

# COMING TO THE BIG SCREEN

**The New Year offers an exciting new way to see sinfonia ViVA as the Orchestra's first concert of 2010 sets out to appeal to a new and diverse audience from beyond the concert hall walls...**

27th January 2010 marks a new venture for the international concert season in Derby. A partnership between Derby LIVE, BBC and sinfonia ViVA will see the first half of the VIVA's next concert in the Assembly Rooms relayed live to the Big Screen in Derby's Market Place - a see-for-free prom opportunity capturing the spirit of the live action inside the hall.

The event will be presented by BBC Radio Derby's Aleena Naylor (pictured below) who will introduce the music and personalities behind it. Interviews with Principal Conductor André de Ridder, soloist Ilya Gringolts (violin) and some of the Orchestra's own musicians will be shown alongside a full guide to the three pieces that make up the first half of the concert - Mozart's Overture to Don Giovanni, Schumann's Violin Concerto and the world premiere of Larry Goves Orchestral Short composition, which has been especially commissioned by sinfonia VIVA.

After the ViVA element of the screening, "prommers" will be able to watch excerpts from the BBC Electric Proms.

Peter Helps, Chief Executive of sinfonia ViVA said: "This is the first time a project like this has been tried by us (although we did try some relays in the hall itself a few years ago to mixed reviews!) and provides us all with many challenges. However, working with the teams at the Assembly Rooms and BBC has been a hugely exciting and creative experience. The knack is to provide an informative relay to those watching in the Market Place without intruding on those inside the hall. We hope that this will bring the concert experience to a whole new audience which may not necessarily up until now have thought of taking the next step coming inside to watch and hear an orchestra in action."

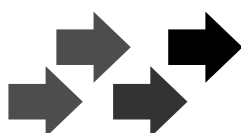


**Aleena  
Naylor**

Louise Angell, BBC Manager, Derby & Leicester Big Screens added: "We're delighted to be able to relay this event to the screen. The BBC prides itself on offering audiences a wide range of innovative and exciting music performances. Linking up with East Midlands' sinfonia ViVA means we can enhance our offering with live, local entertainment and play a part in making live orchestral music accessible to all. It's a great opportunity for people to try something new and we hope this will become a regular fixture in the Big Screen's annual calendar of events."

Derby LIVE's Programme Manager, Bob Rushton is also excited by the forthcoming screening. He said: "We have been working with sinfonia ViVA for many years with Derby LIVE's classical concert series, and ViVA's education projects. The use of the Big Screen to show the concert is another great opportunity for us to work together in an innovative way, and a chance for us both to develop our audiences. Showcasing the Orchestra's talent in a live relay makes great use of the resources available within the Assembly Rooms and the Market Place and we hope this is the first of many concerts and collaborations to be seen in this format."

Proceedings start at 7.20pm and everyone is welcome! So wrap up warm, bring a thermos and come and try something new!



**INSIDE ~ ~ ~ Peter Helps** reflects on a visit to see how the Arts are organised in the USA... Reviews of two concerts in one evening as the **After:HOURS** series commences in Nottingham... **PLUS** details of all our concerts for the next 3 months



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ENGLAND**



Wednesday 27th Jan

Assembly Rooms, Derby 7.30pm  
 Tickets: £17 to £26 Box Office 01332 255 800

[www.vivaorch.co.uk/concert-2010-01-27-derby.shtml](http://www.vivaorch.co.uk/concert-2010-01-27-derby.shtml)

## Intrigue and Modernity

- Mozart: Overture to Don Giovanni
- Schumann: Violin Concerto in D minor
- Larry Goves: **Orchestral Short (World Premiere)**
- Brahms: Serenade for Orchestra No.1 Op11

Catch the first half of this concert in a live relay to the Big Screen in Derby's Market Place  
 See front page article for details



Photo credit: J Henry Fair

sinfonia ViVA with Principal Conductor **André de Ridder** welcomes back **Ilya Gringolts** (Violin) for this programme contrasting the established mastery of the past with the inventiveness and modernity of the new in the form of the world premiere of the latest in the series of Orchestral Shorts commissioned by ViVA.

The concert opens with the Overture to Mozart's opera Don Giovanni, on which the composer worked with librettist Lorenzo da Ponte - a tale of the adventures of the eponymous young nobleman which received its first performance in Prague in 1787. Next is Schumann's Violin Concerto in D minor of 1853 which had a complex and enigmatic route to its eventual performance. Initially dissatisfied with aspects of it, he consulted with Joseph Joachim over revising the manuscript. Joachim, after Schumann's subsequent decline into mental illness in 1854 and his eventual death, deposited the manuscript with the Prussian State Library in Berlin requesting that no performance should be made of it until 1956 - 100 years after Schumann's death. In a bizarre series of events including apparent messages from Schumann received in a seance, further discussions, c.20th revision of the manuscript and eventual publication led to a first performance in Germany in 1937.

From here, we come right up to date with the latest in the series of ViVA's exciting Orchestral Short commissions, tonight's by UK based composer Larry Goves. We end with Brahms' Serenade for Orchestra No.1, one of his lesser-known works, which had a much smoother genesis than Schumann's piece. Begun in 1857 as one of a pair he would write - the second followed two years later - it was originally scored for a nonet but he reworked it the following year and beyond into a chamber orchestra version.

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

Thursday 11th Feb

Lancaster University 7.30pm  
 Ticket details from the Box Office: 01524 594151

[www.vivaorch.co.uk/concert-2010-02-11-lancaster.shtml](http://www.vivaorch.co.uk/concert-2010-02-11-lancaster.shtml)

## sinfonia ViVA in Lancaster

- Milhaud: Chamber Symphonies No.2 and No.3
- Berlioz (arr. Matthews): Nuits d'été
- Ravel: Introduction and Allegro
- Dvorak (arr. Hertl): Serenade in D minor



Photo credit: Robert Workman

**Alexander Shelley** makes a welcome return as conductor and sinfonia ViVA is joined by the vocal talents of celebrated soprano **Sophie Bevan** as soloist for this fascinating programme of classics in Lancaster.

The concert opens with two chamber symphonies from the prolific French composer Darius Milahud, a member of the famed *Les Six*. On to Berlioz and the song-set *Nuits d'été* (Summer Nights) which was written in 1840-1, though orchestration of individual songs continued over the next 15 years. The composer may originally not have intended the songs as a connected series, but this they subsequently became, joined by their shared exploration of the themes of passion and sorrow as expressed in the poetry of Théophile Gautier upon which they were based. The version by David Matthews being performed tonight is for a chamber orchestra of flute, oboe, clarinet, bassoon, horn, harp and solo strings and was specially commissioned by sinfonia ViVA. Ravel's 1905 composition the *Introduction and Allegro* had a somewhat humble beginning, produced as the result of a commission by a harp manufacturer to help promote a new instrument. It took the composer only days to write what has since become an enduring and widely appreciated piece. And finally to Dvorak, whose career was in its ascendancy when in 1878 he composed the *Serenade in D minor*, which received its first performance with the composer conducting in Prague during the winter of that year. The version we hear most often today is the 20th century revision of the work done by Hertl.

Supported by Orchestras Live and Arts Council England

Saturday 20th Feb

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-2010-02-20-nottingham.shtml](http://www.vivaorch.co.uk/concert-2010-02-20-nottingham.shtml)

## || The Beanbag Proms - *Slurp! Crunch! Chew!*



No prizes for guessing that food is the subject for today's musical menu! The Royal Concert Hall Foyer is the place to go down to as **Beanie Bear's Gang** assembles for the latest instalment of the fun that is The Beanbag Proms: 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.

Frequently sold-out long in advance of the performances, The Beanbag Proms are a chance to share terrific music together in an 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. 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.

Wednesday 24th Feb

Lincoln Drill Hall 7.30pm

Tickets: £12 (£10 concessions / £7 students), and accompanied under 16s free Box Office: 01522 873894  
[www.vivaorch.co.uk/concert-2010-02-24-lincoln.shtml](http://www.vivaorch.co.uk/concert-2010-02-24-lincoln.shtml)

## || sinfonia ViVA in Lincoln



**Haydn: Symphony No.76**

**Bartók: Rumanian Folk Dances (version for strings only)**

**Beethoven: Romance No.2 in F maj for Violin and Orchestra, Op 50**

**Schubert: Symphony No.5**

sinfonia ViVA with Leader **Benedict Holland** directing from the violin returns to Lincoln Drill Hall with a carefully constructed programme of orchestral delights.

The concert opens with Haydn who wrote his Symphony No.76 in 1782 in preparation for a planned trip to London that never happened; it was over a decade later that he would produce the famous London Symphonies. Perhaps best left to the listener to discern the degree of London-centric feeling to No.76! Bartók's Rumanian Folk Dances, published in 1915, are the product of his travels amongst the native peasant population of the country, where he studied and gathered information on traditional folk songs between 1910 and 1914. His reworking of the six songs in the set is full of emotion and energy. Somewhat dwarfed by Beethoven's longer, more weighty compositions, the Romance No.2 in F major for Violin and Orchestra, Op.50 is nevertheless a charming and melodious piece which has brought it many admirers. And finally, we end in lyrical mood with Schubert's Symphony No.5, written in 1816 when the composer was in his late teens, has become one of his greatest and most popular symphonic works, echoing both his own experimentation of the previous years and also the influence of other composers.



Always enthusiastically received by Lincoln audiences, this is a concert not to miss!

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

Photo: Marco Borggreve

Wednesday 3rd Mar

Assembly Rooms, Derby 7.00pm  
 Tickets: £6 (£3.50 Concessions, £10 Family Ticket)  
 Box Office: 01332 255800

[www.vivaorch.co.uk/concert-2010-03-03-derby.shtml](http://www.vivaorch.co.uk/concert-2010-03-03-derby.shtml)

## Audio Lens: sinfonia ViVA's Spring Residency in Derby

Composers James Redwood and Jack Ross and participants from across Derby will perform alongside sinfonia ViVA in this electrifying performance which will also feature the Orchestra playing Stravinsky's Danse Concertantes and a newly commissioned work Audio Lens.

Audio Lens will be written for, with and by participants from Derby and will explore the effect of focus. The performance will feature some newly created animations and students from Derby will work with an artist from QUAD to design engaging ways of presenting these.

"Once again, the audience was left amazed at this huge pool of young talent, and the ability of the facilitators and ViVA's musicians to channel all this creative energy into the final result." - Mike Wheeler, Derby Evening Telegraph

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



Tuesday 16th Mar

Royal Concert Hall, Nottingham 7.30pm  
 Tickets: £9 to £30 Box Office: 0115 989 5555

[www.vivaorch.co.uk/concert-2010-03-16-nottingham.shtml](http://www.vivaorch.co.uk/concert-2010-03-16-nottingham.shtml)

## sinfonia ViVA with Freddy Kempf

Ravel: Le Tombeau de Couperin  
 Schumann: Piano Concerto in A minor, Op54  
 Meredith: *fringeflower*  
 Beethoven: Symphony No.2

... followed by late night concert, 9.40-10.15pm, programme as follows:

Muhly: *Seeing is Believing*  
 Meredith: *Charged*

The irrepressible talent of **Freddy Kempf** (piano) joins with sinfonia ViVA and Principal Conductor **André de Ridder** to bring a fabulous selection of classics to the Royal Concert Hall including featured works by **Anna Meredith** as she makes her debut as sinfonia ViVA's Composer in the House: a Royal Philharmonic Society and PRS Foundation initiative.

Ravel's Le Tombeau de Couperin, begun before World War 1 and reworked into an orchestral version after hostilities had ended, has movements dedicated to the memory of individual soldiers he met whilst serving as an ambulance driver

(himself wounded in the course of his work) during the conflict. Although intended as a memorial, it is a life-affirming work with brightness to balance the emotive subtext of the title. That Schumann's one and only Piano Concerto (literally - he started several that were never completed) became so popular is in part due to his wife Clara. It was her encouragement that led him in 1845 to take his original 1841 composition Phantasie and add to it to give the resulting Piano Concerto in A minor, Op54. The work premiered in 1846.

On next to *fringeflower*, the first of the evening's two pieces by Composer in the House **Anna Meredith**. Anna is a composer of acoustic and electronic music as well as a performer, amateur and drum teacher, and has previously had her work performed at the BBC Proms. Visit the Composer in the House blog page on the ViVA website for much more about Anna and her role with the Orchestra. Finally, to Beethoven and his Symphony No.2 of 1802. At this time, he knew his deafness was becoming more pronounced and his emotions were in flux

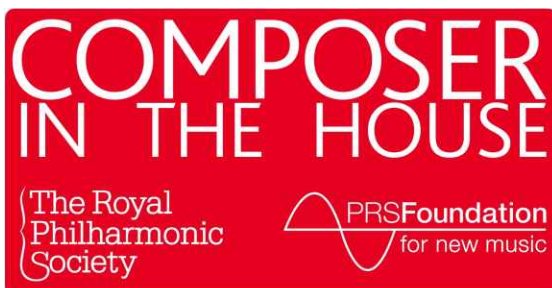
as a result, as evidenced by the 'Heiligenstadt Testament' - a letter he wrote to his brothers in the October of that year (but not read until after his death) in which he spoke of his despair at his affliction and contemplation of suicide, but also his realisation that he had reason to go on, with music still to write. The piece can be seen as both a pointer and a transition in his composition: the mighty 'Eroica' would follow as Symphony No.3.

And for those night-owls amongst the attendees, there's a special AFTER:hours late-night concert from 9.40pm to 10.15pm featuring the Orchestra and soloist **Thomas Gould** (violin/electric violin) in a programme including *Charged* - the second of the evening's works by Composer in the House Anna Meredith - and Nico Muhly's *Seeing is Believing*.

Supported by sinfonia ViVA and Arts Council England. The AFTER:hours concert is additionally supported by Orchestras Live and Rolls-Royce plc. Composer in the House is a Royal Philharmonic Society and PRS Foundation initiative.



Photo credit: Rio Hashimoto



# the backstage page



Chief Executive **Peter Helps** was invited to visit the United States to look at the way the Arts is organised and run, and found a cultural sector battling to keep standards high...



I am not sure how it happened, but somehow I got invited to join the Capitalise group here in the East Midlands. Officially it is a leadership programme for Arts managers who run buildings or who have been involved in capital projects. Other than replacing the office carpet a few years ago I cannot see what qualification I have to be a member of the group. Whatever the reason I am delighted to be counted in.



Learning about how The Clay Studio works - surrounded by some art!

Not only do we have access to some of the most inspirational business people around, enjoy opportunities to talk to leaders in the artistic field, spend time getting to know all our organisations better, but there are also chances to venture beyond the East Midlands' boundaries on "go and sees". Early in 2009 this involved a trip to Newcastle, then, in September, we left on a jet plane for Philadelphia in the USA.

Philadelphia does have a really exciting cultural landscape. Major companies such as The Walnut Theatre and The Philadelphia Orchestra alongside a multitude of smaller organisations. At the heart of the Arts world is the Cultural Alliance, an incredible membership organisation that represents and lobbies for the sector. Its ability to swing into action when necessary is quite awesome. Just before we arrived the politicians had suggested adding a sales tax to cultural tickets. Thus an enormous campaign was launched by The Cultural Alliance on behalf of the whole sector which, I heard later on, had won the case for no change. The success of this is down to the quality of the information the Alliance gathers and how that information is presented

(along with, of course, the networks it has established and nurtures).

Arts organisations in the States are facing very similar problems to those here in the UK - uncertainty over funding being the most obvious. Of course, over there they rely much more heavily on individual giving and the role each organisation's Board of Directors plays in raising these funds is quite amazing. It is not unusual for even the small companies to have Boards of at least 30. This compares with the average of around 12 here.

One big difference I sensed was the difference in views on the old free market problem of "supply and demand". Certainly in the orchestral sector the Americans have concentrated incredibly hard on delivering concerts of the highest quality and keeping hold of those regular attendees whilst recruiting new people to be interested in the art form has not been such a high priority. In this sense, the more hybrid business model to the work that orchestras such as sinfonia ViVA takes may help to see us through these dark times in slightly better shape. Well let's hope so!

*" In the orchestral sector the Americans have concentrated incredibly hard on... keeping hold of regular attendees whilst recruiting new people has not been such a high priority "*

Deep in thought at one of the Cultural Alliance Presentations



All in all a fascinating and stimulating experience. I have returned with many new ideas (some of which may be impractical to initiate here in the cold light of day) and made many new contacts. Regrets? Well I have a few - it is a shame that we did not have more time to experience a greater amount of the cultural activity we learnt so much about. Then again, maybe I have now got an excuse to go back - on holiday this time.



# In Review X 2

sinfonia VIVA with Alexandra Dariescu  
Royal Concert Hall, Nottingham, 24th November 2009  
reviewed by William Ruff  
After:HOURS concert 9.45-10.30pm  
reviewed by Peter Palmer

...One venue  
...One night  
...TWO concerts

It's not every day that Nottingham hosts the premiere of a new work by a major contemporary composer. Judith Weir's still, glowing is a brief but intense study in gently pulsating orchestral textures. In fact, it does just what the title suggests.

## Time Seemed to Stand Still

William Ruff

Its subtle creation of light effects through sound meant that Mendelssohn's Italian Symphony followed as an almost ideal partner: full sunlight after a tentative dawn. sinfonia VIVA chose an unfamiliar version of the symphony to demonstrate their ability to marry light, airy, transparent surfaces to rhythmic vitality. Conductor André de Ridder, in his attention to the surprising detail of this 'revised' edition, never lost sight of the bigger, vividly atmospheric picture.

The orchestra's classical credentials were well proved by their elegantly phrased yet highly dramatic rendition of Mozart's overture to Don Giovanni as well as their accompaniment in Beethoven's 3rd Piano Concerto – both works suggesting darkness and menace beneath their glittering surfaces. Soloist Alexandra Dariescu gave a stylish, purposeful and robust performance of the concerto with clean attack and clarity of articulation. The finale seemed particularly ominous, emerging as it did from the deeply quiet slow movement where time seemed to stand still.

Photo credit: John Ruddihough



...then, following the main concert... time for After:HOURS...

Peter Palmer

## Flair and Stamina

**Special ground rules applied.** You could take a drink into the hall. Cheering your approval was welcomed. And you were encouraged to clap between movements – which is actually an old custom in classical music. There were elements of all this when sinfonia VIVA launched the first of four late-night shows promoted by Nottingham Classics. What counted most, however, was the largely contemporary material.

Right photo credit: Marco Borggreve



The rhythmic Loops and Verses from John Adams' Shaker Loops opened the session. They segued directly into the music of baroque maverick Antonio Vivaldi. The Winter concerto from his Four Seasons featured the mercurial violin of VIVA leader Benedict Holland.

Adams' American colleague Philip Glass scored his Third Symphony for 19 string players, each of them virtually a soloist. Cool beginnings, plenty to warm us thereafter. At the work's heart was a mesmeric chaconne: variations on a theme in a low register.

Having just given a full-length programme, the orchestra displayed both flair and stamina. Youthful conductor André de Ridder, with his natural manner, made an ideal presenter.

And what the exercise proved beyond doubt is a keen and sizeable audience for this type of afters.

### VIVA receives funding from Derby City Council and Arts Council England

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Registered address 22-26 Nottingham Road, Stapleford, Nottingham.  
Registered Charity No.291046 VAT No.385367024

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sinfonia



Principal Conductor  
André de Ridder