

A Winning Combination

Cause for celebration as **sinfonia ViVA** and **Rolls-Royce plc** win the Arts Business and Employees Award at the Arts & Business East Midlands 2008 Awards



A project forming part of sinfonia ViVA's strand of activity in the workplace has been recognised with an award to the Orchestra and Rolls-Royce plc for a project which, in the words of the business, "was set up to re-energise a weary Business Improvement team and re-establish confidence in their ability to succeed as a unit before the start of a multi-million pound project."

Project Ocean was charged with rolling out a completely new business system in Rolls-Royce Submarines business. When the project was approved, the Project Director decided a team building activity was needed to re-energise the team for the year of intense activity ahead. They discussed their requirements with Mike

Saunderson, Business Improvement Specialist, Rolls-Royce Marine. Mike believed that the challenges faced by Ocean had a close synergy with the process of musical composition. Having worked with sinfonia ViVA before, he met with the Orchestra to discuss this idea. A number of options were explored and Marianne Quintrell, Education Manager at ViVA, produced a formal proposal. ViVA designed and facilitated the team away day and helped secure the Darwin Suite at Derby Assembly Rooms as a venue. A planning session was held with amateur Andrew Williams and four ViVA musicians to consider the relationship between developing a new business system and creating collaborative compositions.

The day began with the Ocean team experimenting with percussion instruments and developing rhythmic patterns to ensure the team felt comfortable working with the musicians. They worked in four small groups to compose a piece of music, experimenting with sounds and textures from a variety of instruments. Finally the pieces were joined into one featuring the whole group. A unique feature was to invite the team's families to the world premier performance, in recognition of their anticipated support for team members during Project Ocean.

A key element of the project was to produce a video record, so the experience could be re-lived by the participants to refresh their learning. A DVD was produced and used at subsequent team meetings to refresh team spirits. Each member of the team was given their own copy of the DVD to share with their families.

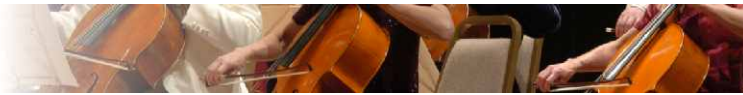
Looking back on the project, Mike Saunderson said: "I consider Monday [the project day] to have been a complete success. It matched the vision we discussed back at the outset and achieved all I had hoped it would. It was so rewarding to be part of an event that lifted people's self esteem, that helped build friendships and that made people smile all through the journey! I have not heard one word of negative or critical feedback about any aspect of the day. For the Rolls-Royce analytical mind set that is an incredible achievement."

Peter Helps, Chief Executive of sinfonia ViVA, added: "The success of Project Ocean with Rolls-Royce is a terrific example of how the arts and business can and should work together. Music is an incredibly powerful tool in the workplace, and we are thrilled to have our excellence in this field recognised by Arts & Business East Midlands."



Pictures: Top (l-r) - Peter Helps of ViVA; Rachel Clarke, Community Relations Manager, Rolls-Royce plc; Des Coleman of BBC East Midlands Today; Nick Whittaker, Director, Finance & Transformation, Rolls-Royce plc; Sara Blizzard of BBC East Midlands Today; Mike Saunderson, Business Improvement Specialist, Rolls-Royce Marine. Photo credit - Clickers Photography. Right - the award itself.

Also in this issue - Wordsmith **Mike Wheeler** on the art and science of writing programme notes ... **Peter Helps** explains the pleasures and perils of a date with the photographer ... **In Review** looks at the ViVA Education **Creation** project ... **PLUS** the lowdown on ViVA's forthcoming concerts



Sunday 18th May

The Castle, Wellingborough 7.30pm

Ticket details from the Box Office: 01933 270 007 www.vivaorch.co.uk/concert-2008-05-18-wellingborough

In Classical Style

Haydn
Beethoven
Mozart

Symphony No.83 'The Hen'
Piano Concerto No.2
Symphony No.39



Two past winners of Leeds competitions join sinfonia VIVA for this evening's concert. Critically-acclaimed conductor **Alexander Shelley** (Leeds Conducting Competition winner in 2005) makes a welcome return, and one of Britain's most distinguished pianists **Michael Roll** (who triumphed at the first Leeds International Piano Competition in 1963) is the soloist.

The programme opens with Haydn's Symphony No.83 The Hen, written between 1775-6 as part of the group of six Paris Symphonies. The composition is reflective of Haydn's growing stature in Europe at the time: this is a work with power, emotion, humour and wit.

Beethoven's Piano Concerto No.2 was one of - if not the - first compositions publicly performed by the composer as a pianist. Strongly influenced by Mozart in its interaction between soloist and orchestra, the composer revised the work several times before its publication, including a 1798 replacement of the original finale to give the structure which is nowadays performed.

Mozart's Symphony No.39 was written along with two others in a period of just six weeks in the summer of 1788 - the three together comprising the composer's last symphonic works. Produced during a time of personal challenge caused by a decline in his popularity and consequent financial stringency, this is a complex and enigmatic piece of shifting moods, its ending memorably dramatic.

Join us for three engaging works by the giants of the Classical Period.

Supported by Orchestras Live; The Castle, Wellingborough; Arts Council England and Wellingborough Borough Council

Wednesday 21st May

The Tithe Barn, Wellingborough 1.00pm

Tickets: £3 (£2.50 concessions) on the door from 12.15pm www.vivaorch.co.uk/concert-2008-05-21-wellingborough

sinfonia ViVA: brass duo

Arcangelo Corelli
Kim Sharnberg
Malcolm Arnold
Wilder
Malcolm Arnold
T. Cooke

Suite in G minor for Two Solo Instruments
Waltz for Maya
Fantasy for Trumpet
Suite for Trumpet and Tuba
Fantasy for Tuba
Love & War

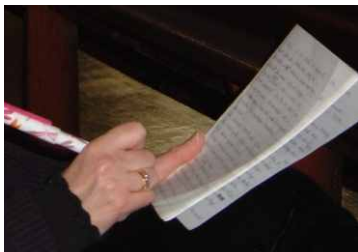


Another unique combination of ViVA talent comes to Wellingborough in the form of brass players **Anthony Thompson** (trumpet) and **Mike Johnson** (tuba) from the Orchestra who today team up to bring this exciting lunchtime musical experience to the Tithe Barn.

The programme specially selected by the players includes Arnold's Fantasies, Sharnberg's Waltz for Maya and other great pieces sure to please. Each item will be introduced by the players - always a real bonus, as one previous attendee of a sinfonia ViVA chamber group commented: "I thought it was really good having the musicians introducing each of the items as it helped people to put the music that they probably didn't know in to context."

Come and find out who's making those amazing sounds! Let this dazzling duo set your feet tapping and enjoy a concert with a difference!

Supported by Wellingborough Borough Council



Trying to tell us something...?

Now there's a new way you can leave feedback on any ViVA concert.
Online.

Visit www.vivaorch.co.uk and click on 'Leave Feedback'.
We'll be pleased to hear from you!

Wednesday 11th Jun

Assembly Rooms, Derby

1.15-2.30pm. Tickets: £1.50 per child for school groups with accompanying staff free. Box Office: sinfonia VIVA 01332 207603
7.00-8.15pm. Tickets: £3.00. £1.50 per child for school groups with accompanying staff free. Box Office: Assembly Rooms 01332 255800
www.vivaorch.co.uk/concert-2008-06-11-derby.shtml

Thursday 12th Jun

Hardwick Hall, Derbyshire

7.00-8.15pm. NB - This performance will be outdoors, please bring a rug or seat to sit on!
Tickets: £3.00. £1.50 per child for school groups with accompanying staff free. Box Office: National Trust, Hardwick Hall 01909 511061
www.vivaorch.co.uk/concert-2008-06-12-hardwick.shtml

Tuesday 15th July

St John's Church, Buxton

5.00-6.15pm. Tickets: £10.00, £5.00 children. Buxton Festival Box Office 0845 127 2190
www.vivaorch.co.uk/concert-2008-07-15-buxton.shtml

More Glass Than Wall

sinfonia VIVA

Conductor David Lawrence

Soloists: Sophie Grimmer, Robert Davies

Composer: James Redwood

Librettist: Cathy Grindrod

More Glass than Wall is a new commission to mark the 400th Anniversary of the death of Bess of Hardwick. sinfonia VIVA is working with **Cathy Grindrod** (former Derbyshire Poet Laureate), nationally acclaimed composer **James Redwood** and 180 young people from Derby and Derbyshire for the world premiere of this new Oratorio celebrating the life of one of Derbyshire's most famous personalities.

Creative writing and music workshops have been taking place in six Derby and Bolsover schools between October 2007 and June 2008 with the young people working with Cathy Grindrod, James Redwood and a team of sinfonia VIVA and Children's Music Workshop musicians to create words and music inspired by a visit to Hardwick Hall.

The new commission along with the pieces created in the workshops will be performed by the young people, sinfonia VIVA and soloists at the Assembly Rooms, Derby and at Hardwick Hall in June 2008.

More Glass Than Wall will also involve children from four schools in the Buxton area in a separate project which will culminate with More Glass Than Wall being performed as part of the Buxton Festival in July 2008.

The project is organised in conjunction with sinfonia VIVA, Children's Music Workshop, Derbyshire County Council, Derby City Council, the National Trust and Orchestras Live.

The project has kindly been supported by the Heritage Lottery Fund, Bolsover District Council, Rolls-Royce plc, Derbyshire Community Foundation, Local Network Fund, Bridging the Gap, The Foyle Foundation, The Cumberland Trust, The Gladys Jones Charitable Trust, The Mercers Charitable Foundation, Allan and Nesta Ferguson Charitable Settlement, The John Thaw Foundation, Angus Allnatt Charitable Foundation, PRS Foundation for new music, Ernest Cook Foundation, Orchestras Live, Derbyshire County Council and Derby City Council.

Photo credit: NT Giraffe Photography



Sunday 15th Jun

Main Ballroom, Pontins, Pakefield Nr. Lowestoft 7.15pm

Ticket details from the Pontins booking line on 0870 604 5602 www.vivaorch.co.uk/concert-2008-06-15-pakefield.shtml

Last Night of the Pakefield Proms

sinfonia VIVA is back in Lowestoft for one of the most energetic and rousing concerts of the year! The Orchestra's concerts at Pontins in Pakefield are always enthusiastically received and tonight's programme is shaping up to be the best yet. Bringing a programme bursting with 'proms' favourites for the audience to enjoy, and with conductor **Benedict Holland** leading proceedings and sensational soprano **Cheryl Enever** bringing extra sparkle to proceedings, there's something for every lover of classical music.



Fabulous musicians, great music... and of course, a real 'proms' atmosphere! Stand by to wave those flags and sing along!

Ticket details from the Box Office on 0870 604 5602.

Monday 23rd Jun

St. Andrew's Parish Church, Aldborough, North Yorks 7.30pm
Tickets: £25 Premium, £20 Standard. Box Office 01423 322586. Postal bookings from April 22nd. Phone booking opens June 1st.
www.vivaorch.co.uk/concert-2008-06-23-aldborough.shtml

ViVA ensemble with Dame Ann Murray at Aldborough Festival



Wagner: Prelude & Liebstod from Tristan and Isolde
Wagner: Wesendonck Lieder
Wagner: Forest Murmurs from Siegfried
Wagner: Prelude from Act 3, Die Meistersinger von Nurnberg
Wagner: Siegfried Idyll

sinfonia ViVA makes a welcome return to the Northern Aldborough Festival with **Nicholas Kok** as Conductor and in the sparkling company of **Dame Ann Murray** (mezzo-soprano) for a tour-de-force of a programme celebrating the operatic genius of Richard Wagner.

The triangular relationship between Wagner, Mathilde Wesendonck and her husband Otto, one of Wagner's patrons, is reflected in the Prelude & Liebstod the theme of which Wagner described as being: "endless yearning, longing, the bliss and wretchedness of love; world power, fame, honor, chivalry, loyalty and friendship all blown away like an insubstantial dream; one sole redemption: death, surcease, a sleep without waking...". The Wesendonck Lieder song-cycle which follows is equally contemplative, being based upon a set of poems written by Mathilde. Jumping ahead is the Siegfried Idyll, composed as a birthday gift to Wagner's own wife Cosima to celebrate the birth of their eponymous son Siegfried in 1869, and elements of which echo in the subsequent 1876 opera Siegfried, the third of the four operas that comprise Der Ring des Nibelungen. The programme features the Forest Murmurs from Act 2 of Siegfried – and in between is the sumptuous Prelude from Act 3 of Die Meistersinger von Nurnberg.

Visit the Northern Aldborough Festival website at www.aldborough.com/festival for booking and further details.

Supported by Olav and Elizabeth Arnold.

July 2008

Friday 11th July

Palace Hotel, Buxton 3.00pm
Tickets: £16 Box Office 0845 1272 190. Tickets on sale from April 18. www.vivaorch.co.uk/concert-2008-07-11-buxton.shtml

ViVA ensemble with Dame Ann Murray at Buxton Festival



Wagner: Siegfried Idyll
Wagner: Wesendonck Lieder
Francaix: Octet
Britten: Sinfonietta Op 1

Accomplished mezzo-soprano **Dame Ann Murray** joins a sinfonia ViVA ensemble directed by **Benedict Holland** for this concert as part of the Buxton Festival 2008 - a fascinating programme entwining operatic and chamber music delights.

Two pieces by Richard Wagner open today's programme. The Siegfried Idyll was composed as Wagner's birthday gift to his second wife Cosima to celebrate in turn the birth of their eponymous son Siegfried in 1869. The Wesendonck Lieder song-cycle which follows is based upon a set poems written by Mathilde Wesendonck (her husband Otto was one of Wagner's patrons) whose influential relationship with the composer was frequently to be reflected in the emotive richness of his music. On to prolific composer and pianist Jean Francaix, whose musical talent was first spotted as a child. His four-movement Octet is at times restrained, at others wistful and has a splendid waltz section for added variety! Finally to Britten's Sinfonietta Op.1, composed when he was only 18 and still a student, yet already full of the authority that would see him become one of the nation's most celebrated composers of the 20th century.

Visit the Buxton Festival website at www.buxtonfestival.co.uk for booking and for further details.

Supported by Arts Council England and Orchestras Live.

Sounds of The Summer - Don't Miss This ...

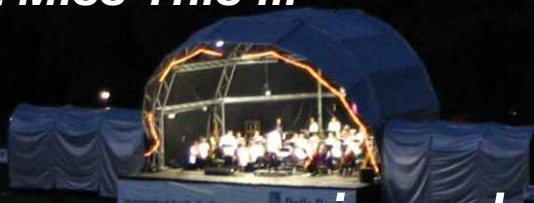
Sunday 31st August ...Darley Park, Derby

The biggest free outdoor classical concert of its kind in the UK...

Featuring terrific popular classics performed by sinfonia ViVA in a natural amphitheatre parkland setting...

Bring a picnic and watch the stars on stage - and in the sky!

... Full details on the ViVA website at www.vivaorch.co.uk



the backstage page

Mike Wheeler - sinfonia ViVA's number one note-writer, who has supplied the programme notes for many of the most important concerts in the history of the Orchestra, lifts the lid on the process...



Making Notes

Thanks for talking with us, Mike. Where did your interest in music begin and what genres does it encompass?

MW - My dad and elder sister were stalwarts of the Gilbert & Sullivan society in Faversham where I grew up, so that and piano lessons more or less defined my early musical horizons. Then the Beatles era kicked in (yes, I really am that old!) and absorbed pretty well all my attention. But then a brilliant music teacher arrived at my school, Kent College in Canterbury (Norman Heath-Lees - if you're still around, I owe you a heck of a lot), a school friend lent me his record of *The Planets*, and I was hooked. Eventually at 40 I gave up my job and did a music degree at Nottingham University.

How long have you been writing notes and how did you come to write your first ever programme note?

MW - I wrote round to a few local authorities in the late 80s. In response my first paid job came from Nottinghamshire County Council, for a piano recital by John Ogdon. I've still got the programme somewhere.

Tell us about your writing routine.

MW - I have to juggle writing and other commitments - among other things I'm an adult education tutor for the Workers' Educational Association, so I don't have a daily routine. The time a note takes varies enormously, depending on how long, complex or obscure the piece is, or how well I already know it. My sources of information are mainly books (thank you, Nottingham Central Library), Grove Online, dedicated composer websites, music periodicals and so on. And of course a score and recording are indispensable, especially for recent pieces; publishers are usually very helpful with lending inspection copies.

There's a movement towards the use of plain English in many areas of life, but the language of musicology can be rather technical. How do you balance the need for academic rigour and accuracy with the desire to make notes accessible to all?

MW - The heavily technical, stiffly-worded kind of note that

used to be so common ("the clarinets introduce the second subject which is then inverted by the horns..." - that sort of thing) is absolute anathema to me. If a technicality is unavoidable I'll slip in a simple explanation. I try to steer a middle course between being over-chatty and over-solemn, and avoid grammatically convoluted sentences. Generally I try to write the sort of thing I would enjoy reading myself - it seems to work.

Do programme notes, once written, stand the test of time? Is there a need to redraft notes in the light of modern research and discoveries?

MW - I'm constantly re-writing, either because new information has come to light, or I've changed my mind about a piece, or simply because I'm unhappy with the way I phrased something ten years ago.

What kind of feedback do you get from the audiences who read your notes?

MW - I do get appreciative comments from time to time from people who have found the notes helpful, which is great. No unappreciative ones so far, but perhaps they're just keeping a tactful silence.

Do you ever get the chance to meet with the live composers whose work you write about?

MW - As it happens I met Judith Weir when she came to Derby seven years ago to give a talk on her work. I've also met three recent composers-in-residence at the Leicester International Music Festival (another regular customer): Thea Musgrave, a delightful personality (with a passion for white chocolate - not many people know that); James MacMillan (who I found oddly unforthcoming on that occasion); and Nigel Osborne, who shook my hand warmly when we met and with whom my partner and I shared part of the train journey back.

Finally, Mike, what do you do to unwind away from work?

MW - Theatre, cinema, country walks. My partner and I are regulars at Mumpers Ceilidh club in Derby, and we've recently taken up playing fiddle with the resident band. We're also Scrabble and cryptic crossword fiends.

Mike Wheeler





The Chief Points

from Peter Helps

This week something has happened that hasn't happened in the life of the Orchestra for several years. We've had our photo's taken.

In one sense, Orchestral photographs are just nice things to have: events such as the **Creation** Education project (reviewed opposite) are always thoroughly documented in photographs - with consent, of course - which means that participants, friends and relatives can enjoy reminiscing about the performance. But they have also become vitally important to the modern media world in promoting the Orchestra. Promoters need them for their season booklets and brochures. Journalists chase after them to accompany their articles. We need them too: to help illustrate our work to external organisations, for use on websites, on posters, flyers and other advertising texts, in newsletters... an endless series of contexts.

It's almost a military operation to organise (one reason why we don't do it too often!). This time, the venue chosen for getting everyone together was Derby Assembly Rooms, coinciding with the concert on 16th April. Besides shots of the Orchestra *in situ* on stage, external locations had also been scouted and arranged. Settings, groupings, instruments, clothing, lighting... everything had to be planned and scheduled.

With all this careful planning, did the photography go without a hitch? Almost. The much-travelled photographer, Marco Borggreve, who has a great reputation in this field, arrived safely at the airport from The Netherlands the day before shooting - but one of his bags did not! Some urgent studio-quality equipment sourcing later, the next day's photography went ahead as planned. Which means audiences everywhere will be viewing the results over the next few weeks and months. I hope you like seeing them!

Oh - and we'll be hearing more from Marco in a couple of month's time when he writes exclusively for the July Newsletter.

Peter Helps

In Review:

by Mike Wheeler



Creation

sinfonia ViVA's Education Project
Assembly Rooms, Derby
Thursday 6th March 2008

A Fantastic Learning Experience as well as Great Fun

The culmination of sinfonia ViVA's school and college residency project this year took the theme of creation, and had a strong dance element.

Both were reflected in the programme for the first half. After an incisive performance of 'Danza del Jaisco', the last of Copland's Three Latin-American Sketches, dancers Tom Dale and Louise Tanoto repeated their delightful duet from the curtain-raiser evening the previous week. Then it was danced to the scherzo from Ravel's String Quartet. On this occasion the music was played in a very skilful chamber-orchestra version by ViVA player Graham Hall.

The centrepiece of the first half, bringing the dance and creation ideas neatly together, was Milhaud's La Création du Monde. The performance, though, felt somewhat tentative, with a number of passages not quite making their full effect. But there was no uncertainty in the Ritual Fire Dance from Falla's El Amor Brujo, as gusty - and, well, fiery - as you could wish.

For the second half, the Orchestra was joined by music and dance students from three local schools and colleges as well as Derby University for Creation, a big music and dance piece exploring the theme of this year's project. It was put together over the previous few weeks in workshops led by Tom Dale (dance) and James Redwood (music). The music borrowed themes from the Ravel and Milhaud, and the groups made separate as well as collective contributions to the music and the dance.



The junior school children, indeed, did both, returning from the stage with an impressive lack of fuss to their seats on the floor of the hall to pick up their instruments (and I didn't know there were that many 10 year-old girl trombonists in Derby).

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. For the children and students it must have been a fantastic learning experience as well as great fun. - **MW**

Discover the excitement of many more sinfonia ViVA Education projects, read quotes from participants and view the photo galleries by visiting the Education section of the ViVA website at www.vivaorch.co.uk

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sinfonia



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André de Ridder