

On The Beat with Beethoven

The Beethoven in New York series of concerts continues as virtuoso percussionist **Colin Currie** brings his incredible skills to concerts in Lancaster and Bradford on Avon.



Photo: Chris Dawes

Last month, we looked at the start of **Beethoven in New York** and the October concerts with Principal Conductor **André de Ridder** and **Uri Caine** in Derby, Manchester and Bristol. This month, we cast an eye forward to the next concerts on the theme, for which **Colin Currie** makes a welcome return to sinfonia VIVA as the Orchestra revisits Lancaster University on Thursday 6th November, and in a first performance for the Orchestra at the Wiltshire Music Centre in Bradford on Avon three days later on Sunday 9th.

The concerts feature Steven Mackey's 2006 percussion concerto *Time Release*, specially written for Currie. Mackey cut his musical teeth playing electric guitar in rock bands based in northern California, and is currently award-winning Professor of Music at Princeton University where he

teaches composition, theory, twentieth century music, improvisation and a variety of special topics. Speaking of the piece, Mackey explains: "Like the marimba, Colin Currie himself might be regarded as a melodic underdog simply because he is a drummer. However, I learned from a previous little piece I wrote for him that he has a beautiful sense of line. In the absence of the variety of articulations available to a string player to connect and release notes into melodic associations, Colin uses subtle nuances of time to shape and characterize melodies he coaxes vivid personalities from the bars with a sensitive and precise touch."

"The evolution of the marimba as a mature melodic voice is a thread through *Time Release*... 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 center. To be sure I want to showcase Colin's formidable talents, but the quality that I find the most impressive is his deep musical understanding. As old fashioned as it might sound, I kept thinking of my favorite 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."

The programme, conducted by André de Ridder, opens with Mozart's sprightly 6 German Dances K571 and - in keeping with the Beethoven in New York Theme - showcases the master's intriguing 'hit' Symphony No.7, famously described by Wagner as 'the apotheosis of the dance' whilst drawing comments about its atypical nature from others.

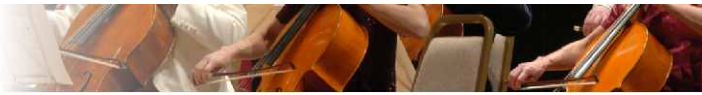
Keith Nimmo, Artistic Director of the Wiltshire Music Center, anticipates the concert with enthusiasm, commenting: "Having long admired the Orchestra's work and imaginative programming, we are really looking forward to sinfonia VIVA's first concert at the Wiltshire Music Centre on Sunday 9 November. The concert also ties in well with the dance theme running through the autumn series, and it will be a thrill to hear Colin Currie playing Steven Mackey's *Time Release*. It would have been impossible for us to programme a concert of this quality and scale without support from Orchestras Live, thanks to whom the Centre's orchestral programme goes from strength to strength."

The Beethoven in New York series continues in Nottingham on November 18 with talented Young British Classical Performer 2007 Ruth Palmer (violin) in a programme combining Beethoven and Barber

Beethoven in New York

IN THIS ISSUE... **Colin Currie** opens the percussion music box and answers questions on the particular demands of his role... **New Year's Eve** - a detailed look at the cd which, if you buy tickets before 24th October, could be yours to collect on the evening!... **Mike Wheeler** reviews VIVA's stunning Buxton concert with **Dame Ann Murray**... **PLUS** all the details of VIVA's forthcoming concerts





Sunday 5th Oct

The Castle, Wellingborough, 7.30pm
Box Office 01933 270 007

Tickets: £17.50, £15 concessions, £5 under 18's
www.vivaorch.co.uk/concert-2008-10-05-wellingborough.shtml

Concerto!

Schubert: Overture in Bb major D470
Gluck: Ballet Music from Paris and Helen
Haydn: Cello Concerto in C
Mozart: Symphony No.41 'Jupiter'



Photo: Hanya Chlala

sinfonia VIVA is conducted by Principal Guest Conductor **Nicholas Kok** and welcomes back former VIVA Bright Lights artist **Thomas Carroll**, Cello as the soloist for this concert of terrific classics by true giants of the classical universe.



Schubert's brief lifespan (he died aged 31) nonetheless generated a considerable volume of music, cementing his place as a leading figure of the early Romantic period. He wrote several overtures, amongst them Overture D470 in Bb, composed in 1816. Gluck's composition Paris and Helen came at a point where he had finally rejected the Italian conventions of opera in favour of the French, promoting a style where the dialogue and music worked closely together to dramatic effect. To this end, he collaborated with librettist Ranieri de' Calzabigi on this and several of his other operas of the time. The lovely Ballet Music from Paris and Helen was first performed in the full opera in Vienna in 1770. Stepping back into the Classical period we come to Haydn's Cello Concerto in C which lay undiscovered for almost 2 centuries until it resurfaced in Prague in 1961, and which has since become hugely popular and a standard in the cello repertoire. Mozart's Symphony No.41 'Jupiter', his final and most complex symphony, was written in 1788 possibly for his Vienna subscription concert series later that year, but it is not known whether it - and the other two symphonies he composed that summer, having moved to less expensive lodgings on the outskirts of Vienna to ease his financial decline - were ever performed

during his lifetime. The name 'Jupiter' came not from the composer, but from the London-based German musical impresario Johann Peter Salomon (who also introduced Haydn to London). A work of striking contrasts, its finale has been called one of the composer's finest achievements.

Supported by Orchestras Live, Arts Council England, Wellingborough Borough Council and Northamptonshire County Council.

Wednesday 15th Oct

Lincoln Drill Hall, 7.30pm Tickets: £11, £9 (£7 Students)
Box Office 01522 873894

www.vivaorch.co.uk/concert-2008-10-15-lincoln.shtml

In Classical Style

Parry: An English Suite
Haydn: Violin Concerto in G
Telemann: Don Quichotte
Suk: Serenade

Sumptuous strings... sinfonia VIVA directed by Leader **Benedict Holland** (right) returns to Lincoln with a programme of sheer beauty and elegance.

Hubert Parry is often credited with ushering in a 'renaissance' in English music, with enduring tunes such as Jerusalem and I Was Glad guaranteeing his place in the nation's musical history. The programme opens with no less quintessential Parry: the seven movements of An English Suite – beautiful, joyful, yet in part also contemplative music. The complexity of Haydn's Violin Concerto in G, composed with Luigi Tomasini, principal violin of Haydn's own orchestra in mind, pays tribute to the virtuosity of the player – and has continued to draw the best from leading violinists down the ages. Cervante's novel Don



Quixote gave rise to two musical interpretations by the composer Telemann. Tonight we hear his first – the Don Quichotte Suite in G major (or to give it its full title, 'Ouverture burlesque sur Don Quichotte'), the movements of which closely follow the novel's structure. Suk's Serenade is the piece which first brought his name to prominence. Published at the suggestion of Brahms, the optimism of the work is seen by some as atypical of the composer to this point, and may have in part been influenced by his love for Dvorak's daughter Otylka, who Suk married in 1898.

Always well received by audiences in Lincoln, this much-anticipated return visit is not to be missed!

Supported by Orchestras Live, Arts Council England and Lincoln City Council.

Tuesday 21st Oct

Assembly Rooms, Derby, 7.30pm Tickets: £12, concessions £10, £8 concert season subscribers
Box Office 01332 255800 www.vivaorch.co.uk/concert-2008-10-21-derby.shtml

Wednesday 22nd Oct

Royal Northern College of Music, Manchester, 7.30pm Tickets: £9.50, £16.50, £18.50. Concessions available - contact Box Office for details
Box Office 0161 907 5555 www.vivaorch.co.uk/concert-2008-10-22-manchester.shtml

Friday 24th Oct

St. George's, Bristol 7.30pm Tickets: £15, £13, £10. £2 discount for concessions.
Box Office 0845 40 24 001 www.vivaorch.co.uk/concert-2008-10-24-bristol.shtml

Beethoven in New York: sinfonia ViVA and Uri Caine

Programme for Derby and Bristol

Caine: New Commission (World Premiere)
Beethoven: Grosse Fugue
Mozart: Piano Sonata in C, First Movement
Beethoven/Caine: Diabelli Variations (UK Premiere)

Programme for Manchester

Caine: New Commission (World Premiere)
Wolfe: Cruel Sister (UK Premiere)
Beethoven/Caine: Diabelli Variations (UK Premiere)



Photo: Bill Douthart

Beethoven in New York... sinfonia ViVA with Principal Conductor **André de Ridder** (Derby and Manchester) and Guest Conductor **Toby Purser** (Bristol) explores the intriguing theme of the collision between the composer and America in two programmes featuring the celebrated New York jazz pianist and composer **Uri Caine**.

Programme for Derby and Bristol

The concert opens in bold style with Caine's exciting, brand new commission for chamber orchestra. Then it's on to Beethoven himself, and the complex and rhythmically driven Grosse Fugue, now regarded as one of the composer's finest works, in its version for string orchestra. We turn to Mozart next - the first movement of his famous Piano Sonata in C as only Caine can play it. And finally, the mastery of the soloist gets full reign as Caine joins the Orchestra for his own typically free-thinking new take on Beethoven's Diabelli Variations - variations upon variations, if you like.

Programme for Manchester

Caine's brand new commission for chamber orchestra bursts into life to open the concert. Next to a stimulating work by Julia Wolfe, Cruel Sister, which in the words of the composer herself "takes its title from a dark and fantastic old English ballad of the same name... The ballad is incredibly haunting and powerful. I was fascinated and horrified by the overwhelming greed and jealousy of the tale. My 'Cruel Sister' is a search to unravel this human dilemma. In a sense, it is the music of 'the harp,' a plea for a higher love". And to end, the virtuosity of Uri Caine comes once more to the fore as he combines with the Orchestra for his interpretation of Beethoven's Diabelli Variations.

Supported by Rolls-Royce plc, The Foyle Foundation, Orchestras Live and Arts Council England.

November 2008

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-2008-10-24-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: Corolian Overture

Barber: Violin Concerto

Barber: Adagio for Strings

Beethoven: Symphony No.5

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.



Photo: Jochen Braun

The energetic Coriolan Overture of 1807 was composed during a period in 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.

December 2008

Wednesday 3rd Dec

Lincoln Drill Hall 7.00pm
Ticket details from the Box Office on 01522 873894 www.vivaorch.co.uk/concert-2008-12-03-lincoln.shtml

FolkLoops



Photo: John Thompson

Featuring:

James Redwood, Music Workshop Leader

David Lawrence, Conductor

sinfonia ViVA

Participants from: Monks Abbey Primary School, St Faith and St Martin C of E Junior School, Lincoln Christ's Hospital School

Following the success of Journeys in 2007, sinfonia ViVA return to the Drill Hall for another collaborative creative music project **FolkLoops**. The project will involve approximately 90 students from Monks Abbey Primary School, St Faith and St Martin C of E Junior School and Lincoln Christ's Hospital School who will work alongside a sinfonia ViVA and soundLINCS team led by James Redwood to create original music. The project will culminate in this integrated performance at the Drill Hall during which the young people will perform alongside sinfonia ViVA. The performance will include Copland's Appalachian Spring, which will provide the inspiration for the new works created by the participants.

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



Have you heard about the **ViVA 1000 Club**? It's a brand new way for you to support the work of the Orchestra - and you'll receive some great benefits in return. For more details, visit our website or call **Jon Ashford-Smith** on **01332 207566** or email jon@vivaorch.co.uk

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



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! Musical maestro Alasdair Malloy leads this enchanting and entertaining hour which will excite and enthrall your child in a relaxed and comfortable setting.

Each concert includes:

Participation elements - including actions and playing instruments

Dancing

Singalong

Stories

Performances



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

...On sale NOW with Special Discounts for Friends of ViVA!...

sinfonia  : **New Year's Eve Classical Gala 2008**
Wednesday 31st December 2008, 7.30pm, Royal Concert Hall, Nottingham

The Scottish Connection

Conductor: Nicholas Kok **Mayuko Kamio, Violin**

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!

Ticket Prices: £7.50 to £29 - on sale NOW

**Book early
and receive
a Bruch CD!***

**Book a Premium Seat
and receive
a Programme and £3 Bar voucher!***

*Vouchers sent with tickets and redeemable at concert on 31st December. Conditions apply. Ask at time of booking.



The programme includes:

Bruch	Violin Concerto No.1 in G minor
Mendelssohn	Hebrides Overture
Verdi	Ballet Music from Act 3 Macbeth
Coates	Halcyon Days
Strauss	Emperor Waltz
Strauss	Ohne Sorgen
Arr. Hall	Medley of Scottish Tunes
Maxwell-Davies	An Orkney Wedding With Sunrise
Strauss	Thunder and Lightning Polka

Discounts available for Friends of ViVA! Booking line: 0115 989 5555

...Book before 24th October to receive your *Bruch CD!...

the backstage page

Colin Currie has an unequalled reputation for charismatic and virtuosic performances of works by today's leading composers, and it all started with a drum lesson...



Q - How did you get into percussion playing in the first place? What is the appeal for you?

CC - That was a long time ago! I don't recall a precise moment when I became a fanatic, it just has always been there. I do remember very clearly the afternoon of my first drum lesson when I was 6 years old however, and jumping around uncontrollably before it due to such intense excitement! The appeal has always been the physicality and wonderful presence of the instruments. The wonderful sound and diversity of the whole art form have also been important.



Q - You must have a considerable amount of kit to move around the world. What's involved in getting things to where you need them to be and how do you manage the setting up of instruments *in situ*?

CC - I don't travel with large equipment. I hire the drums and tuned instruments or anything else that I can't fit into a couple of suitcases. I usually need to make a few adjustments as I go around the place, but I'm adaptable and it's become part of the job. I am at my best when I get to use all my own gear though, as I will when I play with ViVA!

Q - This is a return visit to ViVA for you, having last played with sinfonia ViVA in Autumn 2006 when the programme included Duddell's *Snowblind* (which you had premiered in 2002). What are you looking forward to in particular about this year's reunion with the Orchestra?

CC - It is very exciting to make a return to ViVA. The ensemble has been very loyal to me over the years, and gave me my second ever professional concerto engagement. "*Snowblind*" is a great piece, written for me, and Steve Mackey's concerto is another work commissioned by me and is similarly appealing and enjoyable to play and listen to. André de Ridder collaborated with me on the world premiere of this work, and I have great memories of those concerts so I think we will have a good return to this repertoire together.

Q - As you say, you're performing a piece written for you by Steven Mackey, which premiered in the US in February of this year. What's the appeal to you of working with modern composers? How far do you like to interact with composers during the composing process?

CC - My work with composers defines my work and gives me the music that I desire to play in this career. It is essential, the key part of my existence as a solo percussionist. It is a fascinating process, and each composer needs different things from me. Some barely require contact, and others need to be spoon fed to a huge extent, even asking in despair to be taught interesting rhythms!

Q - In the context of *Time Release*, Steven Mackey has said of you: "...he has a beautiful sense of line. In the absence of the variety of articulations available to a string player to connect and release notes into melodic associations, Colin uses subtle nuances of time to shape and characterize melodies he coaxes vivid personalities from the bars with a sensitive and precise touch." What are the technical challenges of the piece, and what should the audience listen out for in particular?

CC - The work is very tricky for the soloist. It probably won't sound it however, as the style ought to sound very natural and flowing. So my job is to make all the thousands of notes hang together and speak freely and enjoyably.

Q - You like to combine your performance schedule with educational activities and outreach work. Being Visiting Professor at The Royal Conservatoire in The Hague and having recently been honoured with the award of FRAM at The Royal Academy of Music in London, what's the future like for the young percussionists you work with and inspire?



CC - The standard of percussion playing around the world and especially in the UK is simply astonishing. A comparison to say even 20 years ago would show a huge leap in the overall level. As a result it is much trickier for youngsters to create an identity for themselves. There are still occasional jobs in the orchestral field but I find that many students wish to be adaptable enough to consider a variety of employment. On offer now at institutions are a huge variety of skills via visiting professors in conjunction with regular teachers, so it is up to the student to take what they can from this situation.

Colin Currie photos: Chris Dawes

Here comes a timely reminder... have you bought your tickets for the New Year's Eve Gala Concert yet? If not, remember that if you **book before 24th October**, you can look forward to collecting a Bruch cd on the evening of the concert. The cd is a relatively new addition to the Naxos catalogue and is a feast of Bruch. The Violin Concerto No. 1 in G minor, Op 26, his most famous creation, is there of course (so you can re-live the music from the concert at your leisure!). You can also savour his beautiful Konzertstück, written in his later years, and which was the first composition by Bruch ever to be recorded almost a century ago, as well as the lyrical Romance Op 42. If you'd like to hear sound samples from the works on the cd, visit the Naxos site at http://www.naxos.com/catalogue/item.asp?item_code=8.557689 where you can also read a review of the recording that concludes: "Bruch would have approved."

How do you claim your cd once you have booked your tickets? Along with your strip of perforated tickets will be a voucher (it looks a bit like a ticket, but says 'CD voucher' on it - logical!). Just present that to the ViVA Desk on the first floor of the Royal Concert Hall - job done! But remember, the cd offer **only applies to tickets booked before 24th October, one voucher per booking**. Last year we had a number of people annoyed with themselves for missing out by buying too late. Don't let that be you!

Peter Helps

**The
Chief
Points**
from
Peter Helps



In Review: **sinfonia ViVA with Dame Ann Murray Buxton Festival 11th July 2008**

by Mike Wheeler



Dame Ann Murray

Photo: Sian Trenberth

sinfonia ViVA's appearances with mezzo Ann Murray have become something of a Buxton Festival institution, and there was a near-capacity audience for this concert, with its all-Wagner first half.

The opening performance of Siegfried Idyll moved easily between the intimacy of real chamber music and opening out effectively for the more orchestrally sonorous passages. There was warmth, but also a vigour that kept undue sentimentality at bay.

The Wesendonck Lieder, in German composer Andreas Tarkmann's reduced scoring, impressed particularly in the quiet, intimate moments. Ann Murray produced some subtle changes of tone in the first song, and sang the third and last songs - with their pre-echoes of Tristan and Isolde - with splendidly long-breathed phrasing.

After the interval came the octet A Huit by Jean Françaix, scored for the same ensemble as Schubert's Octet. ViVA's crisp, alert playing kept the second movement chattering and burbling along in its amiably inconsequential way. The players enjoyed themselves with the waltz-rondo finale, handling some tricky writing with aplomb. Françaix could turn out this sort of thing by the yard, and frequently did, but it's good fun while it lasts.

For a more substantial finale, ViVA turned to Britten's Sinfonietta, projecting the composer's youthful exuberance with propulsive energy. The performance was clean and incisive in the outer movements, maintaining an underlying sense of tautness in the more ruminative middle one.

Mike Wheeler

➔ NEXT MONTH ➔ We get close-up with the New Year's Eve spectacular that is The Scottish Connection as Principal Guest Conductor Nicholas Kok talks us through the sparkling programme, while ViVA's own Graham Hall explains how his vibrant arrangement of a medley of Scottish tunes unlike any other came to be... PLUS all the details of ViVA's forthcoming concerts

ViVA receives funding from Derby City Council and Arts Council England

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André de Ridder