

SARAH IOANNIDES

PRESS CLIPPINGS:

MAY, 2018. TACOMA TRIBUNE.

[Symphony Tacoma finishes season with an operatic flourish](#)

“In the ornate and spacious interior of Tacoma’s Pantages Theater, on May 12, Symphony Tacoma finished its 2017-18 season in style with a combined choral and symphonic concert that included the powerful vocals of Kelly Cae Hogan, a soprano from the Metropolitan Opera in New York. Music director and conductor of Symphony Tacoma, Sarah **Ioannides was like a combination of a dancer and a wizard as she expressively captained the musicians through an evening of sonic wonderment.**” Dave Davison, Tacoma Weekly. 5/18

NOVEMBER, 2017. PHILADELPHIA ENQUIRER. DAVID PATRICK STEARNS.

[Chamber Orchestra meets Beethoven in a wild-card concert](#)

The other big discovery was guest conductor Sarah Ioannides, a Curtis Institute graduate and someone who has been working with regional orchestras from El Paso to Tacoma. However gracious her manner, **she somehow induced Chamber Orchestra of Philadelphia to play on a level that’s been wanting since the departure of now-conductor-laureate Ignat Solzhenitsyn some years ago. The playing in this longish Beethoven program was vigorous, solid, and with an unusually vibrant sonority. Her programming ideas were provocative:** She programmed a lot of early Beethoven that’s worth an occasional hearing, such as the Rondo for piano and orchestra, as well as unfinished Beethoven, in an assemblage of his borderline-chaotic Symphony No. 10. Her rendering of that last piece was particularly notable: This is music with no real performance tradition, though you wouldn’t have known that from what was heard on Sunday.

NOVEMBER, 2017. SEATTLE TIMES.

[Conducting’s glass podium: Female music directors are still rare, but the Northwest has nurtured some](#)

This is a milestone worth considering. The mere fact that female conductors are a comparative rarity around the world, at a point in history when women instrumentalists are commonplace — female orchestra musicians make up 36 percent of the Seattle Symphony — is an indication of the glacial rate of progress for women in ascending the podium.

The Australian-born Ioannides was named by the Los Angeles Times as one of several female conductors cracking the “glass podium” and was termed part of “a new wave of female conductors” by The New York Times.

MAY, 2017. TACOMA TRIBUNE.

[Ioannides and Ott inspire with premier performance of ‘Fire Mountain’](#)

“Mountain and Sea” was not just a concert by Symphony Tacoma — it was a culmination of creativity, education, outreach and advocacy that touched our community and brought people together in a powerful shared experience.

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“Fire Mountain” ended in an elongated, disintegrating diminuendo. The violin sections melted into a single thread of sound, and their whisper faded into profound silence. This silence clung on for a long time. It seemed that nobody in the Pantages Theater wanted this moment to end. The silence broke, and the audience launched into an immediate standing ovation.

A review of just the Symphony Tacoma performance cannot do justice to the depth and profound effect the “Fire Mountain” collaboration has had on the Tacoma community. Was it a great concert? Absolutely. **Bravo to Symphony Tacoma, Sarah Ioannides, Daniel Ott, and everyone behind the massive and inclusive project. But the larger lesson goes beyond a single concert event. “Fire Mountain” has given us a glimpse at the creative and collaborative potential in Tacoma.**” John Falskow, Tacoma Tribune 5/19/17

AUGUST 30, 2016. CINCINNATI ENQUIRER.

[Music director candidate Sarah Ioannides wow in jazzy program](#)

...a stunning performance of Francis Poulenc’s rarely heard “Sinfonietta.”

Ioannides stretched boundaries with an extraordinary program that spanned the worlds of classical and jazz.

“Caribbean Rhapsody,” was just one of the highlights of the Chamber Orchestra’s fascinating journey led by Sarah Ioannides.

The highlight of the evening’s first half was Poulenc’s “Sinfonietta.”...Ioannides’ reading of this ravishing gem was fresh and vivid. It was a wonderful discovery. The conductor made the most of its humorous outbursts and shaped Poulenc’s lovely French melodies beautifully. Best of all, she allowed every orchestral solo to emerge from the texture....The orchestra played superbly. The finale, a stunning dialogue of witty tunes and staccato brass, was given an impressive performance by the orchestra. In an acoustically challenging hall, it was the best-balanced performance of the season.

The concert included....world premiere live performance of “Caribbean Rhapsody” (Carter has recorded it) by Puerto Rico-born composer Roberto Sierra. As the piece merged into Latin salsa, he picked up his tenor sax for a vibrant, syncopated dialogue with the orchestra. Ioannides was an alert partner, and the orchestra echoed the soloist with split-second precision. Listeners were on their feet.

Darius Milhaud’s “The Creation of the World,”....the lean orchestration had an arresting timbre, and Ioannides’ leadership was deft and energetic. One could only marvel at its witty syncopations, its wonderful jazz fugue and superb contributions from orchestral soloists. For a multimedia touch, McCombs, a faculty member at NKU, created an inventive film – fusing his own imagery in the Overture with artworks from the Cincinnati Art Museum and even the conductor Ioannides. It was perfectly synched to the music, all the way to “The Kiss.” (Janelle Gelfand)

MARCH 30, 2016. TACOMA TRIBUNE.

[‘Water Passion’ proves the Tacoma Symphony’s musical chops and vitality](#)

A host of forces, from conductor Sarah Ioannides to the Tacoma Symphony Chorus to soloists, stage crew and

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sponsors came together Sunday afternoon at the Pantages Theater to perform Tan Dun's epic "Water Passion." Holding all these forces together, along with the dramatic lighting (red for blood, gold for rebirth) and amplified sounds was Ioannides, whose personal connection to Tan Dun made the piece possible in the first place.

Tacoma Symphony's 70th Anniversary Season finds a revitalized organization with new artistic leadership and vision.

March 26, 2016 J. Suhbrier. 16-17 Season Preview..

World Premiere homage to Mount Rainier, Glass "Saxophone Concerto," and return of violinist Vadim Gluzman highlight Sarah Ioannides' third season....From the unusual and striking to the familiar and cherished, the Tacoma Symphony Orchestra's 2016-2017 reveals a robust, revitalized artistic institution with visionary leadership that is taking the orchestra to new heights.

Sarah Ioannides' third season is a blend of innovation and tradition, and a remarkable demonstration of her skills as a musical curator.

Tacoma Symphony luxuriates in Rialto sound, romantic program

March 4, 2016, Tacoma Tribune

..the orchestra played well, responding to Ioannides' attention to dynamic detail. Ioannides combines thoughtful musical logic (the slow-downs before new ideas, the emphasis on passed-on motifs) with passion, encouraging both emotion and courage from her musicians.

Conductor Sarah Ioannides and violinist Kristin Lee star in successful symphony concert

October 19, 2015, Diario Hispaniola

The Symphony No.2 in D Major by Sibelius concluded the evening, an impressive work of four movements, whose orchestral performance director Sarah Ioannides was equal to, demonstrating her "unquestionable strength and authority" and great qualities as a conductor, for which she is recognized as one of the most engaging and respected conductors of her generation, qualities that have led to her recent appointment as music director of the Tacoma Symphony Orchestra.

Tacoma Symphony musters robust sound for Russian program, with jaw-dropping Andreas Boyde on piano

October 6, 2015 Tacoma Tribune

It's a good start for Ioannides' second year at the helm of an orchestra that's getting its groove in both musical drive and audience popularity....with clear commitment to their new leader, who manages to be both passionate and meticulous.

Tacoma Symphony season-opener full of innovation

October 27, 2014 Tacoma Tribune

Part of it was Ioannides herself, with great attention to detail (ends of phrases, hidden melodies) and innovative staging (women's chorus singing siren songs from either side of the audience, an army of brass ranged around the balcony)....Then came an intelligent trick from Ioannides: flowing directly on from the Debussy into Respighi's "The Pines of Rome" to create one lush, mammoth, seven-movement Impressionist symphony.

And if last night's creativity and brilliance of sound is anything to go by, Ioannides' five-year term promises good things for the city.

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- [HTTP://SARAHIOANNIDES.NET/ANNOUNCEMENTS/](http://sarahioannides.net/announcements/)

REVIEW CLIPPINGS:

“... UNQUESTIONABLE STRENGTH and AUTHORITY”

New York Times

“...RAVISHING and AUTHORITATIVE...”

Democrat and Chronicle (Rochester)

“Ioannides leads the CSO through superb **performance**, impressive program.” (headline) “**and it’s obvious her future is very, very bright.**”

Chautauquan Daily

“she transfers her fine musical sense to the orchestra producing breathtaking moments...**A TREMENDOUS PERFORMANCE**”

Heilbronn Stimme (Germany)

“Treasures Smoulder with Passion..In the right hands, though, this music can smolder. Saturday’s concert proved that.”

Buffalo News

“**Ioannides baton drives intoxicating performance.**”

(headline) *El Paso Times*

”She had the Tacoma symphony playing to the hilt, and the standing audience along with her”

The News Tribune, Tacoma

”The Royal Philharmonic Orchestra...directed with panache by Sarah Ioannides”

Gramophone Magazine

“... Sarah Ioannides’ accomplished sympathetic conducting ...”

Financial Times (London)

”The young but already experienced guest conductor Ioannides, showed **refined leadership**. She was especially impressive in the Mozart Symphony, free from both, sheet music and mannerism”

Västerås Tidning

“A **fine performance** under the sure hand of conductor Sarah Ioannides.”

The Australian

“The Cincinnati Symphony Orchestra played well for her, twice bringing the good-sized crowd to its feet ... Ioannides inspired lushness in the strings... **Ioannides’ personal stamp was one of clarity**”

Cincinnati Enquirer

“The prestigious Remix-Ensemble **under the excellent direction** of Sarah Ioannides, offered truly contemporary music...” (6 world premieres)

Il Público (Portugal)

”**Ioannides was the ruler of her orchestral domain**, eliciting the most sensitive playing. The tight ensemble was most impressive in a work that easily could become fragmented without a sure hand at the musical helm....**AN IMPRESSIVE DEBUT.**”

Chattanooga Times