

*In this edition...*

**Cover Story**

VIVA's New Principal Conductor **André de Ridder** has plans to make sinfonia VIVA first among equals...

**Debut in Derby**

Gearing up for the 23 October concert with **André de Ridder** and sensational BBC Radio 3 New Generation cellist **Danjulo Ishizaka**...

**B is for Beanbags**

sinfonia VIVA's 'Listen with Bear' series of Proms for tots and carers looks to the skies!...

**Fireworks Music**

Remember the 7th (and 10th) of November as dynamic pianist **Ashley Wass** and acclaimed conductor **Alexander Shelley** aim to light up Nottingham and Wellingborough...

**Russian Nights**

Selling like hot Pelmeni, tickets for the New Year's Eve concert with **Nicholas Kok** and **Ian Buckle** (piano) are being snapped up - and early birds can catch themselves a juicy cd offer too...

**Back Cover**

**Peter Helps** on the start of a new era for sinfonia VIVA... **Benedict Holland** adds his welcome as Leader...

## The Principal Thing

Every journey may begin with a single step - but sinfonia VIVA's newly-appointed Principal Conductor **André de Ridder** prefers to deal in strides...

**Can I seriously begin** to introduce myself by saying that I was absolutely delighted when Derby County was promoted to the Premiership earlier this year? I won't go into the sort of talk about promoting sinfonia VIVA to the 'Premier League of orchestras' and the fact that we have the 'quality players' to do that (albeit very true) but there are valid comparisons with regards to the sense of identity and pride a football club and an orchestra can instill into their regional community when they do well and make themselves known and respected elsewhere. What strikes me about sinfonia VIVA is that although many of its core players don't really live in Derby, Nottingham or indeed the Midlands they seem to identify with the Orchestra and the work it does to a very high degree - and that is the basis on which an ensemble can operate healthily and strive towards their artistic goals most effectively.

Finding a new home is very exciting and rewarding for travelling artists. I've found a few 'home from homes' and new 'families' before and I guess that circumscribes my biography very well. Having grown up in Berlin, and therefore been educated musically in central Europe, I feel very much that I've grown up 'professionally' in the UK. I spent a year in Vienna but that was too short a period to settle in all-round. Then London, and entering the Royal Academy of Music opened up a whole new perspective and chapter of life, not least because I started a family during that time (when I got the Junior Fellowship in Conducting at the RNCM Manchester and very soon after became the Bournemouth Symphony's Young Conductor in Association. I basically commuted: the commute extended soon when I moved on to the Hallé Orchestra, having settled my family back in Berlin. So Manchester has become another port and my musical peer-group revolves around those places. I recently opened the new Manchester International Festival (conducting Damon Albarn's opera 'Monkey - Journey to the West') which came about by coincidence, but felt, just personally, an amazingly appropriate coincidence. Now I'm excited about finding a new home from home in the Midlands and a new family in sinfonia VIVA!

So, returning to places and ensembles/organisations has been an almost intentional search for me all the way and becoming Principal Conductor of an orchestra is just the natural consequence of that process. I am absolutely delighted this is happening for me here and with sinfonia VIVA. I believe there's a lot of scope for us to be even more present in the cultural life of the East Midlands and on the other hand become a force to reckon with outside that area as an ensemble that stands for refined interpretations of the core classical repertoire as well as commissioning new work - plus having the edge on enterprising projects that bare contemporary relevance to all of our audience (the existing and the yet-to-discover-classical-music/sinfonia VIVA ones). But again, this needs more concerts, more support, more financial investment to make our vision for the future come true. The reward for this could be immense for the region, the musicians and you, our audience.

“ I believe there's a lot of scope for us to be even more present in the cultural life of the East Midlands and on the other hand become a force to reckon with outside that area. ”

In the German town of Hamburg there has been a very successful series of concerts called 'Who's Afraid of 20th Century Music'. Well, never mind the 21st century, but of course I'm aware of audiences fears and misgivings about contemporary music and I want to help take away those fears and make personal connections by bringing living composers that we perform to the Midlands and make them talk to you (if you like), look into their minds to find something of an answer to that nagging question: WHY???



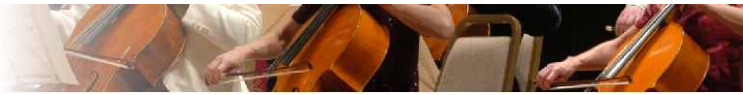
Photo credit: Marco Borggreve

We'll make a start on 23rd October with a wonderful Gentleman, the Icelander Hafliði Hallgrímsson, a long-time resident of Edinburgh and former Principal Cellist of the Scottish Chamber Orchestra (he gave that up to study composition with Lutoslawski in the 70's). You must come and meet him, a beautiful mind with the most wonderful understated sense of humour. Alongside we'll give you a sure overdose of a favourite of many: Sibelius, as befits this, his anniversary year. But if you're still worried, when I talk about 'discoveries' I'm not just talking New Music - you've no idea how much wonderful music there is by the most loved composers that you probably haven't heard before. Like Sibelius, for example. But we'll also give you a marvellous early symphony by Schumann which has hardly been performed ever - or, are you really familiar with any of Haydn's piano concertos? So, our concerts will always have something a bit special in them - and, I hope, about them - and you can be part of this: I think you'll find it worth supporting!

**André's debut concert with sinfonia VIVA is at Derby Assembly Rooms on Tuesday 23rd October - read all about it in the 'in concert' section.**

**André will be a regular contributor to the newsletter from now on. Watch out for his From the Podium feature starting next month.**

@  
[www.vivaorch.co.uk](http://www.vivaorch.co.uk)  
On the new-look website...  
Our website has a new look with lots of new features!  
As well as biographies of players, staff and guest artists, there's fascinating insights from the players themselves about Orchestral life. You can find out about our supporters, read concert and education project reviews and the latest press releases. You can discover our cd's and listen to sample tracks. And as ever, there's full and breaking details of forthcoming concerts...  
@



Saturday 6th Oct

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-2007-10-10-nottingham](http://www.vivaorch.co.uk/concert-2007-10-10-nottingham)

## ▶▶ The Beanbag Proms: *Slurp! Chomp! Mmm!*

Feeling peckish? Then it's time to fill your tummies with our musical feast of scrumptious food and drink. Hold on tight as we enjoy a Champagne Gallop. Stand to attention for the March Past of The Kitchen Utensils. And try not to get too confused as we sing along to Yes, We Have No Bananas! These and many more food related songs and stories will hold the children's attention and ensure we all leave stuffed full of entertainment at the end of the performance!

The Beanbag Proms is a magical musical adventure for all children under 6. Join your host for this performance, **Beanie Bear**, and her friends in the informal setting of the foyer at the Royal Concert Hall and gently introduce your children to the instruments of the orchestra using songs, nursery rhymes, audience participation and lots of fun. Musical maestro **Alasdair Malloy** leads this enchanting and entertaining hour which will excite and enthrall your child in a relaxed and comfortable setting.

Places are limited for each performance and will be sold on a first come first served basis.

Supported by Orchestras Live, The Royal Concert Hall, Arts Council England and City of Nottingham Council. VIVA would like to acknowledge the generous support of John Lewis, Nottingham. This work was supported by The Lady Hind Trust, The Jessie Spencer Trust and The Whitaker Charitable Trust.



Wednesday 10th Oct

Lincoln Drill Hall, 7.30pm  
 Tickets: £10 (£8 Students) Box Office: 01522 873894 [www.vivaorch.co.uk/concert-2007-10-10-lincoln](http://www.vivaorch.co.uk/concert-2007-10-10-lincoln)

Friday 12th Oct

Oakham School Chapel, 7.30pm  
 Tickets: £10 (£6 Concessions) Box Office: 01572 758797 [www.vivaorch.co.uk/concert-2007-10-12-oakham](http://www.vivaorch.co.uk/concert-2007-10-12-oakham)

Saturday 13th Oct

Plowright Theatre, Scunthorpe 7.30pm  
 Tickets: £15.50 (£14.50 Concessions) Box Office: 01724 277733 [www.vivaorch.co.uk/concert-2007-10-13-scunthorpe](http://www.vivaorch.co.uk/concert-2007-10-13-scunthorpe)

## ▶▶ Russian Variations



Returning as Director is the Orchestra's Leader Benedict Holland in a fresh and inviting strings programme which has a distinctly eastern European flavour. Anton Arensky's chief fame lies in his instrumental compositions, many of which, like the Variations on a theme by Tchaikovsky, bear the hallmark influence of other composers. Shostakovich's 1960 composition Chamber Symphony is a work of contrasts. The result of his visit to Dresden, it reflects poignantly and dramatically upon his impressions of the events of the Second World War bombing of the city. War also plays a part in Suk's Meditation. Composed in 1914 with war imminent, the piece is based on the old Bohemian hymn St. Wenceslas. Finally, Tchaikovsky brings a bright ending to tonight's concert with his Souvenir de Florence with its unmistakable Russian influences to be discerned, particularly echoes of the Russian dance known as the trepak.

Engaging, absorbing music. Come along and be spellbound by the finesse and vitality of sinfonia VIVA!

The programme includes:

<b>Arensky</b>	<b>Variations on a theme by Tchaikovsky</b>
<b>Shostakovich</b>	<b>Chamber Symphony Op 110a</b>
<b>Suk</b>	<b>Meditation</b>
<b>Tchaikovsky</b>	<b>Souvenir de Florence</b>

Supported by Esmée Fairbairn Foundation, The Foyle Foundation, Arts Council England, City of Lincoln Council, Orchestras Live and Recommended by Classic FM.

Wednesday 17th Oct

The Tithe Barn, Wellingborough 1pm  
 Tickets: £3 (£2.50 Concessions) from 12.15pm on the door [www.vivaorch.co.uk/concert-2007-10-17-wellingborough](http://www.vivaorch.co.uk/concert-2007-10-17-wellingborough)

## ▶▶ chamber ViVA: Violin and Cello Duo

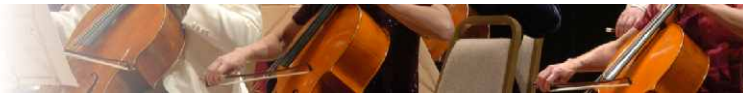
This afternoon sees the second visit from a chamber group to the Tithe Barn this year. Let Deirdre Bencsik (Cello) and Clare Bhabra (Violin) be your guides through this programme specially chosen for the event by the players, who will also be introducing the music as the concert unfolds. A terrific way to brighten an Autumn afternoon by joining two exceptional musicians from sinfonia ViVA as they bring chamber music of the highest quality to the community where you live!

The programme includes:

<b>Stamitz</b>	<b>Duo for Violin and Cello Op. 19 No. 6</b>
<b>Curtis</b>	<b>5 Huapangos</b>
<b>Ravel</b>	<b>Sonata</b>

Supported by Wellingborough Borough Council





Tuesday 23rd Oct

Assembly Rooms, Derby 7.30pm

Tickets: £16 to £25. Subscriptions and Group rates available. Box Office: 01332 255800 [www.vivaorch.co.uk/concert-2007-10-23-derby](http://www.vivaorch.co.uk/concert-2007-10-23-derby)

## ▶ Sounds from the North



In tonight's concert, marking the debut of newly-appointed Principal Conductor **André de Ridder**, sinfonia VIVA is joined by sensational BBC Radio 3 New Generation Artist **Danjulo Ishizaka** (Cello) in this programme celebrating the music of two composers with roots in Northern Europe.

Jean Sibelius has become synonymous with Finnish cultural identity - a devout proponent of nationalistic music which made him one of the foremost composers in Europe at the turn of the 19th century. Though he lived to the age of 91, the last third of his life was spent in musical dormancy - curious given the prolific and varied output that characterised earlier times.

Sibelius, like Fauré, was commissioned to write incidental music for the Belgian dramatist Maeterlinck's play, *Pelléas et Mélisande*. Sibelius's version premiered in Helsinki in 1905 and afterwards he took several items from the score and produced his concert suite. The best known is probably 'At the Castle Gate': April 2007 sees the 50th year of its use as the theme music to the BBC's 'Sky at Night'. The *Suite Champêtre* Op.98b has been cited as one of the composer's less typical compositions, though there are echoes of the grander works; the suite's movements encompassing moods including the gently melancholic, ethereal and dance-like. Of Sibelius's 7 symphonies, No.3 of 1907 is one of the more readily accessible - notably less fervent and Romantic than the earlier two, marking a conscious return to simplicity of structure. The symphony premiered in winter of the same year with the composer conducting the Helsinki Philharmonic Society.

Hafliði Hallgrímsson is one of the most influential and original Icelandic musicians of his generation. A cellist since the age of 10, in 1983 he relinquished his position as Principal Cellist of the Scottish Chamber Orchestra (he had settled in Scotland after studying in Britain) in order to concentrate full time on composing. His 2003 Cello Concerto Op.30 was written as the result of a joint Scottish-Norwegian commission and premiered at the Ultima Festival in Norway that year.

The programme includes:

<b>Sibelius</b>	<b>Pelléas and Mélisande</b>
<b>Sibelius</b>	<b>Suite Champêtre</b>
<b>Sibelius</b>	<b>Symphony No.3</b>
<b>Hallgrímsson</b>	<b>Cello Concerto</b>

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

## November 2007

Wednesday 7th Nov

Royal Concert Hall, Nottingham 7.30pm

Tickets: £9 to £30 Box Office: 0115 989 5555 [www.vivaorch.co.uk/concert-2007-11-07-nottingham](http://www.vivaorch.co.uk/concert-2007-11-07-nottingham)

Saturday 10th Nov

The Castle, Wellingborough 7.30pm

Tickets: £17.50 (£15 Concessions) Box Office: 01933 270 007 [www.vivaorch.co.uk/concert-2007-11-10-wellingborough](http://www.vivaorch.co.uk/concert-2007-11-10-wellingborough)

## ▶ Four Masters

Join conductor **Alexander Shelley**, winner of first prize at the 2005 Leeds Conductors' Competition, and fabulous young pianist and BBC New Generation artist **Ashley Wass** for this concert featuring music by four classical greats.

Schubert's Symphony No.8, 'Unfinished', its nature much speculated upon, the work in its unadulterated form has become one of the composer's greatest... Mozart's Piano Concerto No.22, the first by the composer to include clarinets, composed in December 1785... Mendelssohn's Hebrides Overture, as captivating now as when the composer, enthralled by the might of the sea's interaction with Fingal's Cave and its massive basalt columns, sketched out the theme that was to become one of his most instantly identifiable works... Beethoven's Symphony No.8, his shortest symphony (he referred to it as "my little one") which subsequently acquired the title "The Little Symphony" and which rightly stands alone as a sheer musical delight...

Four works of timeless beauty, performed by sinfonia VIVA with two of the most exciting young names in classical music who are thrilling audiences wherever they perform.

The programme includes:

<b>Schubert</b>	<b>Unfinished Symphony</b>
<b>Mozart</b>	<b>Piano Concerto No.22 K482</b>
<b>Mendelssohn</b>	<b>Hebrides Overture</b>
<b>Beethoven</b>	<b>Symphony No.8</b>

Supported by Orchestras Live





Saturday 1st 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-2007-12-01-nottingham

## ▶▶ The Beanbag Proms: *Pitter! Patter! Rumble!*



Join us and explore a kaleidoscope of weather themes for a performance that will be a perfect treat come rain or shine. If you listen carefully you might just hear the Colours of The Wind from Pocahontas. Then join us as we take a ride Over the Rainbow. And wrap up in your warmest clothes as we sing along to Let It Snow! These and many more weather-related songs and stories will keep the children spellbound and snugly warm throughout this performance!

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Monday 31st Dec

Royal Concert Hall, Nottingham 7.30pm  
 Tickets: £7 to £27 (concessions for Friends of ViVA) Box Office: 0115 989 5555 www.vivaorch.co.uk/concert-2007-12-31-nottingham

## ▶▶ New Year's Eve Gala 2007: Russian Nights

Join sinfonia ViVA with regular New Year conductor and host Nicholas Kok and terrific soloist Ian Buckle (piano) for its ever popular New Year's Eve Gala, with music from the Strauss family and some well-loved Russian pieces. Starting with the stirring finale to Mussorgsky's Pictures at an Exhibition, the concert also includes one of the best-loved of all piano concertos. Music from three major Russian ballet scores ranges from the passionate drama of Swan Lake and Spartacus to the glittering fairy-tale world of The Firebird. Alongside the familiar Strauss favourites are some not-so-familiar ones, with the Peasant's Polka offering the chance for some audience participation!

The perfect start to your New Year's Eve celebrations!

Book your tickets before 26th October and receive a Rachmaninoff CD!\* Book a Premium Seat and receive a \*\*Programme plus a \*\*\*£3 bar voucher!

The programme includes:

<b>Mussorgsky</b>	<b>Great Gate of Kiev</b>
<b>Tchaikovsky</b>	<b>Waltz from Swan Lake</b>
<b>Stravinsky</b>	<b>Berceuse and Finale from the Firebird</b>
<b>Rachmaninoff</b>	<b>Piano Concerto No.2</b>

INTERVAL

<b>Strauss</b>	<b>Tales from the Vienna Woods</b>
<b>Strauss</b>	<b>Egyptian March</b>
<b>Strauss</b>	<b>Peasant's Polka</b>
<b>Khachaturian</b>	<b>Adagio from Spartacus</b>
<b>Strauss</b>	<b>Perpetuum Mobile</b>
<b>Strauss</b>	<b>Jokey Polka</b>
<b>Strauss</b>	<b>Thunder and Lightning Polka</b>

Premium Seating:

Area A - £27.00 (includes a \*\*programme booklet per person and a \*\*\*bar voucher up to the value of £3.00 per person)

General Seating

Area A - £20.50, Area B - £18.00, Area C - £16.00, Area D - £12.00

Friends of ViVA benefit from discounted prices saving £2.50 on selected tickets as follows -

Area A - £18.00, Area B - £15.50, Area C - £13.50

Choir Stalls, all seats - £7.00

Registered Disabled plus one accompanying adult - £12.00 per person, all areas

Family ticket, Stalls Area B only, for 4 persons which must include at least two children - £54.00

\* CD voucher will be sent with tickets and is redeemable at the ViVA desk in the foyer on the night of the concert only. One CD voucher per booking.

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



The Kremlin from The Kempinsky by Michael A Oakes.  
 Image used with kind permission of the artist

# the backstage page

This month... Keeping players safe from their own (and others') sound



## When the Music has to stop

European legislation designed to protect the hearing of musicians is causing many orchestras to re-evaluate working practices

**They may not** be in the same league as bottle factories or steel works, but orchestras have always been seen as noisy places to work. Why, then, are orchestras here and throughout Europe now focussing increasingly on the 'old' subject of noise?

Enter the EU. In 2005, new Europe-wide Noise at Work regulations were introduced setting reduced maximum noise exposure levels. Musicians were not exempted, based on accumulating scientific evidence of long-term damage to their hearing. But it's almost 2008 you may be thinking: shouldn't the issue, to coin a phrase, have gone quiet by now? The explanation of why it hasn't lies in the nature of sound itself. In most industries, noise is an unwanted by-product of the production process that can be aggressively reduced or even eliminated. In an orchestra, sound is the product: dynamics - the ability to vary the loudness of the music - is a crucial element in performance. It was recognition of these complexities which led to the entertainments sector being given longer - until April 2008 - to prepare for the new rules, time during which the ABO (Association of British Orchestras) has been busily training first Symphony and latterly Chamber orchestra players and managements to understand and respond to the legislation.

So who is at risk? Unsurprisingly, it's everyone on stage. All players can hear their own instruments of course, but it is the danger from other players' instruments which means that a violist is at as great a risk as a trumpet player: a piccolo player's share of the noise is on a par with a

percussionist. The reason is down to the traditional layout of orchestras. Thus, though the brass section itself is a loud enough place to work, equally exposed are those instrument groups who reside in front of them. And if other players' sound is one issue to be tackled, repertoire is another though here, things are not quite as straightforward as one might assume. The ace-in-the-hole (or snake-in-the-grass) here is the differing acoustics of venues. A performance of Beethoven's 5th Symphony which is within limits in one venue can easily exceed them in another. Add pieces with lots of brass or percussion, marches or jazzy items... and the need for vigilance is self evident.

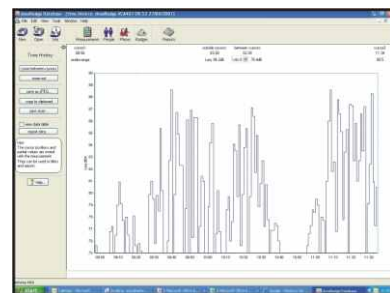


What form does that vigilance take? For most orchestras, sinfonia ViVA included, this is the point at which technology takes over. Monitoring is the first stage. Dosimeter badges, such as the one pictured, are used to collect raw data of exposure levels continuously during the working day from just before rehearsals right through to just after a concert ends. The gathered data is then crunched by a computer program (shown opposite) which generates average decibel readings, as well as showing where peaks occurred.

Armed with this information, orchestra managers such as ViVA's Matthew Lax are devising practical steps to reduce the risks to players hearing. The list of possible approaches is extensive, as not all can be applied to a particular venue or situation, and some have drawbacks as well as benefits. Making gaps between brass and violas is one tactic, as is not putting trombones behind trumpets. Raising the seating of wind and brass players is another: if their sound carries better, they do not need to play as loudly. The use of

sound screens is another possible consideration, though these can cause problems if sound is reflected incorrectly. VIVA offers its players ear protection (in the form of foam or special musician-friendly earplugs which allow the player to hear the music, though many see this as a last resort option). When they are not playing, giving players quiet breaktimes is important, and helps keep average exposure levels down. Wider planning issues, such as use of rehearsal times and even programming itself have key roles to play, whether it's a conductor practicing a tricky loud passage over and over at reduced volume until the notes are right, then restoring the loudness, or a programmer giving consideration to the balance between loud and quieter pieces when assembling a repertoire list for a concert.

Does this mean quieter concerts in future? The likelihood is not. By raising awareness of noise damage and taking measures to safeguard the hearing of its players, sinfonia ViVA is supporting them in doing their job as professionals in the music industry - and, in consequence, allowing audiences to enjoy traditional Orchestral performances as much as ever.



**The Musicians Benevolent Fund** supports musicians who, amongst other illnesses, have sustained hearing damage as a result of their professional work.

Their 2006 article 'Decibel Damage' cites the sound from brass instruments as reaching 90dB and strings around the mid to low 80dB mark. The danger from noise starts at around 85dB - the maximum level set by the EU - which approximates to that experienced by a hover-mower user.

Read more at [www.mbf.org.uk](http://www.mbf.org.uk)



# The Chief Points

**Peter Helps** welcomes André de Ridder to sinfonia ViVA and outlines other changes as the Orchestra moves into the future...

**A new era** for the Orchestra has begun.



The players, management, everyone connected with sinfonia ViVA are excited to welcome new Principal Conductor André de Ridder to the role. André is at the forefront of his generation in the conducting world. His appointment signals our intention to see ViVA established as the nation's best and most exciting chamber orchestra. André has contributed something about his vision for the organisation in the article on the front of this newsletter, and he will be writing a column each month from now onwards. I can't say enough about how impressed we are by André's enthusiasm and drive. His work to date speaks for itself - do visit our website and read his full biography. Together, André and sinfonia ViVA are going places.

You'll have noticed other changes to coincide with André's arrival - this newsletter for one, which has been redesigned with a cleaner look, snappier concert listing section and several new features. The Orchestra's Leader and Artistic Advisor, Benedict Holland, will be writing an occasional column and there's a new section called 'the backstage page' where we will be talking about current issues in the orchestral world and discussing how they affect sinfonia ViVA. This edition, we've looked at noise limitation. Besides this feature, our core players will be introducing themselves to you over time, and we'll be finding out how they occupy themselves when they're not on ViVA duties. Something else to mention about the new design is that those of you who get the email version of the newsletter will receive it in PDF format in the future, and an archive of past newsletters, also as printable PDF's, will be available on the website.

Which brings me on nicely to - the website! This has been re-launched with a major re-design too to make it more accessible and standards-compliant, and with lots of new features being added. On the new site, you can now read and download player biographies as well as finding out their (illuminating!) answers to a few leading questions about life inside ViVA. We have contributions by some of the many guest artists who work with us, talking about their impressions of the Orchestra. There's text from our major supporters, information about becoming a Friend, as well as information for prospective corporate supporters. Plus there's details of recordings available on cd, access to current and past news articles and reviews of performances, accounts of all our education projects (with photo galleries and quotes from participants and musicians), downloadable Orchestra biographies - and of course, full details of forthcoming concerts by the Orchestra and chamber groups, including a printable concert summary list. You will also find help with website accessibility issues as well as full contact details for ViVA personnel and links to media contacts. The only thing that hasn't changed is the address - [www.vivaorch.co.uk](http://www.vivaorch.co.uk) Bookmark it now, pay us a visit and let us know what you think - and keep calling back, as there are a few more innovations in the pipeline.

So, the journey has started, and though no-one can predict all that the future holds, one thing I can promise is that it's providing exciting, enjoyable concert-going experiences for you, the audience, that will remain at the centre of all our planning.

**Peter Helps**



**Leader Lines**  
from  
**Benedict Holland**

As Leader and Artistic Advisor, I should like, on behalf of the players, to extend a very warm welcome to André de Ridder as new Principal Conductor.

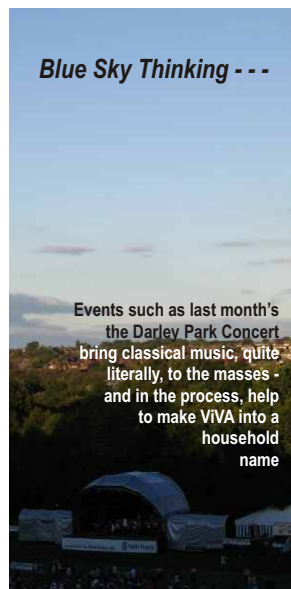
I first encountered André at the Royal Northern College of Music conducting classes a good few years ago.

André, who was then a Junior Fellow, was rehearsing Sibelius' 2nd Symphony and I recall what an elegant conductor and perceptive musician he already was at this stage.

Some years later, in 2004, I came across him again, this time as Assistant to Mark Elder at the Hallé and already making a name for himself. One of his responsibilities was to conduct the Hallé Youth Orchestra, in which my daughters played. The clarity of his direction and his good humour meant that the young musicians adored him and he elicited outstanding performances from them.

Of course André now has an illustrious array of achievements under his belt and a stream of impressive future engagements. However, having experienced his versatility, both from the audience and the Leader's seat, I feel that it is his ability to excel in all types of music making that makes him such a worthy successor to Nicholas Kok.

**Benedict Holland**



**Next Month...** Alexander Shelley, winner of the Leeds Conducting Competition, and BBC New Generation Artist Ashley Wass talk about setting November alight... ViVA's Principal Cellist Deirdre Bencsik gives an insight into music therapy... Plus all your regular concert details...



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

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