

New Venues beckon for sinfonia ViVA

Good news in these difficult times... sinfonia ViVA is preparing for exciting debut concerts in two great new venues. **Kevan Jackson** (General Manager of Newark's Palace Theatre), **Grant Brisland** (Learning, Participation & Programming Manager at The Courtyard, Hereford) and **David Richardson** (Artistic Consultant, Orchestras Live) write about the process of making orchestral music happen for local audiences...

Grant Brisland: The Courtyard is Herefordshire's primary arts venue with an eclectic mix of programming. As a relatively small venue, with just over 400 seats, the Orchestras Live initiative is the only way a venue of our size could ever programme prolific orchestras such as sinfonia ViVA, but also the likes of London Mozart Players, Britten Sinfonia, Academy of St. Martin's in the Fields and Orchestra of the Age of Enlightenment to name just a few as examples.

David Richardson from Orchestras Live very kindly puts a programme together for us to choose; almost like a catalogue of appropriate orchestras and their selected concert programmes. As a panel we select three programmes we feel our audiences would respond well to. Sometimes it's because it is a popular programme or orchestra and other times it is to bring new work and new companies into Herefordshire; both equally very important.

We're really excited to bring sinfonia ViVA to The Courtyard on 21st May; this is their first visit with us and we're looking forward to getting what I am sure will be a very positive responses from our audience.

Kevan Jackson: The Palace Theatre Newark is in a period of great change. A new management structure has brought in a new artistic policy to the Theatre and for the first time the Palace is now programming award-winning drama direct from the Edinburgh Fringe and the West End, musicals, Russian ballet and big names from the world of music and comedy. The Palace management is also adopting many audience development mechanisms to promote the new programme to new audiences and it was in 2009 that the Palace and the District Council first made contact with Orchestras Live with a view to attracting orchestral concerts to the Palace and surrounding District for the first time.

The Palace is absolutely thrilled, in its second year of partnership working with Orchestras Live, to bring sinfonia ViVA to Newark on the 9th April with a wonderful programme which will build on the classical music audience already emerging here. In addition, we are really excited about the education and outreach project with the Magnus School which will form part of the main concert, where children will work alongside musicians to create a small piece which will be performed on the night of the concert. The Partnership between the Palace and Orchestras Live was founded on creating a school's project to run alongside the main event in order to not only entice parents and grandparents to see the children perform alongside sinfonia ViVA, but also to take Palace outreach activities directly into the heart of the community.



David Richardson: Since 2004, with Arts Council funding, **Orchestras Live Concerts** has been helping a network of enthusiastic concert promoters in areas of England where professional chamber orchestras were seldom heard to present high quality concerts by the best British orchestras. Hereford, Lancaster, Bradford on Avon, Stamford and Bristol have already welcomed sinfonia ViVA. Other orchestras have visited places as widely spread as Keswick, Bridlington, Deal and Totnes, a total of over 50 concerts annually.

Orchestras Live has the role of curator, selecting from the most interesting programmes offered by twenty or so excellent chamber orchestras, helping promoters choose the ones that are just right for the local audience, encouraging a

bold choice that will enlarge the audience's musical experience - no problem there with ViVA, given its innovative programming! - and offering the financial support that allows promoters to afford the cost of engaging professional orchestras.

And in ViVA's case, all this is in addition to Orchestras Live's long-standing support of its activities in the East Midlands.



INSIDE ~ ~ ABO Conference Retrospective Special as ViVA's Peter Helps and Keith Motson, ABO Project Manager, look at just what was achieved during three days of intense discussion and debate in February ~ ~



Supported by
ARTS COUNCIL ENGLAND



Wednesday 9th Mar

Assembly Rooms, Derby 7.00pm

Tickets: £6.00, £3.50 Concessions, £10.00 Family ticket Box Office: 01332 255800

www.vivaorch.co.uk/concert-2011-03-09-derby.shtml

Night Shift - sinfonia ViVA residency in Derby

A collaborative instrumental project

NIGHT SHIFT



Exciting... Engrossing... Energising... An event bringing together the very best of Derby's professional and non-professional musicians in a unique shared performance.

NIGHT SHIFT - a brand new piece of music and animation inspired by a night time journey around Derby which has been created for, with and by young people from across Derby with sinfonia ViVA's Composer in the House **Anna Meredith** and animator **Eleanor Meredith**.

Participants from Lawn Primary School, Walter Evans Primary School, Woodlands Community School and Derby College have worked with a sinfonia ViVA team - led by workshop leader **James Redwood** and including Anna and Eleanor Meredith - to create original compositions, artwork and animations to form part of this striking performance. In this concert, led by sinfonia ViVA's Principal Conductor **André de Ridder**, the participants will perform their new works alongside sinfonia ViVA.

NIGHT SHIFT is the highlight of a sinfonia ViVA programme which also features Copland *Quiet City* and Debussy *Nocturnes*.

"Once again workshop leader James Redwood was a tower of strength, encouraging some remarkable results from the young people." - Mike Wheeler

Watch a trailer for the project on our You Tube channel by visiting www.youtube.com/user/sinfoniavivaUK

This project has been supported by Rolls-Royce plc, The John Ellerman Foundation, Be Inspiring Fund, Derby City Partnership, Derby City Council, Orchestras Live, D'Oyly Carte Charitable Trust, Derby LIVE, sinfonia ViVA and Arts Council England. Composer in the House is a Royal Philharmonic Society and PRS for Music Foundation initiative.



Saturday 9th Apr

Palace Theatre, Newark, 7.30pm

Tickets: £19.50, £18.50 concessions, £5 students, £10 parents of participating children.

Box Office: 01636 655755

www.palacenewark.com

www.vivaorch.co.uk/concert-2011-04-09-newark.shtml

sinfonia ViVA in Newark

Haydn: **Symphony No.43 in Eb 'Mercury'**
 Beethoven: **Romance No.1, Op40 in G major**
 Vaughan Williams: **Five Variants of Dives and Lazarus**
 Vaughan Williams: **Fantasia on Greensleeves**
 Elgar: **'Sospiri' Op70**
 Schubert: **Symphony No.5 in Bb**

sinfonia ViVA with Leader **Benedict Holland** comes to the Palace Theatre, Newark with a programme of beautiful classics. Young people from Newark will be joining the Orchestra on stage during the performance to showcase the results of a creative music project inspired by the concert programme.



Haydn's 'Mercury' Symphony of 1771 acquired its enigmatic nickname - no-one is quite sure of the context - in the 19th century. The nomenclature doesn't reflect any deeply Mercurial qualities within the piece itself, though it is certainly different in mood from the other symphonies Haydn was composing around this time, in that it is at times more gentle and restrained. Beethoven's Romance No.1 of 1802, published 1803, is actually predated by the Romance No.2 of 1798, the discrepancy in their numbering being due the latter not being published until 1805. Two popular, luscious works by Vaughan Williams follow. The first, Five Variants of Dives and Lazarus, was composed in 1939 and is based upon the eponymous English folk song dating back to the 1500's, itself stemming from the biblical account of the parable told by Jesus. The second piece, the Fantasia on Greensleeves, predates the first by 5 years and is based upon the opera 'Sir John in Love' which Vaughan Williams composed in the 1920's. Next to Elgar and the Sospiri, Op.70, written just before the outbreak of WW1. Elgar changed his mind about the piece - he had thought of pairing it with Salut d'Amour - when he realised its intensity merited a life of its own. And finally, we end in lyrical mood with Schubert's Symphony No.5 in Bb, 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.

Supported by Newark and Sherwood District Council, Newark and Sherwood District Music Club, Orchestras Live and Arts Council England.

||| sinfonia ViVA with Johannes Hinterholzer in Nottingham

Fauré: Masques et Bergamasques, suite for orchestra, Op112
Mozart: Horn Concerto No.4, K.495
Ravel: Pavane pour une infante défunte
Brahms: Symphony No.3 in F major, Op90

... followed by After:HOURS concert, 9.40-10.15pm (approx.), programme as follows:

Jonny Greenwood: Popcorn Superhet Receiver
Takemitsu: Requiem for Strings

Internationally-celebrated soloist **Johannes Hinterholzer** (horn) joins with sinfonia ViVA and Principal Conductor **André de Ridder** for tonight's tour-de-force of classics.

Fauré's Masques et Bergamasques looks back for its theme to the 18th century social gatherings of the French aristocratic elite at which music would often feature prominently. The orchestral suite is taken from the theatrical work which Faure composed at the request of Prince Albert I of Monaco, and which centres around the mocking observation of the well-to-do guests made by a group of commedia del arte ('comedy of art') characters who are meant to be entertaining them.

All Mozart's works for solo horn and orchestra date from the 1780's – a time in the instrument's development when it had no valves and a more limited range. No.4, the last, dates from 1786 and came just 2 months after The Marriage of Figaro. Mozart entered it into his thematic catalogue with the note 'for Leutgeb' (Ignaz Leutgeb, his friend of many years, for whom Mozart wrote all his solo horn works). The solo part in this work marks a further advance in technical difficulty for the soloist, especially in the high lying song-like passages with rapid notes.

Ravel's Pavane is an enduringly popular work, originally a piece for solo piano written while Ravel was studying composition in the last year of the 19th century. He published the orchestrated version in 1910 and though audiences loved both this and the piano original, on reflection the composer felt it too restrained even for a pavane (a traditionally slow dance). He dedicated the piece to the Princesse de Polignac, his patron.

Brahms Symphony No.3 in F major, Op90 of 1833 followed hot on the heels of some of his greatest works, including the Violin Concerto. Although better received than his Symphony No.2, the premiere was a stark occasion as disgruntled followers of the recently-deceased Richard Wagner (with whom Brahms had had a famous spat) threatened to disrupt proceedings. Nevertheless the premiere went ahead and Brahms continued to make revisions to the work until its publication the following summer.

And for those looking for more to hear, there's a special AFTER:hours late-night concert from 9.40pm to 10.15pm (approx.) featuring the Orchestra's 34-piece strings performing Radiohead guitarist Jonny Greenwood's multi-faceted composition Popcorn Superhet Receiver and Japanese composer Toro Takemitsu's 1957 Requiem for Strings.

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



Photo: Andreas Haugh

Johannes Hinterholzer talks about his life and music on the back page of this issue

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Saturday 7th May

Stamford Arts Centre 8.00pm
 Tickets: £18, (*£17) *discount details from the Box Office on 01780 763203

www.vivaorch.co.uk/concert-2011-05-07-stamford.shtml

||| sinfonia ViVA in Stamford

JC Bach: Sinfonia for wind instruments No.4 in Bb
Hummel: Octet-Partita in Eb
Mozart: Gran Partita



Photo: Marco Borggreve

A brilliant selection of classics is in store as sinfonia ViVA makes a welcome return to Stamford.

JC Bach was the 18th of JS Bach's children. Brought up by other family members after his father's death when he was only 15, he eventually came to England where he became so highly regarded that he was known as the 'English Bach'. Along with 13 operas, he wrote 6 symphonies of which No.4 can be heard this evening. The German composer and pianist Johann Hummel, a student of Mozart by whom he was strongly influenced, was Konzertmeister in Eisenstadt, Germany when he composed his Octet in Eb in 1803. The piece is also known as the Partita in Eb. In contrast, Mozart's own Serenade K361 is seen by some as somewhat harder to date with certainty, in part because of the orchestration involved. Even the title 'Gran Partita' has been suggested as a later addition by someone other than the composer. What is not in question, whatever the facts, is the beauty of Mozart's work depicted here.

Join us for an evening of superb music!

Supported by sinfonia ViVA, Orchestras Live and Arts Council England

Saturday 21st May

The Courtyard, Hereford 7.30pm
 Tickets: Full price £23 / £25; Concessions £21 / £23 Box Office: 01432 340555

www.vivaorch.co.uk/concert-2011-05-21-hereford.shtml

||| sinfonia ViVA in Hereford

Haydn: Symphony No.43 in Eb 'Mercury'
Beethoven: Romance No.1, Op40 in G major
Vaughan Williams: Five Variants of Dives and Lazarus
Vaughan Williams: Fantasia on Greensleeves
Elgar: 'Sospiri' Op70
Schubert: Symphony No.5 in Bb



Photo: Marco Borggreve

Leader **Benedict Holland** and sinfonia ViVA make their debut performance at The Courtyard, Hereford with this intriguing and engaging classical programme.

Haydn's 'Mercury' Symphony of 1771 acquired its enigmatic nickname - no-one is quite sure of the context - in the 19th century. The nomenclature doesn't reflect any deeply Mercurial qualities within the piece itself, though it is certainly different in mood from the other symphonies Haydn was composing around this time, in that it is at times more gentle and restrained.

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And finally, we end in lyrical mood with Schubert's Symphony No.5 in Bb, 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.

Supported by Orchestras Live and Arts Council England

the backstage pages

Between February 16-18, 300 delegates came to Derby for the annual conference of the **Association of British Orchestras** hosted by **sinfonia ViVA**. **ViVA's Peter Helps** and the ABO's Project Manager **Keith Motson** look at what was achieved...



So we are now in post-conference era. It seems strange having had a year of preparation and three days of intense activity to think that it is now Liverpool's turn to host. Having said that we are all still on a bit of a high following what everyone tells us was a hugely successful and enjoyable few days.

Hosting the ABO conference is a big deal - it puts you in front of your peers both from this country and abroad. It is

a wonderful opportunity to demonstrate the unique qualities of your organisation and I feel we did that really well. We helped put together the agenda were able to give a stand alone concert as well as demonstrate some of our education work (even getting delegates to participate as well!) and play the role of host to our colleagues. In addition there was a lot of profile raising including a broadcast on BBC Radio 3's *Performance on 3* and an interview on Music Matters plus a huge amount of local press coverage.

Of course none of this happens without a considerable amount of work and good will. My colleagues really pulled the stops out and, in true ViVA fashion, were at the heart of it all. As one of the key themes was partnership it was great working with Derby LIVE and the Assembly Rooms, allowing us to demonstrate the strength of the partnership between us and how this leads to some really great creative work and a sense of mutual support.

It was so important that the experience was a positive one and, in these challenging times, that we ensured delegates felt upbeat about the sector and the future. Ultimately if our visitors were happy then we were happy and the feedback we have received indicates we met our goal.

Peter Helps

Whoever it was who first coined the phrase "can't see the wood for the trees" probably at some point in their life organised an ABO Conference.

Our annual conference is the biggest event of our year, and is certainly the highest profile, with a turnover of well over £50,000 and with delegates coming from all parts of the UK, Europe, the United States and even China and the Far East. It is the biggest orchestral music conference in the UK and probably in Europe and we consistently are debating the hottest political and cultural

topics, and provide invaluable training and support for the people who work within British orchestras.

We were delighted to be hosted by **sinfonia ViVA** this year and very much enjoyed working with the whole team. It is vital that traditions and motivations are challenged, new ideas explored, concerns raised and new synergies found if the conference is to remain as a vital part of the classical music calendar. And with training budgets as well as everything else being squeezed evermore tightly the networking, sharing and best practice examples that we showcase at conference, along with the speakers from outside the industry that we hear from, we believe that it is more vital than ever before that we provide the support our managers and administrators need to keep the British orchestral scene firmly in its place on the world's stage.

This year, despite the economic climate and the difficult subjects under debate, conference felt that it had a positive vibe about it. We were prepared to go the extra mile, roll up our sleeves and work to find solutions that would hold water in difficult circumstances and protect the art, jobs, and music from the worst of the public spending cuts.

But, as ever, despite working on conference for 8 months, pretty much to the exclusion of everything else, being the first one there in the morning and often the last one there at night and knowing intimately the narrative and structure of each session I don't think I spent more than 5 minutes in any one panel, toolbox or plenary. The organisational trees were so big that I was frustrated not to be able to see the intellectual wood. I guess I will just have to read the follow up reports as I plan for next year's...

Keith Motson

Projects Manager, Association of British Orchestras

"Derby has made us feel very welcome. It could have been quite a depressing conference, but it turns out there are a lot of things to be positive about."

Delegate

"I've been to probably 15 of these conferences and this has been one of the best."

Delegate

"I really thought the animated session that James, Marianne, André and Anna led was something very special and brilliantly presented."

Delegate

monolithicj #abo11 wow! Sinfonia Viva creative collaborations kicking some percussive backside!
Twitter Commentator

the backstage pages

Between February 16-18, 300 delegates came to Derby for the annual conference of the **Association of British Orchestras** hosted by **sinfonia ViVA**. **ViVA's Peter Helps** and the ABO's Project Manager **Keith Motson** look at what was achieved...

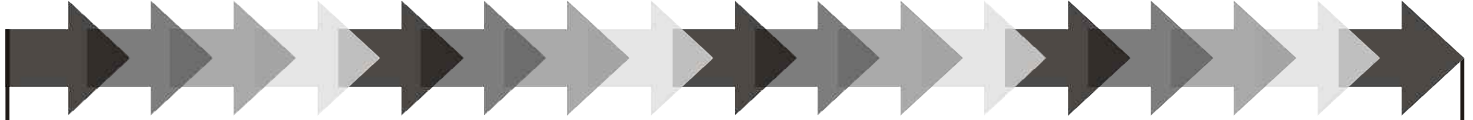


IMAGE GALLERY - - 1. Peter Helps and Jon Limbacher, Chief Operating Officer of St Paul Chamber Orchestra, Minnesota arrive at BBC Radio Derby to be interviewed for BBC Radio 3's *Music Matters* - - 2. Delegates join in a special demonstration session of sinfonia ViVA and Anna Meredith's *Night Shift* project - - 3. Principal Conductor André de Ridder in full flight - - 4. The *Night Shift* performance with visuals by Anna's sister Eleanor - - 5. sinfonia ViVA's players share the concert platform with young performers - - 6. Participants from Walter Evans Primary School giving it their all during the performance. (Images 2-6 of the *Night Shift* session, credit Alan Fletcher)



What's the first musical experience you can remember and how did things develop?

I guess the first musical experience I can recall was listening to my father and my brothers playing in the local wind orchestra. And as my parents like classical music, so we went to concerts and I can remember two things very well: firstly listening to Hermann Baumann, the famous horn soloist and secondly getting an appreciation of the symphonies of Anton Bruckner. This made a great impression on me and I think has been a quite important influence in my later life. When the "fire was spark" everything in my life went very quickly: some competitions, youth orchestras, study at the Mozarteum in Salzburg with Prof. Josef Mayr and later with Prof. Radovan Valtkovic...

Johannes Hinterholzer Blow by Blow



The award-winning, globetrotting soloist in Nottingham's April 14 concert talks about his life, music and passions

Do you listen to music in your leisure time, and if so what genres do you enjoy?



Yes I listen to a great deal of music and, yes, classical music (in all its facets) is an important part of it but also rock and pop - and a lot of jazz. But I enjoy the absence of music in the natural environment when I am doing activities like hiking and skiing too.

What should people listen out for in the Mozart Horn Concerto?

The Mozart Horn concerti offer a wide variety of different moods, sound colours and stories to tell. In the first movement of Concerto No.4 I always see the young man Mozart walking through the beautiful baroque-age cities of Salzburg and Vienna with feelings of elation, untroubled and cheerful. In the development we can experience different moods such as searching, types of sorrow - some clouds in the sky. The second movement is full of charm and grace and in the last movement we get to envisage the huntsmen on their horses and hear the dogs barking. In the whole concerto I am aiming for elegance, but in the last movement here are some passages where I get to show the horn's other colours as well.

How would you describe the feeling of performing as a soloist and as a visiting player?

To perform as a soloist is quite different to playing in the body of an orchestra - not only in musical ways but also in terms of travelling and getting to know other people. When you are playing within the orchestra you are mostly connected with the same group of people for long periods of time. When playing as a soloist you have the chance to meet new people every day - and in travelling, you experience more of your surroundings. That is why I like to be a visiting player.



How do you relax away from the concert platform?

As mentioned I really like outdoor pursuits. Hiking is one of my real favourites. In winter, there is skiing in the Alps; in summer swimming in the lakes. Just being outdoors, feeling the elements, looking at all of nature's beauty - it's an absolute must for me.

See April 14th concert listing for full programme and ticket details

Photos (except mountain shot): Copyright Andreas Haugh

Johannes Hinterholzer has appeared as a soloist with many distinguished symphony and chamber orchestras including the Mozarteumorchestra Salzburg, the Brucknerorchester Linz, the Tokyo Metropolitan Symphony Orchestra, the Collegium Musicum Copenhagen/DK, the Munich Chamber Orchestra and the Vienna Chamber Orchestra, performing works including Vivaldi, Telemann, Mozart, Haydn, Schumann, Saint-Saëns, Strauss and Britten. In 2007 he gave his debut as a soloist in Mozarts KV 495 at the Salzburg Festival. Since 2000 he has accepted invitations as guest principal horn with orchestras including Berlin Philharmonic Orchestra, Tonhalle Orchester Zürich, Bavarian State Orchestra, Mahler Chamber Orchestra, Camerata Salzburg, the chamber orchestras of Munich, Basel and Vienna; and the Radio-Symphonieorchester des SWR Stuttgart.

In Review:

**sinfonia ViVA with Principal Conductor André de Ridder and
Composer in the House Anna Meredith**
Assembly Rooms, Derby - 16th February 2011
reviewed by Mike Wheeler, Derby Evening Telegraph

Playing that oozed Commitment and Panache

As the host orchestra for this year's Association of British Orchestras' conference, sinfonia ViVA had the opportunity to show a wider audience than usual what they're made of. And with Principal Conductor André de Ridder at the helm they rose magnificently to the occasion. With playing that oozed commitment and panache they rejuvenated a familiar masterpiece, dusted off a virtually unknown work by an established master, and gave an exciting world premiere.



Photo: Marco Borggreve

Anna Meredith has been working with sinfonia ViVA as part of the Royal Philharmonic Society and PRS for Music Foundation's Composer in the House scheme. Her piece, *Four Tributes to 4 am*, was the outcome of a night-time visit to various parts of Derby she made last October with her sister, animator and illustrator Eleanor. The result was a musical and visual journey through "four Derby postcodes", a fascinating tapestry of images reflecting various experiences of a city at night. Low brass emerged from taped ambient sound, a powerful slow march-like section formed an extended climax, and the piece ended with a magical, delicate epilogue. Using a mixture of straightforward film, abstract imagery, line drawing and stop-motion animation, Eleanor's imagery complemented the music by treating various aspects of light - coming from suburban windows, pouring from street lamps, reflected in the river, and car headlights moving in soft focus. Music and visuals came together in a compelling experience I would be happy to re-visit.



The concert opened with Schumann's first shot at a symphony, the so-called *Zwickau Symphony in G minor*. ViVA's performance caught the tone of youthful impetuosity in the first movement, and handled the various transitions in the second with a sure touch. Beethoven's *Pastoral Symphony* came up fresh and gleaming, with vivid, characterful playing, teeming with ear-catching detail.

ViVA's players did Derby proud, the occasion proud, and themselves proud.

The ABO Conference in Derby has come and gone now, but its legacy is only just beginning as I said in the article. I hope you enjoy the photo gallery of the *Night Shift* demonstration performance that we put on for the delegates at the Assembly Rooms as an illustration of our integrated approach to education work. I know the musicians of the Orchestra along with our Composer in the House Anna Meredith found it a terrific event. We wanted to wait until photographs of the conference were available for inclusion in the newsletter, so apologies if this issue comes to you in the first week of March. I'm conscious we've been creeping earlier and earlier with our publication dates, so at least this allows us to get back 'in sync' as it were!



**The Chief Points
from
Peter Helps**

At last, winter is almost behind us. (Almost; let's hope there's no sting in the tail this year. I think we've had enough snow for one winter!). The feedback we've had from our February 16 concert in Derby (including the review above) suggests it was one of our best ever performances. I hope you managed to catch it on BBC Radio 3 if you were unable to attend the live concert. So, it's with a bit of a spring in our step that we gear up for concerts in Nottingham, Newark, Stamford and Hereford and look optimistically towards a really great season of activity. Hope to see you there!



Photo: Dave Bird

ViVA receives funding from Derby City Council and Arts Council England

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sinfonia *ViVA*
Principal Conductor
André de Ridder