





Saturday 6th June

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-2009-06-06-nottingham.shtml](http://www.vivaorch.co.uk/concert-2009-06-06-nottingham.shtml)

## ▶▶ The Beanbag Proms - *Sparkle! Zap! Ta-Da!*



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.

**Press Enquiries? ViVA produces special advance listing details for newspapers, magazines and journals. We can help accredited journalists arrange interviews and supply other concert information by request. Email [matthew@vivorch.co.uk](mailto:matthew@vivorch.co.uk) for details.**

Sunday 14th June

Main Ballroom, Pontins, Pakefield Nr. Lowestoft  
 Ticket details from the Pontins booking line on 0870 604 5602 [www.vivaorch.co.uk/concert-2009-06-14-pakefield.shtml](http://www.vivaorch.co.uk/concert-2009-06-14-pakefield.shtml)

## ▶▶ Last Night of the Pakefield Proms

Verdi:	Force of Destiny Overture
Faure:	Pavane
Bizet:	Carmen – Prelude, Habanera, Toreador March, Chanson Boheme
Tchaikovsky:	Polonaise (Eugene Onegin)
Rossini:	Non Piu Mesta (Cenerentola)
Suppe:	Light Cavalry Overture
Mendelssohn:	Wedding March from Midsummernight's Dream
Powell:	Pack up Your Troubles
Sherwin:	A Nightingale Sang in Berkley Square
Coates:	Knightsbridge March
Elgar:	Nimrod
Wood:	Fantasia on British Sea Songs
Parry:	Jerusalem
Elgar:	Pomp and Circumstance March No.1



sinfonia ViVA returns to Pontins at Pakefield, Nr Lowestoft for the fifth year. The hugely popular Pakefield Proms weekend culminates in this traditional programme of music including all your Last Night favourites - Rule Britannia, Land of Hope and Glory and Jerusalem. Conductor **Anthony Kraus** joins ViVA for this special occasion along with the fabulous **Victoria Simmonds**, Mezzo-Soprano, as soloist. Join us for a concert of real 'proms'-like stature, with a programme especially chosen to set those flags a-waving! Energy, fun, and finesse intermingle in what is sure to be an enjoyable atmosphere.

Supported by Arts Council England

Wednesday 24th Jun

Assembly Rooms, Derby. School's Concert at 1.15pm. Public Concert at 7.00pm.  
Tickets: 7.00pm Public Concert - £3.00. £1.50 per child for school groups, accompanying staff free. Box Office: Assembly Rooms 01332 255800.  
Schools wishing to attend the Schools' Concert should contact Camilla Fisher on 01332 207602 or email [camilla@vivaorch.co.uk](mailto:camilla@vivaorch.co.uk)  
[www.vivaorch.co.uk/concert-2009-06-24-derby.shtml](http://www.vivaorch.co.uk/concert-2009-06-24-derby.shtml)

## Education ViVA: Derby Summer Residency - The Fragile Shell

sinfonia ViVA's annual participatory primary school singing extravaganza The Fragile Shell will take place at the Assembly Rooms, Derby on Wednesday 24 June 2009. The Schools' Concert at 1.15pm will be followed in the evening by a Public Concert at 7.00pm.

The Fragile Shell has been written especially for this performance and was inspired by the Ice Age centre Creswell Crags. As well as introducing participants to The Class Orchestra – Exploring Arrangements the piece also explores a range of environmental issues featured in the Key Stage 2 curriculum including Rivers and Flooding and Climate Change.

ViVA's education residencies always generate something really special... Come along - and have your spirits lifted by the enthusiastic music-making of primary school pupils from the City of Derby and County of Derbyshire performing alongside the professional musicians of sinfonia ViVA!

Schools should contact Camilla Fisher, ViVA's Education Administrator on 01332 207602 or email her if they would like attend the event.

Supported by Rolls-Royce plc, Derby City Council, Derbyshire County Council, Derby LIVE, Bolsover District Council, The Ernest Cook Trust, Orchestras Live and Arts Council England



*A previous ViVA education concert - More Glass Than Wall - in rehearsal at the Assembly Rooms, Derby.*

*Photo Credit: Robert Day*

July 2009

Sunday 12th July

St. John's Church, Buxton at 3.00pm  
Tickets: £16 Box Office: 0845 1272 190

[www.vivaorch.co.uk/concert-2009-07-12-buxton.shtml](http://www.vivaorch.co.uk/concert-2009-07-12-buxton.shtml)

## sinfonia ViVA ensemble with Ann Murray

**Stravinsky: The Soldier's Tale (Suite)**  
**Mahler arr. Tarkmann: Kindertotenlieder**  
**Brahms arr. Boustead: Serenade No. 1 in D (nonet)**

Making a welcome return to sinfonia ViVA and the Buxton Festival, mezzo-soprano **Ann Murray** joins a sinfonia ViVA ensemble directed by **Benedict Holland** for this intriguing and emotive programme of classics. Stravinsky's The Soldier's Tale was premiered in 1918, and in reflection of the times (and shortage of performers created by the First World War), was composed for a small number of players and actors. The Suite being performed today is an abridged version of the whole piece, without narration. Mahler's Kindertotenlieder ('songs on the death of children') is based upon a series of poems by Ruckert which were written as a result of the death of two of his children within a short period of time. Ironically, Mahler himself was to lose a child shortly after completing the work. The arrangement by Tarkmann is that being performed today. Brahms' Serenade No. 1 in D dates from 1857 and, though he reworked it for full orchestra 2 years later, is being performed today in its original, gentler nonet version as arranged by Boustead.



*Photo: Sian Trenberth*

ViVA's Benedict Holland says: "I am looking forward with real excitement to this year's visit to Buxton by sinfonia ViVA in which we perform three fine works by three great composers. The concert opens with the suite from L'histoire du Soldat by Stravinsky - a witty and colourful score, featuring moi as the violin-playing devil! We follow this with the late romanticism of Mahler's Kindertotenlieder, in an ingenious arrangement by Tarkmann. These hauntingly beautiful songs will be sung by our old friend, the renowned Mezzo Soprano Ann Murray. We finish with Brahms' Serenade No. 1 in D (interestingly, originally conceived by Brahms for small ensemble), and I am hoping this genial and summery work will lead us from the calm and elegant surroundings of St John's Church into brilliant sunshine without!"

Following last year's sell-out concert, don't miss out on this great opportunity to experience sinfonia ViVA and Ann Murray, who together have become, in the words of reviewer Mike Wheeler "something of a Buxton Festival institution"! Visit the Buxton Festival website at <http://www.buxtonfestival.co.uk> for more details of the Festival.

Supported by Rolls-Royce plc and Arts Council England

## ||| sinfonia ViVA with Mary Carewe in Kabaret: the seeds of change

*Including... Life's a Swindle - Spoliansky: The Smart Set - Spoliansky: Herr Bombadil - Zemlinsky: Pierrot Lunaire excerpt - Schoenberg: Alabama Song - Weill: O Just Suppose - Hollaender: Masculine and Feminine - Spoliansky (Orchestral): Sehnsucht - Spoliansky (Orchestral): Hitler - Wolpe: Abortion is Illegal - Eisler (Orchestral): Surabaya J - Weill: Sex Appeal - Hollaender: Alone in a Big City - Waxman: Chuck out the Men - Hollaender: Weill Selection - Weill (Orchestral): Cabaret Songs - Britten: 20th C Blues - Coward (Orchestral): Popular Song (Facade) - Walton: Poor Little Rich Girl - Coward (Orchestral): Mad Dogs and Englishmen - Coward*



Chanteuse **Mary Carewe** is joined by ensemble ViVA and its dynamic Music Director **James Holmes** in this electrifying programme of music and song capturing the decadent and subversive flavour of Berlin in the 1920s. Charting the influence of Cabaret and the politically engaged music theatre of Weill and Brecht, which spread throughout Europe as a result of the enforced mass migration following the rise of the Third Reich, this programme includes songs by Eisler, Spoliansky, Hollaender, Britten and Coward



Mary Carewe's versatility ranges from musical theatre showstoppers and cabaret songs to contemporary music. She has appeared with orchestras in the UK, Ireland, Spain, Germany, Czech Republic, the United States, Australia and Scandinavia, and has performed under the baton of Sir Simon Rattle, Kurt Masur, John Rutter and Charles Hazlewood. Her now long-established artistic relationship with Carl Davis has led her to sing both 'James Bond' and 'Oscar Winners' programmes worldwide; she made her Carnegie Hall debut with him and the New York Pops in March 2009.

Join us in the special Big Top in Tower Gardens (opposite Embassy Theatre) for this special programme of music for this dazzling evening capturing the Bohemian spirit of the last century.

Supported by Arts Council England

## ||| sinfonia ViVA Opera Gala Night with Special Guest Jonathan Ansell



*Including... Suppe - Light Cavalry Overture (Orchestral): Donizetti - Una Furtiva Lagrima (Vocal): Verdi - Ballet music from Act 3 of Macbeth (Orchestral): Puccini - Che Gelida Maninina (Vocal): Puccini - E Lucevan le stele (Vocal): Puccini - Intermezzo from Manon Lescaut: (Orchestral): Offenbach - Barcarolle (Orchestral): Puccini - Nessun Dorma (Vocal): Tchaikovsky - Polonaise from Eugene Onegin (Orchestral): Bizet - Carmen Suite No.1 (Orchestral): Giordano - Amor ti Vieta (Vocal): Smetana - Dance of the Comedians (Orchestral): Donizetti - Ah mes amis (Vocal): Offenbach - Overture to Orpheus (Orchestral)*



sinfonia ViVA is joined by Special Guest **Jonathan Ansell**, the charismatic young singer with the sensational tenor voice who shot to fame three years ago with pop opera group G4 on the X Factor, and who has now established himself as a bona fide solo star. Jonathan, who quickly became the stand-out favourite of the fans on the X Factor, achieved amazing success with the classically-trained group G4, who announced their split in early 2007. But surpassing this, he has now achieved a debut solo album that topped the classical charts and also hit the top ten of the pop charts.

This evening's concert, with the irrepressible **James Holmes** conducting, features a programme of the best loved, most popular moments from the world's favourite operas featuring a full orchestra and soloists. Programme includes Puccini's Nessun Dorma and Offenbach's Overture to his opera Orpheus in the Underworld.

Supported by Arts Council England



# the backstage page

Fundraising in a Recession

Jon Ashford-Smith, ViVA's Head of Development, on the need for support - and maintaining optimism - in hard times



## As ViVA's Chief Executive Peter Helps has rightly pointed out

over the last few months on these very pages, the current economic climate is tough. We're obviously not alone, but as a charity, we need to put measures in place to mitigate the impact of the recession.



It's rather depressing picking up a paper at the moment, and I for one am sick of reading about it. I prefer to take the view that our fundraising cup is half full, and in a time when services are being cut and charities are struggling, I firmly believe that the quality of our work, along with sound financial management, will see us through.

Over the years ViVA has enjoyed mutually beneficial relationships with a host of trusts and foundations, businesses and local authorities.

These partners are not recession proof, and whether they have to tighten their belts now or in 12 months time, we need to be alert to the possibility that this may negatively affect us.

It's just practical business sense to ensure that income is generated from as many different streams as possible, and we can't afford to be complacent. Whilst we will continue to look for opportunities with aforementioned partners, we are also eager to work with loyal patrons.

There's never been a better time to invest financially and emotionally in a music

organisation. Music education has been chronically under-funded for the last 20 years. In 1988, the Conservatives' Education Reform Act deemed Music Services to be 'non-essential', so that local authorities in England and Wales no longer had a statutory imperative to provide the service at all. Money was delegated directly to schools, meaning that many decided to drastically reduce their music provision. Music Services have continued to exist but they charge parents for lessons. This has meant that classical music has veered dangerously close to becoming the preserve of the economic elite. We believe that everyone should have the opportunity to participate in and enjoy classical music, and it is this that will help the art-form survive and thrive.

“

*There's never been a better time to invest financially and emotionally in a music organisation*

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Studies have long shown that giving to charity is seen as a positive social or ethical thing to do. It is generally accepted that helping often has an element of reward as well as altruism. These rewards include economic, social and emotional benefits. In light of prevailing national gloom, why not make sinfonia ViVA one of your chosen charities? Not only will it help support young people in their musical education and enhance your nationally renowned

orchestra's artistic programme, but it will also make you happy.

As I said, never a better time to support the arts...

**Jon Ashford-Smith**

See the advertisement for the sinfonia ViVA 1000 Club on the next page to find out how your involvement can benefit the Orchestra and get you closer to the musical action



Introducing  
the

# sinfonia *ViVA* : 1000 Club

By **sinfonia ViVA's Head of Development**  
**Jon Ashford-Smith**



Individual Giving is the major growth area in fundraising. Local authority budgets are being stretched to the limit. Businesses exist to make money rather than give it away philanthropically. Tickets sales only make up 6% of our total annual income. After engaging the hearts and minds of so many loyal supporters over the years, we hope to harness this support still further through the **ViVA 1000 Club**.

The **ViVA 1000 Club** enables us to:

Enhance ViVA's innovative live concert tradition in the East Midlands

Ensure that ViVA plays with the leading guest conductors, soloists and artists from around the world

Support our integrated and dynamic education programme that makes classical music accessible to young people across the region

Membership costs £83.33 per month payable by standing order over 12 months, or a one-off annual payment of £1,000.



We offer **the following benefits:**

Tickets x 12 to any concert of your choice over a 12 month period  
(excludes New Year's Eve)

Tickets x 12 to any education culmination project of your choice over  
a 12 month period

Priority booking for events through the Head of Development

Access to 1 rehearsal over a 12 month period

The opportunity to meet André de Ridder and our musicians during  
post-concert drinks

Credit in the programme of a **ViVA 1000 Club** sponsored concert

Credit on the **ViVA 1000 Club** Supporters page on our website

Please note that for Gift Aid purposes the commercial value of the Members' benefits is up to £380 (plus £57 VAT). The balance of £563 will be treated as a voluntary donation and is eligible for GiftAid.

The successful launch of the **ViVA 1000 Club** will ensure that ViVA meets its ambitious creative goals, and will make for a quality concert-going experience for you, family and friends. If you are interested in becoming a member please contact me on 01332 207566 or email [jon@vivaorch.co.uk](mailto:jon@vivaorch.co.uk).

# In Review:

by Mike Wheeler

*sinfonia VIVA with Principal Conductor  
André de Ridder and Steven Blakeley,  
Narrator*

Assembly Rooms, Derby  
22nd April 2009

## Plenty of Spirit... A Deft Touch



Steven Blakeley

This was another imaginative contribution to the Mendelssohn celebrations – an almost complete performance of his Midsummer Night's Dream score (just the vocal music and the Act 3 Melodrama missing). Pairing it with Kurt Weill's Second Symphony was a bold move, too.

This opened the concert, in a taut reading that nevertheless found time to explore its more lyrical side. The second movement's opening motif was not quite as incisive as some performances I've heard, and though it built to a powerful climax, the overall feel was more sorrowing than ominous.

Though the playing was not always absolutely tidy, the finale had plenty of spirit, with a defiantly perky march tune and a determinedly rollicking conclusion.

For the Mendelssohn the orchestra was joined by actor Steven Blakeley, who linked the musical items with relevant passages from the play. While he projected the text to eloquent effect - his account of Thisbe's final speech in the Mechanicals' play was genuinely comic - this sometimes made a rather patchy impression, as we were whisked from one scene to another. Anyone who didn't know the play would have had trouble keeping up - some form of linking narrative would have helped.

No complaints about the music itself, though. Under conductor André de Ridder the players produced some really ethereal fairy music in the overture; the Intermezzo was quick and genuinely agitated, while the March that followed, heralding the arrival of Bottom and his cronies, was nicely brisk - these Mechanicals were a confident bunch. The shorter pieces, some no more than a few bars, were slotted neatly into and around the spoken text with a deft touch.

Review by Mike Wheeler

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### A selection of comments from audience members...

*"Enjoyed the inclusion of extracts from the play with Mendelssohn's incidental music. It was a wonderful idea and superbly executed." - Michael Smith*

*"Enjoyed everything, but especially the Mendelssohn and narrative - BRILLIANT." - name supplied*

*"Enjoyed being introduced to a new symphony, Weill No.2. - name supplied*

*"Enjoyed a programme without the old 'warhorses' Also enjoyed the augmented orchestra. - Mr K Edgar*

We are always interested to receive feedback and comments from audience members and always seek permission before using them. Let us have your thoughts... our contact details are at the bottom of this page



# The Chief Points

from  
Peter Helps

I watched on the news recently a report of how the Highways Agency was about to remove a brown road sign pointing the way to a particular craft attraction because in their judgement it wasn't attracting enough visitors to justify the sign's continued existence. The paradox of the situation was this: the attraction attributed half its visitors to the fact that passing tourists saw the road sign and detoured from their original course spontaneously in order to take in the attraction. The fact that the attraction had paid for the sign in the first place made no difference to its removal, and there was no right of appeal.

Whatever the rights and wrongs of the situation, the contradiction is, on the face of it, an obvious one. If you can't get your message out, how can you build new attendances? And the irony is equally apparent: the news coverage of the proposed removal of the sign made thousands - me included - aware of the attraction's existence for the first time.

'There is no such thing as bad publicity' the saying goes. Actually, the full saying, attributed to the Irish author Brendan Behan, is: 'There's no such thing as bad publicity except your own obituary'. There are those who doubt this. We live in an age of 'spin' where there is pressure to over promote good news and sideline - even exclude - the not-so-good. Yet if people aren't prepared to talk about you and what you do honestly and openly, warts and all, how will the word of what it is you do be spread? How can you develop an open relationship with them that will stand the test of time? And if they don't know you exist in the first place, how can they support you?!

Each of you reading this newsletter is a 'ViVA road sign'. Every time you speak about us to someone new, you generate potential interest in and attendance at our events. Every new person signing up for our newsletter helps to guarantee a brighter future for the Orchestra. So please - keep pointing the way!

Peter Helps

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sinfonia



Principal Conductor  
André de Ridder