

Evolution: Dreams Come True

Scoring double 'A' for Attitude and Ambition - iconic Derby band **The James Warner Prophecies** joins with sinfonia ViVA taking both in new directions, as musicians **Sam Jordan, Matthew Dunn** and **Andrew Williams** and sinfonia ViVA's Education Manager **Marianne Quintrell** explain!



Rock and classical traditions unite in this pioneering new collaboration between sinfonia ViVA and Derby band The James Warner Prophecies.

The project represents yet another facet to the successful and expanding creative relationship between the Orchestra and the Assembly Rooms, Derby. The concept is simple, the ambition huge: - to bring together two sets of musicians with totally different styles and traditions to collaborate on a combined project that will culminate in a performance as part of an Evolution band night at the Assembly Rooms in March 2008.

The James Warner Prophecies (JWP - pictured left) jumped at the chance to take part in the project which would see their four-piece group doubled by the addition of four sinfonia ViVA musicians.

JWP describe themselves as "Derby-based mix of heavy rock, acoustic and indie, with an original and unconventional sound incorporating flute, mandolin and violin while still retaining an essentially rock/indie sound". The collaboration sprang into life on Monday 21 January with sinfonia ViVA musicians **Isobel Adams** (viola), **Matthew Dunn** (clarinet), **Tim Gunnell** (percussion) and **Andrew Williams** (music technology and visuals) and JWP exploring various approaches. As a starting point, this initial session commenced with JWP unveiling their recently composed but as yet unfinished track Paper Aeroplanes and it was the extending and developing of this piece in new and exciting ways to which the ensemble unleashed its combined talent, trying out ideas that incorporated the whole range of their instruments.

After the session, **Sam Jordan**, JWP bassist said: "The first practice with ViVA was a huge success and we're really looking forward to working on what we've already done and finishing the piece of music. So far it's sounding very exciting, almost epic in some places and quiet and tender in others. In some ways it's a continuation of what we've always tried to achieve, large sonic soundscapes and lots of different instruments and movements but with ViVA this had been taken into a completely new realm altogether. More scope instrumentation wise and a lovely bunch of people to bounce ideas off. We can't wait to have the final piece of music ready for March... it's still us, but a whole lot bigger! We're proud to have the chance to be doing something quite different to any other band in Derby. We won't disappoint!"

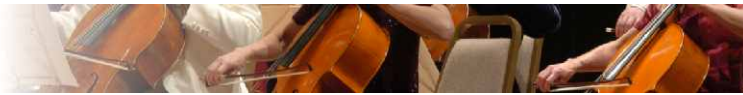
ViVA's **Matthew Dunn** added: "It's good to have the mixture of different genres of music. I've done things a bit like it before, so it wasn't completely new to me but it is great to be able to have a standard band set up and then have unusual instruments added to it - providing a real variety of sounds and tone colours. We're going to develop the music over time to create a much more substantial piece involving all of us. The first session was particularly stimulating because there was a real mixture of ideas and we approached the same things from different technical angles. That provides a really good mix." Matthew's ViVA colleague **Andrew Williams** agreed: "I thought the band were really good to work with and that it was a really interesting first session. The stimulating and exciting challenge of this project will be bringing the two musical worlds together to make a form which combines and respects both styles in a positive way."

The development phase of the project runs until March 2008. The final performance on Saturday 22 March 2008 will feature a 20 minute set involving all 8 musicians as a new ensemble which promises to be extremely exciting.

The project has been made possible by the generous support of Orchestras Live, Derby City Council, Assembly Rooms, Derby and sinfonia ViVA. - **Marianne Quintrell**



▶ **Also inside...** ViVA musician **Anthony Thompson** takes the plunge in his first ViVA Education project... **Peter Helps** ponders the changing pace of music technology... **André de Ridder** answers a bunch of backstage questions... **PLUS** all your concert details ◀



Please note - there were no sinfonia ViVA concerts during January 2008

Tuesday 19th Feb

Royal Concert Hall, Nottingham 7.30pm

Tickets: £9 to £30 Box Office: 0115 989 5555 www.vivaorch.co.uk/concert-2008-02-19-nottingham

▶▶ Schumann and Strauss



Schumann: Zwickau Symphony in G minor
Strauss: Horn Concerto No.2
Schumann: Symphony No.4

Join sinfonia ViVA with Principal Conductor **André de Ridder** and the sensational **David Pyatt** (French Horn), who first came to prominence as the youngest ever winner of the BBC Young Musician of the Year competition in 1988, for this powerful yet beautiful collection of classics.

The turbulent and tragic Robert Schumann, whose intention to become a concert pianist was defeated by an injury to his right hand, decided instead to study and master composition. His Zwickau Symphony in G minor was begun in 1832, the first movement receiving its premiere during the winter of that year, performed by his former piano teacher's thirteen year old daughter, Clara Wieck. A gap of almost 60 years separates Strauss's Horn Concerto No.2 from its earlier relative. Written at the age of 78, this is an optimistic and rich work demonstrative of the composer's affinity for the instrument. Back to Schumann for the final piece on tonight's programme, his Symphony No.4, performed as originally scored in 1841 rather than the version heavily revised by the composer ten years later.

Free pre-concert talk at 6.30pm in the auditorium: André de Ridder talks about Schumann's Zwickau Symphony.

Supported by Arts Council England and Nottingham Trent University.

Wednesday 27th Feb

Lincoln Drill Hall 7.30pm

Tickets: £11, £9 (£7 students) Box Office: 01522 873894 www.vivaorch.co.uk/concert-2008-02-27-lincoln

Saturday 1st Mar

Plowright Theatre, Scunthorpe 7.30pm

Tickets: £15.50 (£14.50 concessions) Box Office: 01724 277733 www.vivaorch.co.uk/concert-2008-03-01-scunthorpe

▶▶ Past Masters

Mozart: Symphony No.14
Donizetti: Concerto for Violin and Cello
Gluck: Dance of the Blessed Spirits
Bottesini: Grand Duo for Violin & Double Bass
Bach: Suite No.2

sinfonia ViVA returns to Lincoln Drill Hall with the Orchestra's Leader **Benedict Holland** as Director/Soloist bringing an exciting programme of classics for all to enjoy!

Mozart's Symphony No.14 opens tonight's concert. Composed when aged 15 and barely in the foothills of the 40-plus symphonies he would write in his lifetime, this is a warm and engaging piece worthy of reflection: a stepping-stone on the path to greatness. Donizetti, chiefly famed for his operatic compositions (he produced something like 75 of them), nevertheless accumulated over 600 works in total to his name, the three movement Concerto for Violin and Cello being one of nine concertos and concertinos he composed. The next item needs little introduction: instantly recognisable having been heard in many forms is the most famous single piece of music from all of Gluck's forty operas, Dance of the Blessed Spirits from Orfeo. Dubbed 'The Paganini of the double bass', Bottesini's Grand Duo for Violin and Double Bass is the technically challenging work one might expect. Complex to perform and intriguing for the listener, this is a masterwork in the true sense of the word! Finally to Bach's Suite No.2, one of four he composed in the style of entertainment music which was popular during the 1720's and 1730's. Scored for strings with a prominent solo flute, this is a light piece with its graceful yet energetic dance-like passages.

Join us for this tour of German, Italian and Austrian composing excellence!

This programme may also be heard at the Plowright Theatre, Scunthorpe on Saturday 1st March 2008.

Supported by Orchestras Live, Arts Council England, The Esmeé Fairbairn Foundation, The Foyle Foundation, Lincoln City Council and Recommended by Classic FM



Thursday 28th Feb

Derby Dance Centre 8.00pm

Tickets: £10 (£8 concessions) Box Office: 01332 370911 www.vivaorch.co.uk/concert-2008-02-19-nottingham

Dance: ViVA!



Take four exceptional string musicians. Add one sparkling dancer. Just watch the music come alive!

sinfonia ViVA's acclaimed string quartet is joined by dancer **Tom Dale** for this exciting collaborative performance based on the theme of dance inspired music. The programme will include the first performance of a new piece created by Tom and performed to live music provided by the quartet.

The performance forms part of sinfonia ViVA's annual Spring education residency in Derby. The project this year will involve music and dance and will culminate in a large scale performance with over 100 performers including students from all stages of education, members of Chaos and the Orchestra.

Supported by Orchestras Live, Rolls-Royce plc, Derby City Council and Awards for All

March 2008

Wednesday 5th Mar

Assembly Rooms, Derby 7.00pm

Tickets: £6 full price, (£3.50 concessions, £10 family ticket) Box Office: 01332 255800 www.vivaorch.co.uk/concert-2008-03-05-derby

Creation



Creation - an exciting project taking place with five groups from across Derby, from January to March 2008 - reaches its pinnacle in this, the dramatic culmination concert on Wednesday 5 March. Centre stage is the world premiere of a new collaborative music and dance piece themed around Creation devised by participants from Gayton Community Junior School, Derby Moor Community Sports College, Derby College, University of Derby and Chaos Dance Company working with music workshop leader James Redwood, dance workshop leader Tom Dale and sinfonia ViVA musicians.

The first half of the concert at the Assembly Rooms sees sinfonia ViVA conducted by Leader and Artistic Advisor Benedict Holland perform a selection of themed works including Milhaud's La Creation Du Monde, and features dancer Tom Dale joining the musicians for a specially-devised piece combining the two art forms. Then to the climax, as in the second half over 100 project participants perform

alongside sinfonia ViVA in the sparkling premiere of the new music and dance work created during the project.

The project has been generously supported by Rolls-Royce plc, Derby City Council, Orchestras Live, Assembly Rooms Derby, sinfonia ViVA, Derby Dance and Awards for All

Saturday 8th Mar

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-2008-03-08-nottingham

The Beanbag Proms: *Howdy! G'day! Bonjour!*



Jump on board as we take you on a whistle-stop tour around the world. Stopping off at different places, don't forget to make Notes On A Postcard. Then get ready to party as we dance to the Jamaican Rumba. And get up off your beanbags to being along to Outback Daybreak with Kangaroos. These and many more world-related songs and stories will keep the children mesmerised during the whole of this exciting and stimulating performance.

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 will include participation elements (including actions and playing instruments), dancing, singalong, stories and 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 Jessie Spencer Trust, The Whitaker Charitable Trust and The Lady Hind Trust.



Wednesday 19th Mar

Peepul Centre, Leicester 7.00pm - plus schools' matinee performance at 1.30pm
Ticket details from the Box Office: 0845 310 3344 www.vivaorch.co.uk/concert-2008-03-19-leicester

▶▶ Perspectives



Perspectives is an inspiring project taking place with young people from across Leicestershire and Leicester from January to March 2008 which reaches its conclusion in this energy-charged culmination concert on Wednesday 19 March. The focal point of the performance will be a new Latin American inspired collaborative composition created by young people from two Leicester Primary Schools plus strings and percussion students from Leicestershire & Leicester Arts in Education working with percussion duo and music workshop leaders O Duo, Oliver Cox along with Owen Gunnell and sinfonia ViVA musicians.

Strings and percussion students from Leicestershire & Leicester Arts in Education will also work closely with the full Orchestra to rehearse Rodion Shchedrin's Carmen Suite for Strings and Percussion. The students will perform the suite alongside sinfonia ViVA and O Duo during the

final concert at the Peepul Centre. The performance will then reach its climax with the world premiere of the newly created collaborative music piece featuring all the young participants alongside O Duo and sinfonia ViVA conducted by Leader and Artistic Advisor Benedict Holland.

The project has been generously supported by East Midlands Airport, Rolls-Royce plc, Leicester City Council, Orchestras Live, Leicestershire & Leicester Arts in Education and sinfonia ViVA.

Saturday 22nd Mar

Darwin Suite, Assembly Rooms, Derby 8.00pm
Ticket details from the Box Office: 01332 255800 www.vivaorch.co.uk/concert-2008-03-22-derby

▶▶ Evolution: The James Warner Prophecies and sinfonia ViVA

Musicians from sinfonia ViVA are teaming up with Derby band The James Warner Prophecies for an exciting new venture and this concert marks their first performance together as a new ensemble.

Rehearsals for JWP and sinfonia ViVA musicians will be taking place between January and March 2008 with the musicians working together, drawing on their different skills and experiences to create a totally new piece featuring them all.



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We'll be working on a 20 mins original piece written between the band and ViVA to be premiered on the 22nd March.

Kinda a dream come true... very exciting.”

- Sam Jordan, JWP

This project has been generously supported by Orchestras Live, Assembly Rooms, Derby and sinfonia ViVA.

Friday 28th Mar

Performing Arts Centre, Hinchingsbrooke House, Huntingdon, Cambridgeshire 7.30pm
Ticket details from the Box Office on Huntingdon District Council 01480 388248 www.vivaorch.co.uk/concert-2008-03-28-huntingdon

▶▶ sinfonia ViVA ensemble



Weber Clarinet Quintet in Bb, Op 34
Mahler Lieder eines fahrenden Gesellen
Beethoven Septet in Eb, Op 20

Accomplished mezzo-soprano Claire Bradshaw joins this sinfonia ViVA ensemble, directed by Benedict Holland, for a programme of intimate works of lyrical beauty.

Weber's 300-plus compositions include few which can be classed as 'chamber' pieces, of which the Clarinet Quintet in Bb, Op 34 has become the most popular. Written for his friend the Munich Orchestra clarinetist Heinrich Bartmann, Weber began the piece in 1811, adding to it in 1813 and completing it in 1815. It is a flowing work which fully showcases the virtuosic capabilities of the instrument.

Mahler's Lieder eines fahrenden Gesellen (generally translated as 'Songs of a Wayfarer') follow the traveller of the title through four episodic movements. This is a tale of lost love, of altered perception of the world and of the final driven search for an answer to a lover's emotional turmoil.

Beethoven's Septet in Eb, Op 20, had its first performance in the opening year of the nineteenth century. The six movement piece is scored for clarinet, horn, bassoon, contrabass, violin, viola and cello.

Supported by sinfonia ViVA and Arts Council England

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. Schumann once described Beethoven's Fourth Symphony, standing as it does between the heroic Third and heaven-storming Fifth, as "a slender Greek maiden between two Norse giants", which just goes to show how even the most astute critic can sometimes be misled by appearances. It does give the impression of relaxed, graceful lyricism, but it has just as much energy and strength as its two companions.

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

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

the backstage page

Anthony Thompson

a musician's perspective on his first ever involvement with a ViVA Education project



Journeys to Journal - High Fever to High Seas



After missing the planning day due to a drawn-out mystery illness, I felt under prepared for intensive sessions with primary school children. I had little information and little energy, but children are infectious too (and occasionally toxic!) and I was easily drawn into a state of improvisation and imagination, forgetting real life in favour of the high seas. Just like my blood tests, everything turned out all right!



Education Manager, Marianne Quintrell had gathered alongside her a team consisting of trumpeter Anthony Thompson (that's me pictured right!) and clarinettist Helen Bishop, Geoff Gammon and Jill O'Sullivan from soundLINCS and composer James Redwood (in action above). We all got on very well from the start, in fact it was almost a shame to spoil it with children! Almost, but not quite. Two schools took part in the project, Monk's Abbey Primary School (in red) with their teacher Sue Blyth, and St. Faith and St. Martin C of E Junior School (the longest name in show business - in blue) with their teacher Tina Boast. Each class had been given some information in advance, from which they developed their own parts of the story and lyrics for a class song.

The sessions started with icebreaker games, both energetic and thoughtful, and moved into productive and fast-paced music composition. James never let a workshop begin to sag, always breaking off to reinvigorate tired children, or allowing some steam to be let off before the concentration began again in earnest. He encouraged us all to fire ideas around, adults and children alike, and tried them out to see if they would work.

Although improvisation seemed to be the dominant paradigm, I began to see that there was a definite framework in which we were working.

My favourite moments (and I hope I'm not giving away a secret method here) were when James requested the children to repeatedly speak out the words that they had written, until it became an established rhythm. Next they clapped the rhythm, and closed their eyes. I was amazed when James asked the children to make up their own melody to fit the rhythm and sing it silently in their heads. Then he had the whole class sing their melodies together, over and over, until a line became prominent. This is how the class songs came into being. The decisions that had to be made were largely left to the children ("close your eyes, put your hand up if you prefer *this*..., or *this*").



James seemed to me to be the star of the show at first, with even more hyperactivity than the children! Gradually, though, he diluted his own role through the rest of the team and ultimately to the children. The adults contributed less and less until the children had become the real stars of the show, as they always will be! The success for me was that two of my favourite aspects of working with children were fulfilled, the giving over of responsibility and the playing with imagination and invention. The let down came sadly from the very few parents who took little interest in something that their children were clearly proud of, even preventing them from attending the final performance. The children, however, will long remember the days they spent journeying on the high seas.

Find details of the whole spectrum of ViVA Education events on the website at www.vivaorch.co.uk

“ I was easily drawn into a state of improvisation and imagination, forgetting real life in favour of the high seas... ”

The Chief Points



Peter Helps on the portability of music... and musical tastes



Image - Dave Gough

If you are old enough - and you don't need to be *that* old - you will probably have cut your classical music listening teeth, away from the concert hall that is, on vinyl. Ah, those magical discs with their single continuous groove each side! Remember the fun we

had keeping them 'away from direct heat' and the alarming, at times hilarious, auditory consequences if we didn't? The lengths to which we went to stop them getting dusty or, heaven forbid, scratched? (Ronco anti-static cleaning cloth anyone?). The heady dizziness caused by our eyes describing perfect clockwise circles as we tried to read a label rotating remorselessly at 33 1/3 rpm? And let's not even think about 78's...

The longevity of the vinyl dynasty - the first LP was produced in the 1930's - was that for decades, listening to recorded music was not truly a 'portable' experience, and alternatives of any sound quality were few. Reel to reel tape machines were heavy, cumbersome beasts. There was radio of course - transistor portables by the 1960's - but radio had one big disadvantage: by and large, you didn't choose what you were listening to. The selection of pieces had been made by someone else. As recently as 30 years ago, a mere blink in

classical music terms, the compact cassette (also known as Instant Spaghetti) was the nearest thing to music on the move.

How things have changed! The acceleration in music technology is such that we can now indulge our finely-tuned personal preferences as never before. People carry their tastes in music, as anyone's experience of public transport will testify, everywhere. So... DAB radio while preparing dinner in the kitchen perhaps? CD player for long journeys in the car? Minidisk while re-potting seedlings in the greenhouse? An mp3 player while exercising at the gym?

Does this obsession with recorded music and the plethora of different recording technologies - including now being able to buy or 'obtain' tracks via the internet and put together our own 'playlist' compilations - constitute a threat to the future of live performances? Should we in the performing industry be afraid, or very afraid? Or does this proliferation of new sources and flexible listening media mean that, far from diminishing interest in 'live' music, it will have exactly the opposite effect - making classical music more accessible to new listeners and generating fresh interest in attendance at live performances?

I still have a collection of favourite music on vinyl (as well as an mp3 player, CD and so on). I'm not alone: there is an audiophile school of thought which believes vinyl offers the closest to 'concert' quality of sound, and it is that to which listeners aspire. Maybe there's a reassuring message there for us after all?

André Answers

Backstage chat with sinfonia VIVA's Principal Conductor
André de Ridder

What was it that first inspired you to become a conductor?

Both my dad being a conductor as well as myself playing in youth orchestras and becoming increasingly frustrated with their conductors, realising I would thrive on the possibilities and challenges of this profession.

What are your plans for sinfonia VIVA and where would you like to be in, say, five years time?

We want to strengthen the presence of the orchestra in the region by forming closer relationships with other arts organisations in the East Midlands, and make VIVA an orchestra known and recognised nationally as a top address for both first-rate performances of the classical and romantic repertoire and for enterprising projects at the cutting edge of contemporary culture. Over the next few years, all our concerts will be connected by thematic threads across all the places we go, making what we do very "followable" and lending a sense of purpose to our artistic output.

You're known as an enthusiastic champion of new music. How do you see this informing your programming of future VIVA concerts?

The art is finding contexts for new music which make it more approachable and understandable. The context can be from other, older music, as well as other art forms, from film, literature, painting etc.

Finally, a Desert Island Discs style question. If you were only able to conduct one score for the rest of your life, what would it be and why?

Only one!?! How cruel is that? Ok then, Bartok's Concerto for Orchestra: the mixture of technical difficulties with an abundance of colour and sensuality makes it such a pleasure to conduct. Err... and Mozart's Marriage of Figaro: it's just got everything (else).



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