



Photo: Bill Douthart

Beethoven in New York★

With world and UK premieres on the programme, New York based jazz pianist and composer **Uri Caine** is looking forward to joining **sinfonia ViVA** and Principal Conductor **André de Ridder** this Autumn for a tour which explores the musical collision between the great composer and the United States.

Firstly, let me say how thrilled I am to be coming to the UK to perform the Diabelli Variations this Autumn in the tour with **sinfonia ViVA**, and I'm really looking forward to working with André de Ridder who I know shares my love of exploring possibilities in music. It's also great that the Orchestra has commissioned a new work from me, which I'm currently busy writing, so there will be a world premiere to add to the UK premiere of the Diabelli Variations in each concert. Now let me say a little about myself so you can see where I'm 'coming from', literally and musically, and why I am so excited about these concerts.

As a young jazz musician growing up in Philadelphia I was taught the "changes" - these, of course, were the chords and harmonies of countless jazz standards that many jazz musicians used as the basis for their improvisations. These "standards" were often songs from Broadway shows and movies of yesteryear, well known folk and pop songs that became part of the common repertoire of jazz. Some of the skills that we were trying to learn as improvisers had to do with how to improvise over fixed recurring harmonic structures.

Around this time I heard Glenn Gould's recording of the Goldberg Variations and was thrilled by his playing. When I began to study the piece with its 30 variations, I realized that what I was studying could be seen as 30 very different "choruses" on the changes of the opening aria. It was like studying a transcription of a jazz solo over a 32 bar structure from a Tin Pan Alley song. I was intrigued by the connection between playing over the changes and how composers composed over the changes - by comparing how Beethoven, Bach, Charlie Parker, Wayne Shorter, Rachmaninoff, and many other composers and improvisers treated playing over a specific chord sequence, or what substitutions Tchaikovsky used in the Roco Variations that were similar to those substitutions that Coltrane derived when playing the standard "But Not for Me". The 32 bar aria that is the basis for Bach's Goldberg Variations and Gershwin's 32 bar song "I've Got Rhythm" that is the basis for countless solos by Charlie Parker, Miles Davis and many others both set up a similar musical game - how within the closed structure of a repeating harmonic pattern does a musician create the most varied, intricate and imaginative solos and pieces? How does one create musical interest when the harmony has a static aspect?

Let's turn to Beethoven. Beethoven's Diabelli Variations were composed late in his career. Diabelli was a composer and publisher in Vienna who asked 50 of the leading composers of the day to each write one variation on his original waltz. This piece also was 32 bars long with four distinct 8 bar phrases. Various composers including Schubert and the very young Liszt contributed to Diabelli's project but Beethoven refused to participate. In response he began composing variations that parodied the banalities of Diabelli's waltz - the repeated chords in the right hand, the opening grace note



INSIDE...

ViVA's Head of Development
Jon Ashford-Smith
introduces ViVA's brand-new
Individual Giving Scheme

CLASSIC COMPETITION...

Your chance to **win 2 tickets**
to hear Uri Caine with **sinfonia**
ViVA in Derby
See back page for details



figures D-C-B-C, the falling 4th and 5ths in the melody. The first variation is a pompous march and sets the satiric tone of the opening variations. The humorous aspects of the piece are brought out by Beethoven's extreme contrasts between various dynamics, textures and moods. There are variations that feature a lot of repeated notes. Variation 25 sounds like a village band playing a waltz and leaving out a bar by accident. Variation 13 features repeated notes with long pauses. One variation quotes Mozart, another recalls a famous piano pedagogy exercise book. Some variations feature manic left hand boogie-woogie like bass lines, others like the 20th variation feature strange, glacier-like harmonic movement with extreme chord substitutions.

Apparently, Beethoven broke off work on the Diabelli for several years. When he returned to it, the character of his variations changed. Instead of sarcasm, he seemed to be recalling Bach and the contrapuntal glories of the Goldberg variations. Some of the later variations are archaic, not in the sense of being old fashioned but in the sense that they show a veneration for the past glories of musical history. We have variations in the form of short fuguetas or baroque arias and a massive fugue before the finale. Variation 30 features extreme rhythmic intensification in the right hand and some daring harmonic substitutions. The piece moves from a parody and mockery of the Diabelli theme to the transcendental world of baroque counterpoint. The piece ends somewhat quixotically with a finale that recalls a classical minuet but soon develops into a rhythmically intense world of 32nd and 64th notes for the final climax. The Diabelli Variations exemplify the idea of 'theme and variations' - that of deriving the greatest variety of music from a single chord progression.

And so, to my involvement with the piece. When I was invited to write a piece for and play with the Concerto Koln ensemble in 2001, I thought it would be an interesting challenge to arrange the Diabelli Variations for this chamber orchestra and then improvise in the manner of a piano concerto where the individual soloist plays with and against the larger ensemble. I had read William Kindermann's fascinating book *The Diabelli Variations*. Kindermann traces Beethoven's compositional process by examining his sketchbooks and describes how Beethoven moved from parodic variations to more contrapuntal variations at the end. I thought as a soloist I could 'parody the parodies' and add counterpoint to the counterpoint, playing and improvising as a jazz musician playing over the recurring harmony. The improvised piano solos add a commentary and a contrast to Beethoven's kaleidoscopic music.

The Diabelli Variations was commissioned by the Kempen Music festival for the Concerto Koln and first performed there on June 4 2001. Bringing it to British audiences for the first time has been an ambition, is going to be a thrill, and I hope everyone enjoys hearing it. *Uri Caine*

Principal Conductor André de Ridder writes:

When you have read Uri Caine's piece for the VIVA news letter in anticipation of his forthcoming visit to the UK, you will realise what a consummate, intelligent and educated musical mind he has. He is also a very nice man - all of which was in evidence when I last saw him this July and chatted after a concert he gave at a festival near Berlin (where he presented a new adventure, yet again on Beethoven - the symphonies this time round). We came to talk about all kinds of contemporary composers (it transpired that he'd just bought the integral score edition of Hans Werner Henze's symphonies) and his knowledge seemed encyclopaedic. But it's the sheer musicianship, the range of colour and imagination of his playing that has fascinated me ever since hearing him for the first time with his now somewhat legendary Mahler programme many years ago, at the Southbank in London. His ability to distill the essence of a particular piece of music and then to speculate on what it might also lead to, or simply what it means to him, is both highly personal but truly globally (artistically speaking) valid, too. Uri is probably one of the very few universally prolific musicians around today - not stuck in his own, highly specialised niche, which every very well educated classical musician principally is, if you look at it from a distance. His appearance has taught me a lesson or two in a profession where humour and adventure are very hard to come by and often even frowned upon. It's honestly been a dream of mine to work with him and it's significant for us to be able to do so very soon after I have started working with sinfonia ViVA.

Dare not to miss it, and please welcome Uri Caine with me and sinfonia ViVA so that we might be able to build on his debut appearances on this tour. *André de Ridder*

Introducing
the
new

sinfonia *VIVA* : 1000 Club

By sinfonia ViVA's Head of Development
Jon Ashford-Smith



On my arrival I outlined that, as part of my fundraising remit, I would be revising our Friends scheme. Individual Giving is the major growth area in fundraising. Local authority budgets are being stretched to the limit. Businesses exist to make money rather than give it away philanthropically. Tickets sales only make up 6% of our total annual income. After engaging the hearts and minds of so many loyal supporters over the years, we hope to harness this support still further by launching the **ViVA 1000 Club**.

The new **ViVA 1000 Club** enables us to:

Enhance ViVA's innovative live concert tradition in the East Midlands

Ensure that ViVA plays with the leading guest conductors, soloists and artists from around the world

Support our integrated and dynamic education programme that makes classical music accessible to young people across the region

Membership costs £83.33 per month payable by standing order over 12 months, or a one-off annual payment of £1,000.



We offer **the following benefits:**

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 Gift Aid 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 Gift Aid.

The successful launch of the **ViVA 1000 Club** will ensure that ViVA meets its ambitious creative goals, and will make for a quality concert-going experience for you, family and friends. If you are interested in becoming a member please contact me on 01332 207566 or email jon@vivaorch.co.uk.



Saturday 6th Sept 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-2008-09-06-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.

Sunday 5th Oct The Castle, Wellingborough, 7.30pm Ticket details from the Box Office on the number below
 Box Office 01933 270 007 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

Quixote 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.

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



Photo: Marco Borggreve

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.

Supported by Orchestras Live and Arts Council England.



Photo: Chris Dawes

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.

The energetic Coriolan 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.



Photo: Jochen Braun

...SPECIAL DISCOUNT FOR FRIENDS OF VIVA!...

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 before 24th October and receive a *Bruch cd!

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.

*CD voucher sent out with tickets. One voucher per booking. Voucher to be redeemed at VIVA desk on night of concert.

**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.

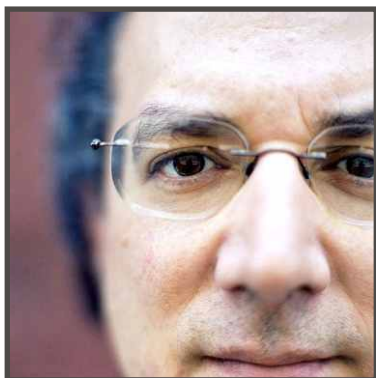
***Bar Voucher to the value of £3 per Premium Seat redeemable at the Royal Centre bar on the evening of the concert only. Voucher sent out with tickets.

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!! BOOK EARLY TO RECEIVE *BRUCH CD!!...



WIN!

Tickets to see Uri Caine and sinfonia VIVA in Derby

If you've read our front page article, you'll know that Uri Caine's concert with sinfonia VIVA in Derby on 21st October 2008 is going to be a dazzling event, not to be missed... **and you could win yourself a pair of tickets PLUS two signed programmes PLUS a £6 bar voucher!**

To enter the competition, just answer the following question -

Whose recording of the Goldberg Variations does Uri talk about in his article?

- A) Glen Gould
- B) Glen Miller

Post or email your answer along with your name and address to -

Derby Tickets Competition
sinfonia VIVA
Suite 17
Beaufort Business Centre
Beaufort Street
Derby
DE21 6AX

Closing date for us receiving entries is 1.00pm Thursday 11th September

GOOD LUCK!

Conditions of entry to the competition

No purchase necessary. One entry per email or postal address. Prize is for one pair of tickets to the Derby concert on 21st October 2008 plus two signed programmes and one £6 bar voucher. No alternative prize will be offered. No responsibility can be accepted for entries that are not received. The winner will be the first correct entry selected at random from all those received by the closing date. Winner will be notified by post. Tickets to be collected on the evening of the concert from the Assembly Rooms Box Office. The decision of the Chief Executive of sinfonia VIVA or his nominated representative in all matters relating to the competition is final. Entry to the competition means you accept these conditions.



The Chief Points from Peter Helps

My colleague Jon Ashford-Smith has written about the launch of the new Individual Giving Scheme this month, so I thought I'd take this opportunity to add my own comments about the changes.

Jon has explained fully the 'why' and 'how' of the new scheme, along with its many exciting benefits, so no need for me to go into those aspects. What happens to the current Friends scheme? The main change is that after New Year's Eve 2008 we won't be offering ticket discounts to Friends, but to offset this, we will no longer be charging you a yearly subscription. Anyone who wants to send us their email address can become a Friend, and in return, will be sent our newsletter for free each month. (They will not receive a membership card/number however, so won't be able to access the NYE 2008 discount). Those of you who receive your newsletter by post will continue to do so, though it is our intention to stop mailing out the printed version of the newsletter eventually in favour of distribution by email. I would point out that even if you don't have an email address, editions of the newsletter will be freely available to read - as they are currently - on our website at www.vivaorch.co.uk.

I hope these changes to the existing Friends scheme are clear and that you understand the need for them. We value your support as established Friends and want you to be amongst the first to know what your Orchestra is doing. Also, we hope you will continue to "spread the word" about the exciting musical life of the region's only professional orchestra.

If you find the many benefits of the new Individual Giving scheme interesting (and some current members have asked about a scheme with these kind of benefits) then Jon is waiting to hear from you!

Obviously, we want and expect the new scheme to succeed, as so much depends on it. If you think either you or someone you know might like to find out more, just give Jon a call for an informal chat and to answer any questions you may have.

Peter Helps

Next Month

A Percussion Special - Wizard percussionist Colin Currie on never missing a beat... We hear from the concert promoters in Lancaster and Bradford on Avon as they anticipate Colin's November concerts... Hurry to catch the terrific New Year's Eve CD offer which ends in October... PLUS all your regular concert details

VIVA receives funding from Derby City Council and Arts Council England

Viva Chamber Orchestra Ltd is a company limited by guarantee registered in England No.1879552
Registered address 22-26 Nottingham Road, Stapleford, Nottingham.
Registered Charity No.291046 VAT No.385367024

sinfonia VIVA: Suite 17, Beaufort Business Centre, Beaufort Street, Derby DE21 6AX
Phone: 01332 207570 Fax: 01332 207560 email: info@vivaorch.co.uk www.vivaorch.co.uk

sinfonia



Principal Conductor
André de Ridder