - and then the ultimate relaxation is a beer with the crew when you are the only people left on the site..... then you wake up the next morning and look at the litter you have to clear up!

In Pictures: 1. Man With A Plan - Richard Millward 2. Space Invaders - the huge stage, built to hold over 200 performers plus seating and equipment... 3. Going Live - Central TV was there to cover the preparations for the concert, including doing the weather forecast on location... 4. Sound and Vision - composer James Redwood (centre) takes it all in as engineers do their thing on either side



**The
Chief
Points
from
Peter Helps**

So - the New Season approaches! It's a very exciting time for everyone connected with *sinfonia ViVA*, and we're all looking forward to welcoming audiences old and new to the opportunities the coming months will offer. I just want to focus here on the first part of the 'year'. As well as return visits to Wellingborough and Lincoln and our ongoing concert series in Derby and Nottingham, we have two ground-breaking tours before Christmas involving world famous artists under the umbrella title **Beethoven in New York**. Firstly, our October concert series with the terrific **Uri Caine** see us making our first ever visits to RNCM Manchester and St. George's in Bristol as well as starting the whole thing off with a major concert at the Assembly Rooms in Derby. Secondly, our long association with percussionist **Colin Currie**, (last heard with us on BBC Radio 3), continues with November concerts in Lancaster and, another first, in Bradford on Avon.

It is important that we continue to expand the geographical coverage of our concerts as well as serving the areas to which we have an existing commitment because developing the Orchestra's national reputation is key to our continued success. I believe our concert programme this year represents a significant step towards achieving this aim, and we look forward to seeing you at as many concerts as possible!

Peter Helps

In Review:

***More Glass Than Wall*
Assembly Rooms, Derby
Wednesday 11th June 2008
by Mike Wheeler**



Here in Derbyshire we've been celebrating the life of Bess of Hardwick, one of the most extraordinary figures of the sixteenth century, who died 400 years ago this year. Widowed four times, with each husband leaving her richer than the one before, she is said to have been the second most powerful woman in the country, after Queen Elizabeth 1st.

Among her many achievements is Hardwick Hall, in the north of the county, an architectural marvel whose predominance of windows led to it being described as 'more glass than wall'. That's also the title of the piece created for the anniversary, telling the story of her life from childhood through each of her four marriages.

With a libretto by Cathy Grindrod, Derbyshire Poet Laureate for 2005-7, and music by James Redwood, it is scored for soloists, childrens' choirs and instrumental groups, and orchestra *sinfonia ViVA*, four of whose musicians were involved in the schools' workshops that were an important part of the composition process.

Redwood's highly inventive score draws on a wide range of styles from John Adams-style minimalism to Kurt Weill in his Broadway phase. The moving final scene of Bess' death makes telling use of Tallis' anthem O Lord, in thee is all my trust (engraved on a table at Hardwick that was given to Bess as a wedding present), played by four solo strings. The trio of clarinet, viola and guitar used for the more intimate, reflective moments made an effective contrast to the massed forces in the bigger numbers.

That it all held together so convincingly is a tribute to the commitment of everyone concerned, to the immediacy of Cathy Grindrod's text, the expressive force of James Redwood's score, and conductor David Lawrence's overall direction. The narrative was easy to follow, although it would have been good to have more of the words projected. Of the two very fine young soloists, soprano Sophie Grimmer sang Bess herself, with Robert Davies taking the more complex baritone role, as both narrator and, in the composer's words, "Bess' conscience and critic". The children, from schools in both Derby and the north of the county, sang Redwood's by no means always obvious melodic lines confidently and from memory. The composer himself directed the school choirs and bands with considerable flair.

It is a pity that the piece would seem to have such limited appeal beyond Bess' centenary year and the borders of Derbyshire. I hope I'm wrong, because it deserves to be heard more widely.

Next Month - *sinfonia ViVA*'s Principal Conductor **André de Ridder** and jazz pianist **Uri Caine** examine the ideas and music behind their October **Beethoven in New York** concerts... *ViVA*'s Head of Development **Jon Ashford-Smith** introduces a major new way for individuals to show their support for the Orchestra... **PLUS** news of a **new competition** with the chance to win two tickets for one of the Orchestra's most popular concerts of the year...

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