

Making The Scottish Connection

On sale now, ViVA's New Year's Eve spectacular goes to the heart of Hogmanay for its musical inspiration, as Principal Guest Conductor **Nicholas Kok** talks us through the programme whilst ViVA and Nottingham's own **Graham Hall**, arranger of the Scottish Fantasia piece, explains how the stirring result of his musings came to have a life of its own



Nicholas KOK

I'm looking forward enormously to this year's NYE concert. I love Scotland and am lucky in that I have been able to spend a huge amount of time there through work. Although it might be argued that one or two of the pieces we are going to perform this year have a somewhat tenuous link with Scotland, the evening will undoubtedly have a very Scottish flavour. Indeed, Peter Helps and I are already discussing who should wear which tartan! We have put together a very varied and extremely attractive programme full of vitality and fun, including the extra special ViVA-commissioned Scottish medley from the Orchestra's very own Graham Hall.

Mendelssohn's "Hebrides" Overture is unquestionably one of the most famous and loved of all orchestral works. It is also one of my favourite pieces. The scene is set from the first bar, with the waves gently and rhythmically beating against the shore. A gloriously contrasting panorama then unfolds before the listener.

The Bruch Violin Concerto is another hugely popular work in tonight's concert. Personally, I'm thrilled that we are performing it, having missed the opportunity to conduct it in the RCH a few years ago due to illness in the family. The success of the concerto was a mixed blessing for the composer, all his other works being overshadowed by its huge popularity.

The English Light music tradition is often forgotten or thought of as the second class citizen in classical music. However, it is easy to underestimate the contribution to the great British music-making tradition that composers such as Coates, Binge and the rest made to our musical heritage. Eric Coates is

one of the greatest composers in this field and is also a local lad, having been born in Hucknall near Nottingham. He wrote many tunes that went on to become familiar household names such as The Knightsbridge March (theme to In Town Tonight), By the Sleepy Lagoon (theme to Desert Island Discs) and Halcyon Days, known to many as the theme to the 1960s BBC version of the Forsyte Saga. It comes from Coates' Three Elizabeths Suite which was dedicated to Queen Elizabeth (the

(cont.)



In this edition - - - Nicholas Kok and ViVA's own Graham Hall continue their guided tour of the music of New Year's Eve's The Scottish Connection... André de Ridder shares his occasional travel notes from around Europe... PLUS all the regular forthcoming concert listings



Queen Mother) whose family home is Galmys Castle in Scotland.

"An Orkney Wedding with Sunrise" is a real hit. The atmosphere is electric from the start, the drunken celebration is brilliantly portrayed and the entrance of the bagpipes is quite fabulously handled by the composer. I've always considered the piece the most wonderful introduction to contemporary music for those who otherwise might shy away from it.

The ballet music from Act 3 of Verdi's opera "Macbeth" accompanies the witches as they dance around the boiling cauldron performing their gruesome rites. It is music of immense power and drama; I hope it will blow us all away... in the nicest possible manner, of course!

Finally, of course, there is the Strauss music I simply adore. And as for the audience participation...

Graham HALL

When Peter Helps, ViVA's Chief Executive, first approached me to put together a medley of Scottish tunes, I'm sure he was thinking of such traditional favourites as *Loch Lomond*, *Skye Boat Song*, *The Bluebells of Scotland* and *Scotland the Brave*.

Whilst they do all appear in the arrangement, it was when he asked for an audience participation section that I thought of the other "traditional" Scottish form, the comic song, and in particular of *Donald Where's Your Troosers*. (To hear a Royal Concert Hall audience sing those immortal words appealed to my sense of humour!).

That led me to the music hall style of Sir Harry Lauder and to pick out three of his most popular songs, *I Love a Lassie*, *Roaming in the Gloaming* and the sublime(!) *Stop your Ticklin' Jock*. With all the items chosen I needed a "hook" on which to hang the piece and when I realised that *The Bluebells of Scotland*, when played on an oboe, sounds uncannily like *Home Sweet Home* from Henry Wood's *Fantasia on British Sea Songs* I knew that I'd found the answer. *Donald Where's Your Troosers* morphed into a hornpipe complete with clapping and an increase of speed and on listening to Harry Lauder's own rendition of *Roaming in the Gloaming* (very sedate and poignant) I knew it would mirror the solo cello number *Tom Bowling* from the *Sea Songs*. The parody is broken slightly in the middle by making the *Skye Boat Song* a Mancini-like Bossa Nova and it brought a smile to my face to realise that *I Love a Lassie* could become the counter-melody to *Scotland the Brave*, which itself then incorporates the tune I know as *The Gay Gordons*. Add in various reels and jigs, a homage to my favourite English composer Malcolm Arnold and a special guest appearance of the 6 note motive from the Hebrides' Overture and *Rule Britannia* (which is successfully repelled by the Scottish hordes).

I hope that the Scottish Fantasia raises a chuckle and a smile from both audience and players alike.



Photo © John Thomson

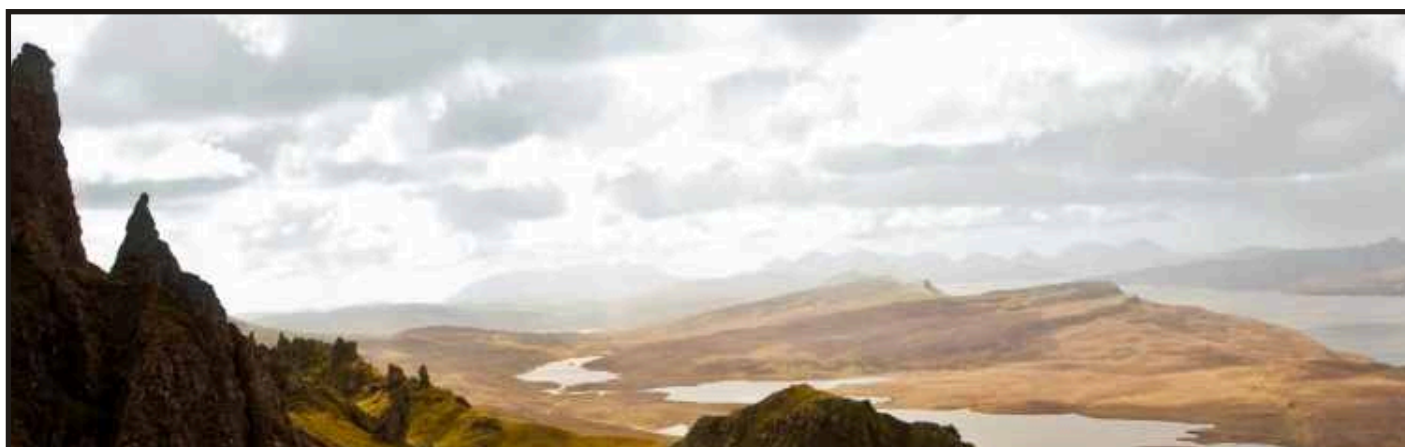


Photo © Ed Lax



Thursday 6th Nov

Lancaster University 7.30pm Ticket details from the Box Office on the number below
 Box Office 01524 594151 www.vivaorch.co.uk/concert-2008-11-06-lancaster.shtml

Sunday 9th Nov

Wiltshire Music Centre, Bradford-on-Avon 7.30pm Tickets: Tickets £22, Concessions & Savers Subscription Scheme £21, Under 18s £10
 Box Office 01225 860100 www.vivaorch.co.uk/concert-2008-11-09-bradford.shtml

Beethoven in New York: sinfonia ViVA and Colin Currie

Mackey: Time Release
 Mozart: 6 German Dances K571
 Beethoven: Symphony No.7

Pre-concert talk by Colin Currie at 6.30pm
 free to ticket holders

The amazing **Colin Currie** makes a welcome return to sinfonia ViVA with Principal Conductor **André de Ridder** for a concert that not only showcases the talents of a world-class percussionist, but also takes the listener on a journey of interconnected interpretations of familiar musical structures.

Steven Mackey's 2006 percussion concerto Time Release, written for Colin Currie, focuses on the marimba, yet, in the composer's words: "...is not really about the marimba but rather about musical lines, shapes, activities and the expressive potential they have for a listener. Colin and I both wanted our collaboration to result in a music that cast the soloist in a leading role but kept the musical story front and centre... As old fashioned as it might sound, I kept thinking of my favourite Mozart Piano Concerti and how the music is not a vehicle for the instrument but rather the two are merged so that my primary awareness is of how the music sings". Mozart wrote a large amount of dance music over his lifetime, much of it orchestral, including over 50 German Dances. The 6 German Dances K571 comprise a lively set with a sprightly, infectious brightness which imparts an overall impression of waltzing jollity. Beethoven's energetic, intense and multi-emotive Symphony No.7 was begun in 1811 and was first performed two years later, with the composer conducting, at a charity event which raised money for the support of soldiers wounded in the Napoleonic wars. The work had a mixed reception amongst critics; whilst some applauded - amongst them Wagner who is said to have acclaimed it 'the apotheosis of the dance' - others regarded it as uncharacteristic of the composer, with its strange, almost confusing mixture of intentions (Schumann's father-in-law is said to have commented that Beethoven must have been drunk when he composed it). The work nevertheless became one of the composer's 'greatest hits' of the period and its exceptional vitality, coming 5 years after the previous two symphonies had premiered, has lost none of its impact over time.



Photo: Chris Dawes

Supported by Orchestras Live and Arts Council England.

Tuesday 18th Nov

Royal Concert Hall, Nottingham 7.30pm Ticket details from the Box Office on the number below
 Box Office 0115 989 5555 www.vivaorch.co.uk/concert-2008-11-18-nottingham.shtml

Beethoven in New York: sinfonia ViVA with Ruth Palmer

Beethoven: Coriolian Overture
 Barber: Violin Concerto
 Barber: Adagio for Strings
 Beethoven: Symphony No.5



Photo: Jochen Braun

Tonight we explore two works by the master with two pieces by one of the most lauded of American composers, Samuel Barber, as Principal Conductor **André de Ridder** and sinfonia ViVA are joined by terrific violinist **Ruth Palmer**, who in May 2007 was awarded Young British Classical Performer 2007 at the Royal Albert Hall.

The energetic Coriolian Overture of 1807 was composed during a period in the Beethoven's life which saw a mass of creativity (between 1803-1808) in which he wrote in every genre. It was not actually composed for a performance of the Shakespeare tragedy, but for a revival of a production by one Heinrich Joseph von Collin, a Viennese lawyer and friend of Beethoven. On to two works by Samuel Barber, starting with the 1939 Violin Concerto. A work conceived in some dispute (Barber had originally been commissioned to write it for the adopted son of a prominent industrialist, who subsequently disliked the way the piece had evolved and asked for a refund), it has nevertheless become one of the most popularly programmed concertos in the repertoire. Equally recognisable and well-loved is the poignant Adagio for Strings of 1938 - redolent with a beautiful sadness and longing which has led to its enormous popularity on cd and radio, as well as performances at, amongst other notable occasions, the funeral of Franklin Roosevelt and the Last Night of the 2001 BBC Proms shortly after 9/11, in stark contrast to the usual atmosphere of that evening. Finally, we return to Beethoven for his Symphony No.5 - a work of such gravity, magnificence and intensity that it needs little introduction. Composed between 1804 and 1807, it was premiered just before Christmas the following year to tremendous acclaim and has since become an enduring and key part of the map of western musical culture. "Thus Fate knocks at the door", as Beethoven described the opening of the work, the first four notes of which gave inspiration to the BBC's 'V for Victory' Morse code signal heralding messages to the beleaguered Resistance fighters of France, Belgium and Holland during the Second World War. Time has not mellowed its intensity and familiarity only enhances its ability to stir the emotions.

sinfonia ViVA's Beethoven in New York season comes to a conclusion with this terrific concert full of imagination and invention.

Supported by Arts Council England.

Wednesday 3rd Dec

Lincoln Drill Hall 7.00pm
 Tickets £5 Box Office: 01522 873894 www.vivaorch.co.uk/concert-2008-12-03-lincoln.shtml



Photo: John Thomson

Following the success of Journeys in 2007 sinfonia ViVA return to the Drill Hall for another collaborative creative music project FolkLoops.

The project which is taking place throughout November and December involves approximately 90 young people from **Monks Abbey Primary School, St Faith and St Martin C of E Junior School** and the **Priory Academy LSST** working closely with a team of ViVA musicians led by workshop leader and composer James Redwood to create new music.

The young musicians are taking the orchestral repertoire featured in the final performance as their starting point for creating new music. They are exploring how Aaron Copland used the shaker tune Simple Gifts in Appalachian Spring and are taking a Lincolnshire folk song as a starting point for creating their own music. The two elements will be performed together in the second half of this concert, taking the audience from America to Lincolnshire and back throughout the pieces.

Before this, the first half features John Adams' Shaker Loops. At the start of the project the participants will listen to the piece and make a series of graphic scores to represent the music. During the creative music workshops they will devise new music in response to those graphic scores. The performance involves a dialogue between Shaker Loops in its original form and the new pieces created during the workshop sessions.

The whole event promises to be a dramatic collaborative spectacular. Come and be thrilled by the energy, talent and sheer optimism of **FolkLoops**

Supported by Rolls-Royce plc, Orchestras Live, Lincoln City Council, Lincolnshire County Council, Lincoln Drill Hall, sinfonia ViVA and Arts Council England.

Saturday 6th Dec

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-2008-12-06-nottingham

The Beanbag Proms - *Wake! Play! Rest!*



Come and enjoy this magical musical adventure as **Alasdair Malloy** and **Beanie Bear** take us on a journey through the hours of the day. Once we've been woken up to our orchestral alarm clock, we'll gently rise and shine with Morning from Grieg's Peer Gynt Suite. Then we'll check in with Leroy Anderson's Syncopated Clock before lunch. The Crazy Cuckoo Clock will entertain us through the busy afternoon, until we relax with a soothing lullaby as we try to drift off to sleep... before we give up completely and dance the night away!

Frequently sold-out long in advance of the performances, The Beanbag Proms are a chance for the very young and their carers to share terrific music together - and have some fun along the way. So join us for this enchanting and entertaining hour which will excite and enthral your child in a relaxed and comfortable setting.



Each concert includes:

Participation elements - including actions and playing instruments

Dancing

Singalong

Stories

Performances

At the end of the performance there will also be an opportunity for children to have a close look and touch (gently!) the instruments used during the performance. So 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.

...The Best Way to start YOUR New Year's Eve Celebrations!...

New Year's Eve Gala Concert Wednesday 31st December 2008 at 7.30pm
Royal Concert Hall, Nottingham

The Scottish Connection

Mendelssohn: Hebrides Overture
Verdi: Ballet Music from Act 3, Macbeth
Bruch: Violin Concerto
INTERVAL
Coates: Halcyon Days from The Three Elizabeths Suite
J Strauss: Emperor Waltz
J Strauss: Ohne Sorgen
Arr. Hall: Medley of Scottish Tunes
Maxwell-Davies: Orkney Wedding with Sunrise
Strauss: Thunder and Lightning Polka



Mendelssohn inspired by his visit to the Hebrides, music from Verdi's operatic version of 'the Scottish play', Peter Maxwell Davies' tribute to the Orkney community where he went to live in the 1970s... we go north of the border for our New Year's Eve party this year. Hucknall-born Eric Coates dedicated his *Three Elizabeths* to Queen Elizabeth the Queen Mother whose ancestral home was Glamis Castle. There's even a connection with Bruch, who for two years conducted what's now the Royal Scottish National Orchestra. As usual, we also have some items from the Strauss family. And come prepared to join in some well-known Scots songs. Happy Hogmanay!

sinfonia VIVA's New Year's Eve Gala Concert is the perfect curtain-raiser to your own celebrations, scheduled to conclude before 10pm to give you plenty of time for counting down to the sound of Big Ben... and the start of another season of great music! So join effervescent Conductor **Nicholas Kok** and gold medal-winning Sony BMG artist **Mayuko Kamio** (violin) for a terrific evening of marvellous music in a wonderfully warm atmosphere!

Book a Premium Seat and you will receive a *Programme plus a **£3 bar voucher!

Premium Seating:

Area A - £29.00 (includes a **programme booklet per person and a ***bar voucher up to the value of £3.00 per person)

General Seating

Area A - £22.00, Area B - £19.00, Area C - £17.00, Area D - £13.00

**Friends of ViVA benefit from discounted prices saving £2.50 on selected tickets as follows -
Area A - £19.50, Area B - £16.50, Area C - £14.50**

Choir Stalls

All seats - £7.50

Registered Disabled plus one accompanying adult - £13.00 per person, all areas.

*One free programme per Premium Seat booked. Programmes to be collected from the ViVA desk on the night of the concert. Voucher sent out with tickets.

**Bar Voucher to the value of £3 per Premium Seat redeemable at the Royal Centre bar on the evening of the concert only. Voucher sent out with tickets.

Please note that programme booklets will be on general sale from House staff on all levels of the Royal Concert Hall.

Supported by Arts Council England

Photo credits: Mayuko Kamio - Sony BMG Masterworks Scottish Scene - Ed Lax

...ON SALE NOW!!...ON SALE NOW!!...ON SALE NOW!!...

Tuesday 27th Jan

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

www.vivaorch.co.uk/concert-2009-01-27-derby.shtml

Something Old, Something New

Mendelssohn: Symphony No.1

Nico Muhly: New Commission

Schoenberg: Chamber Symphony No.1

Mendelssohn: Violin Concerto in E minor, Op 64



Photo: Marco Borggreve

We combine traditional and new music in brilliant style in tonight's programme with sinfonia ViVA and Principal Conductor **André de Ridder** and the remarkable **Antje Weithaas** (violin), one of the most sought-after soloists and chamber musicians of her generation.

This evening's programme features two works by Mendelssohn spanning the composer's orchestral symphonic output. The concert opens with the Symphony No.1, composed in 1824 when he was just 15, his first symphony for a full orchestra, which came on the heels of no less than 12 symphonies for strings alone produced over the previous three years. Next we have a brand new short commission by the groundbreaking 28 year-old American composer and keyboardist Nico Muhly. Muhly has worked with artists as diverse as Philip Glass and Bjork, and tonight's world premiere promises to be an exciting one. The Austrian composer Arnold Schoenberg's Chamber Symphony No.1 was premiered in 1907, an unconventional work produced at a time when public acceptance of his compositions was rather variable, and shortly before his pieces were to become even more experimental in structure. Finally, we return to

Mendelssohn and the Violin Concerto in E minor Op 64, his final orchestral work, for which 6 years passed from its original composition until its premiere in 1845. Nevertheless, it was an instant success and has since become a much-loved part of the standard repertoire for both concert-goers and accomplished violinists the world over.

Supported by Rolls-Royce plc and Arts Council England.

sinfonia *ViVA* : 1000 Club

An invitation from
sinfonia ViVA's
Head of Development
Jon Ashford-Smith



ViVA is **your** East Midlands orchestra and needs **your** support

Last year **47,500 people** were able to appreciate the talents and music of ViVA

Over **9,350 young people** participated in ViVA-led creative and education programmes

By becoming a **ViVA 1000 Club member** you can be part of the region's only professional orchestra, attracting world-class artists and performers and supporting the musical needs of the region

Just **£83 per month** will help to provide the East Midlands with world class music - and will bring you **a range of benefits** in return -

- 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 in the programme and on a special **ViVA 1000 Club** Supporters page on our website

Please note that for GiftAid purposes the commercial value of the Member's benefits is up to £446.50 inc VAT. The balance of £553.50 will be treated as a voluntary donation and is eligible for GiftAid.

To find out more call **Jon Ashford-Smith** on **01332 207566** or email jon@vivaorch.co.uk

André's Diary

sinfonia ViVA's Principal Conductor **André de Ridder** shouldered a laptop over summer to bring you this fascinating insight into his travels...



Photo: Marco Borggreve

1 July

I'm enjoying a couple of weeks off, at home in Berlin. This is due to the cancellation of Damon Albarn's circus/martial-arts opera *Monkey - Journey to the West* by the Staatsoper Unter den Linden Berlin, for technical reasons. The show was supposed to be rehearsed and performed from today - instead we are going to take it to the Royal Opera House in Covent Garden later this month!

22 July

Between rehearsals at the Royal Opera House the director of *Monkey*, Chen Shi-Zheng, Damon Albarn and myself are driven to the BBC to appear live on In Tune with Sean Rafferty. Damon's first time on this particular programme as he is a novice in the classical department in general but he is an incredible personality and takes over immediately wording his statements very sensibly but forcefully. I hardly get a word in but there's not much to add anyway and we happily drive back to put the finishing touches on the show.

26 July

Monkey Journey to the West has opened successfully in London a couple of days ago after an incredibly short rehearsal period, thanks to a wonderful and huge team of administrators, technicians, musicians and performers (more than 50 Chinese actors, singers and acrobats) who have already three runs of this work in different countries and continents even under their belt. This morning I have two meetings before a two o'clock matinee show: One is at the British Library with Peter Helps and Jon Ashford-Smith of sinfonia ViVA and my manager Anna Wetherell, and with Simon Millward of Albion Media, who has started working for us as publicist, joining a little later. All current and future undertakings with ViVA are being discussed: programming, commissioning, strategic planning in general and publicity. With Simon we talk a lot about the superior importance of being well represented on the web nowadays, and that's not just about a good homepage but other appearances like in 'Myspace' for example. We hope that as soon as the first few of our Orchestral Shorts commissions are ready we will record some and stream them live on the net! After this very constructive session I hurry back to Covent Garden for the next meeting: Graham McKenzie, Artistic Director of the Huddersfield Contemporary Music Festival, listens with great interest to our current and future plans before attending the matinee performance of *Monkey* for which I have just enough time left to get changed and make my way to the pit - a manic but very productive day so far!

1 August

I am on holiday with my family, in Germany. As ever, there's so much to discover in your own country and we prefer, with small children, not to go too far away for convenience and being able to use all the time we have for relaxation and quality time rather than travelling long and settling into more exotic places. Also, this year is the first summer for a long time that I didn't have to take a number of scores with me to study in the evenings - vital to give my musical brain a moment to breathe once in a while.

19 September

Writing from a coffee place at Cologne airport, I am waiting to catch a plane to Hamburg for a concert with the incredibly dynamic young German Ensemble Resonanz. We played in a fantastic baroque residence, Schloss Auguststein, last night, in an almost surreal setting of an original huge baroque staircase, placed on several levels, performing music from Bach to John Adams. Tonight's programme is different though - so we have an important dress rehearsal to go to straight from the airport: The madness has started all over again. I've been to Derby earlier this month already for workshops with the Orchestra testing promising material for the sinfonia ViVA 'Orchestral Shorts' series and I'm looking forward to go to Norway, Holland and Sweden in the next three weeks. Thankfully there will be week at home before I come back to Derby to start our exciting autumn season with the much anticipated Uri Caine Tour in October.

André

Next month — — — ViVA's Education Manager **Marianne Quintrell** looks at the exciting **FolkLoops** project in Lincoln ... Photographer **Ed Lax** talks about his Highland field trip to secure the right image for 35,000 items of New Year's Eve print... ViVA's Chief Executive **Peter Helps** on making 2012 more than just a number on the sporting calendar — — — **Next month**

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sinfonia



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André de Ridder