

National Position for ViVA Chief Executive

Peter Helps is chosen to take on a prominent role helping to shape the future ways in which Orchestras contribute to the Arts

The Chief Executive of the Derby-based East Midlands orchestra sinfonia ViVA has been appointed to the Board of the Association of British Orchestras (ABO).

Peter Helps was elected as a Director at the ABO's annual general meeting in London and will now play a key role on the national body representing the collective interests of professional orchestras throughout the UK.

He joins an illustrious board drawn from leading organisations including the BBC Scottish Symphony Orchestra, Royal Liverpool Philharmonic and the Welsh National Opera.

ABO Chief Executive Mark Pemberton said: "Peter's wide ranging experience and particularly his understanding of the particular demands facing a regional orchestra will be crucial in shaping the ABO's strategic direction and communications.

"We were hugely impressed by Peter's personal dynamism and commitment and by the artistic quality and integrity of sinfonia ViVA when we held our annual conference in Derby in February 2011. I am sure he will be an important asset to the ABO Board in the coming years."

Peter Helps concluded: "We are the only regional chamber orchestra represented at Board level at the ABO so it is an honour to be elected to represent the views of my peers.

"ViVA's first-hand experience and our growing national reputation for working so closely with local communities through concerts and education projects in urban and rural areas across the region will, I hope, be a useful contribution to shaping the future of orchestras' contribution to the Arts, particularly in this challenging funding climate."

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Peter Helps (photo: Dave Bird)



Mark Pemberton

The ABO's Mission

The ABO exists to support, promote and advance the interests and activities of professional orchestras in the UK.

Our vision is of a society where orchestral music is valued as a core component of contemporary culture

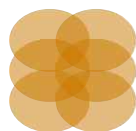
The key objectives of the Association cover four areas of activity:

- Advocacy
- Communication
- Information
- Learning

The ABO exists:

- to be an advocate for the orchestral profession of the UK, ensuring that the voice of British orchestras is heard by all relevant parties.
- to provide the principal forum through which members communicate collectively with each other to facilitate shared knowledge, collaborative initiatives and problem solving.
- to provide accurate, timely and comprehensive information on issues and events that impact on the management, development and legal responsibilities of orchestras.
- to provide and enable training and continuing professional development opportunities for all levels of orchestral management.

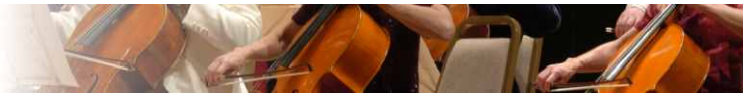
Visit www.abo.org.uk
to find out more



This is the **FINAL EDITION** of the ViVA Newsletter. Please ensure if you are a postal recipient that you send us an email address so that we can maintain contact with you in the future.



Supported by
**ARTS COUNCIL
ENGLAND**



Wednesday 15th Feb

Lincoln Drill Hall, 7.30pm
 Tickets: £14, (£12 concessions / £8 students (& accompanied under 16's free)
 Box Office 01522 873894

www.vivaorch.co.uk/concert-2012-02-15-lincoln.shtml

||| sinfonia ViVA in Lincoln

Mozart: Eine Kleine Nachtmusik
Janacek: Suite for Strings
Mozart: Adagio & Fugue in C minor, K546
Bartok: Divertimento for String Orchestra

sinfonia ViVA is back at Lincoln Drill Hall with a superb programme of string delights!

Mozart's Eine Kleine Nachtmusik needs little introduction as it has become one of the composer's most popularly known pieces - yet little is known for sure about the circumstances through which it came to be composed; most probably it was a commission. Bright, energetic, lively and witty, this is Mozart at his best. Czech composer Leos Janacek wrote his 1877 Suite for String Orchestra when in his early 20's - a more gentle work than some that would follow, and still reflective of the Romantic style.

Next we return to Mozart, this time for the 1788 composition Adagio & Fugue. The Fugue is actually a transcription of one of Mozart's piano works, and the entire composition reflects the influence of Bach. And finally, to Bartok and the 1936 Divertimento for String Orchestra - the last piece Bartok would compose before departing to the USA from his native Hungary upon the outbreak of the second world war. Rich in textural nuances, the piece punctuates dance-like passages during its opening and concluding sections with a more reflective and prophetic central section.

An intriguing combination of pieces for lovers of string music to enjoy.

Supported by Lincoln Drill Hall, Lincoln City Council, Orchestras Live and Arts Council England



Photo: Marco Borggreve

Thursday 1st Mar

Derby Assembly Rooms, 7.00pm
 Tickets: £5 (£3.50 concessions)
 Box Office: 01332 255800

www.vivaorch.co.uk/concert-2012-03-01-derby.shtml

||| Bright Spirits A collaborative instrumental project

Electrifying... Enthralling... Enlivening... An event bringing together the very best of Derby's professional and non-professional musicians in a unique shared performance.

Participants from across Derby will join sinfonia ViVA and Déda to present this dynamic music and dance collaboration. This performance will showcase the breadth of creative talent in Derby on stage alongside sinfonia ViVA with soloist Matthew Barley (cello), composer Tunde Jegede, dancer Bode Lawal, conductor Nicholas Collon and acclaimed workshop leader James Redwood.

"Once again, a deeply satisfying and heartwarming showcase of collective commitment and creativity." - Mike Wheeler

For further information please call 01332 207603.

Supported by Rolls-Royce plc, The Austin and Hope Pilkington Trust, The John Ellerman Foundation, The John Thaw Foundation, The Michael Tippett Musical Foundation, The D'Oyly Carte Charitable Trust, Derby City Council, Orchestras Live, PRS for Music Foundation, Derby LIVE, sinfonia ViVA and Arts Council England. *Invocation* has been co-commissioned by Orchestras Live and sinfonia ViVA who are joint producers of the overall project in association with Derby LIVE.



Saturday 3rd Mar

Derby Assembly Rooms, 7.30pm

Tickets: £15, concessions £13, Season Subscribers and Friends of Derby Assembly Rooms £10

Box Office: 01332 255800

www.vivaorch.co.uk/concert-2012-03-03-derby.shtml

||| **sinfonia ViVA: Invocation** **Music Nation Weekend**

Conductor: Nicholas Collon
Soloist: Matthew Barley (cello)
Dancers: Bode Lawal (Invocation)
Bounceback (The Rite of Spring)
Choreography: Tom Dale, Tia Ogilvie, Chris Caffrey
and Alice Vale (led by Tom Dale)
Tunde Jegede: Invocation
Stravinsky: The Rite of Spring

sinfonia ViVA and déda join forces in a performance of The Rite of Spring, a work that famously broke the mould in both music and choreography, and still thrills audiences nearly 100 years on. Composer and multi-instrumentalist **Tunde Jegede** is equally at home on the worlds of Western classical, African and pop music.

Invocation is a Countdown event for the London 2012 Festival, the finale of the Cultural Olympiad. The festival will be a 12-week UK-wide cultural celebration from 21 June 2012 bringing leading artists from all over the world together to celebrate the London 2012 Olympic and Paralympic Games through dance, music, theatre, the visual arts, film and digital innovation.

Supported by Derby City Council, Orchestras Live, Derby LIVE and sinfonia ViVA. Supported by the National Lottery through Arts Council England. *Invocation* has been co-commissioned by Orchestras Live and sinfonia ViVA who are joint producers of the overall project in association with Derby LIVE.



Bode Lawal

Saturday 10th Mar

Royal Concert Hall Foyer, Nottingham 11.00-12.00, 1.30-2.30pm and 3.00-4.00pm

Tickets: Adults and Children £6.50 Box Office: 0115 989 5555

www.vivaorch.co.uk/concert-2012-03-10-nottingham.shtml

||| **The Beanbag Proms - Screech! Beep! Ding!**



Come and join sinfonia ViVA on a magical musical journey! Beanie Bear leads an adventure from Puffin' Billy to the Yellow Submarine. Hop on your bike to the Bicycle Galop and join maestro Alasdair Malloy for a ride on Thomas the Tank Engine. Plenty of singing, actions, dancing and clapping along!

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. So join us for 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 come along 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.

Wednesday 28th Mar

Royal Concert Hall, Nottingham, 7.30pm. Free pre-concert talk with André de Ridder in conversation at 6.30pm in the auditorium.
Tickets: £10 to £32
Box Office: 0115 989 5555

www.vivaorch.co.uk/concert-2012-03-28-nottingham.shtml

||| sinfonia ViVA with Antje Weithaas

Photo: Marco Borggreve

Handel: Zadok the Priest
Bach: Violin Concerto No.2 in E major
Ian Vine: Thirty-Five Objects (orchestral short - world premiere)
Beethoven: Symphony No.3 in Eb, Op55 'Eroica'

... followed by AFTER:hours late-night concert: 9.40pm - 10.15pm (approx.) in the auditorium. Free admission to main concert bookers. £3 for non-bookers - tickets available on the door only. Programme as follows:

Bach: Es ist genug
Brahms: Geistliches lied
Whitacre: Lux Aurumque
Berg (arr. Tarkmann): Violin Concerto



André de Ridder conducts sinfonia ViVA as they reunite with the virtuosic **Antje Weithaas**

(violin) and are joined by **Nottingham Harmonic Choir** with their Musical Director **Richard Laing** in an evening that combines terrific works by Bach, Brahms, Beethoven, Berg, Whitacre and Handel together with the premiere of an orchestral short commission from accomplished English composer **Ian Vine**.

The main concert opens with the magnificence and majesty of Handel's Zadok the Priest which was first performed on 11 Oct 1797 at the coronation of King George II in Westminster Abbey, and the success of which began Handel's tenure as composer of works for great public events. Bach's Violin Concerto in E major was written while he was Kapellmeister in the court of Prince Leopold, a time during which the composer's output flourished. The piece demonstrates the Bach's own skill as a violinist in its intricacy, and it is thought may have been written for the leader of the orchestra in the chapel at Cöthen. Ian Vine's work has been extensively broadcast worldwide, including by the BBC. His new composition premiered tonight, Thirty-Five Objects, marks the conclusion of the successful series of ten orchestral short pieces by contemporary composers specially commissioned by sinfonia ViVA. And finally, to Beethoven and the Symphony No.3 Eroica. One of his greatest compositions, it is believed to have been originally dedicated to Napoleon who Beethoven had, for a time, admired.

Antje Weithaas returns in tonight's AFTER:Hours concert for Berg's Violin Concerto premiered in 1936, the year after his death. It was to be his last work and is the one by which he is best known. Tonight's arrangement of the piece is that by Tarkmann. Also in the late-night programme Nottingham Harmonic Choir with Richard Laing joins André de Ridder and sinfonia ViVA for three further choral works - Bach's Es ist Genug (the melody of which was used by Berg in the Adagio ending to his Violin Concerto), Brahms' 1856 composition Geistliches Lied (Sacred Song) based on the text by Paul Fleming, and Grammy-nominated American composer Eric Whitaker's Lux Aurumque.

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

April 2012

Monday 23 Apr

Derby Assembly Rooms, 7.30pm
Tickets: £15 to £28
Box Office: 01332 255800

www.vivaorch.co.uk/concert-2012-04-23-derby.shtml

||| sinfonia ViVA in Derby

Photo: Benjamin Ealovega

Berlioz: Love Scene from Romeo & Juliet
Britten: Serenade for Tenor, Horn & Strings, Op31
Walton: Two pieces for strings from Henry V
Vaughan Williams: Symphony No.5

It's St. George's Day and there's more than a little English composing talent featured in tonight's concert in which sinfonia ViVA conducted by **Nicholas Collon** (pictured) is joined by **Richard Watkins** (Horn) and **Allan Clayton** (Tenor).

Berlioz' wonderful homage to the Shakespeare play ranks highly among his greatest works and was sparked by him attending a performance of Romeo & Juliet in 1827. With libretto by Émile Deschamps, the work took until 1838 to complete, a time at which Berlioz' influence was at its pinnacle, and received its premiere in November 1839. Britten's gorgeous Serenade for Tenor, Horn & Strings came about following a request by Dennis Brain, the accomplished horn player, for the composer to write something for him after the two met following Britten's return to England from the States in 1942. Taking a range of poems about evening and nighttime as its inspiration, the work epitomises Britten's skillful melding of artforms.

On to William Walton, whose second world war activity involved working for the Ministry of Information's film unit producing soundtracks for motivational films. In this capacity, the Two Pieces from Henry V featured this evening came about as part of Laurence Olivier's 1944 version of the Shakespeare play, which itself became one of the most famous of the unit's films. The wartime years also played a part in our final piece tonight. Vaughan Williams composed his Symphony No.5 over a five-year period from 1938-43. The work marks a departure from the strident nature of his previous symphony in favour of a more gentle and melodic stance.

Join sinfonia ViVA for an evening of truly beautiful classics.

Supported by Rolls-Royce plc, Derby City Council, Derby LIVE, Orchestras Live and Arts Council England.



In Review

Once Upon a Time - sinfonia ViVA's New Year's Eve concert at the Royal Concert Hall, Nottingham, Saturday 31st December 2011
reviewed by William Ruff, Nottingham Post

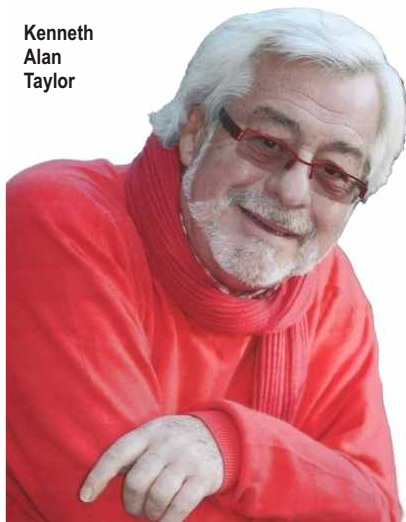
Once Upon a Time is what sinfonia ViVA called this year's New Year's Eve Gala concert. And if you want a peg to hang lots of tuneful music on, then the theme of storytelling fits very nicely.



Image: Neuschwanstein Castle, Bavaria, Germany
by kind permission of Damian Hunt Photography

ad libs with the audience seemed a bit like having to watch a film shot in glorious Technicolour transmitted in black and white.

Kenneth
Alan
Taylor



The world of opera, ballet and musicals is full of gripping narratives - and even when not writing for the stage, composers have often been inspired by myth and magic.

If the audience thought they could snuggle up and gently doze while the orchestra played them some well-loved and familiar bedtime stories, then conductor Timothy Redmond had other ideas.

He launched the concert at a fair old lick with the *Trepak* from Tchaikovsky's *Nutcracker*. Then two more stylish Tchaikovsky dances - the Polonaise from *Eugene Onegin* and the Waltz from *Sleeping Beauty* - were followed by a sprightly performance of Humperdinck's overture to *Hansel and Gretel*.

Then the evening's most substantial fare: Prokofiev's *Peter and the Wolf* with special guest narrator Kenneth Alan Taylor.

His first words were: "I'm sorry I'm not wearing a dress" and probably most of the audience were sorry too.

To make this kind of panto don a jacket and read from a script rather than indulge in cheeky

Still, he is a born storyteller and breathed life into the story whilst allowing soloists in the orchestra to create their own memorable sound pictures.

The second half was packed with variety.

Selections from *Kiss Me, Kate* and *West Side Story* packed powerful rhythmic punches whilst dances from two Strausses recreated a world of Viennese elegance.

Then some Eric Coates before finishing with more Tchaikovsky, a clap along *Radetsky March* and, of course, *Auld Lang Syne*.



Timothy
Redmond

Our next concerts at Royal Concert Hall, Nottingham are -
10 March 2012 - The Beanbag Proms: Screech! Beep! Ding!
28 March 2012 - sinfonia ViVA with Principal Conductor André de Ridder and Antje Weithaas (violin)

One Door Closes... Another Door Opens



**The Chief Points
from
Peter Helps**

This month, the ViVA Newsletter in its present form comes to an end.

Methods of getting our news to you over the lifetime of the Orchestra have in some ways reflected changes in technology. We've had a newsletter for so long now that it feels as though it has always been thus. Actually, when ViVA first began (long before my tenure I should add), there wasn't a newsletter as such. Then with the passing of time, a quarterly - actually, 'thirdly' - publication came into being, printed externally in booklet form. We did not possess a colour printer in the office back then. Only one office computer had internet access and that was a pedestrian and unreliable 56K dial-up not suited to mass communication. (In reality, for much of the time it wasn't suited to *any* communication). Totally reliant on printed material, it was difficult at that time to bring people truly current news when the print

opportunities were so few and so far apart, not to mention quite expensive.

About 8 years ago, we switched to producing a monthly newsletter printed internally and with far more details about concerts as well as other articles and news, and we very quickly added a pdf version that could be sent out by email and made available on our website. This was cheaper to produce (making use of economies of scale thanks to the long-desired and newly-acquired colour printer that could also be used for - and save us money on - things such as programme booklets and advertising). A monthly publication made it easier to reflect what was going on in the Orchestra in something much closer to real-time. We were also able to react to news stories in the wider Arts community and give our perspective upon current events. Changes to our fundraising schemes meant that from last year, anyone could get the newsletter free by email each month, and we also added requests to our concert feedback forms, website and other publications for people to give us their email address. With the advent of the widespread use of broadband, email quickly became the main way we sent out our newsletters.

Now, though, we feel the newsletter itself has run its course and so we reach the final edition today. From March onwards, instead of a lengthy pdf or printed newsletter, we'll be keeping all our supporters informed by sending out periodic email alerts - smaller and snappier emails bringing you items of headline news from the Orchestra with direct links to more in-depth listings and articles on our website. We'll also bring you the most interesting and useful links to coverage of our events in the press, to listings of our concerts and to other news and events specific to *sinfonia ViVA*. You choose what links you want to follow to find out more - you are in charge. And, as we've been saying for a month or two now - no more downloading pdfs (taking pressure off your email inbox) or having to fish around for a program to read them with for that matter, and no more waiting for the postman to deliver your newsletter. Something else that has changed down the years is the rising cost of printing and postage, which we shall now save.

So those people who already get communications from us by email still will, only with our news in a more modern and user-friendly format. We hope you enjoy the change. We also hope you'll let us have our feedback about it.

There are a few people who up until now have still been receiving a printed newsletter through the post - though many have changed to using email in recent months; we've been running a newsletter campaign encouraging people do to this for some time now. **If you haven't already done so, please let us have an email address we can use to maintain contact with you.** If you're not familiar with email but would like to set one up, contact us by any of the means listed at the foot of this page and we'll get back to you with suggestions.

Peter Helps

ViVA receives funding from Derby City Council and Arts Council England

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sinfonia

Principal Conductor
André de Ridder

