

SARAH IOANNIDES

RECENT PRESS:

DECEMBER 2019 SOUTH SOUND MAGAZINE

[Profound Artistry with George Li and Symphony Tacoma](#)

Saturday's performance by George Li and Symphony Tacoma was one of the most special and memorable music events in our local arts history. Live music offers an amazing opportunity for people to connect. Sometimes across time and cultures the performing arts provide shared experiences that change us. Top to bottom – this Symphony Tacoma concert was exciting, polished, poetic, and touching.

Under conductor Sarah Ioannides' leadership, Symphony Tacoma complimented Li's artistry with polish and inspiration. The admiration between the orchestra and soloist was visible – players smiling and looking at Li throughout the concerto. It was a treat to see the veil of professional stoicism lift, and to witness Ioannides, Li, and the orchestral musicians' electric vibe that fueled their performance. This performance had the personal communication of chamber music through the large orchestra medium. The commitment to musical teamwork was most obvious in the magical woodwinds and horn solos, and the extreme soft passages with strings. Ioannides has cultivated a special ensemble for our community.

NOVEMBER 2019 SOUTH SOUND MAGAZINE

[Symphony Tacoma's Romeo and Juliet Collaboration = Big Win for Community](#)

“On October 19th, Sarah Ioannides and Symphony Tacoma performed music from Prokofiev's ballet *Romeo and Juliet*. This performance was a fantastic experience that blended drama and orchestra into a touching and profound live performance experience... a modern, creative staging for this music and acting—impressive and relevant work from our local arts community.

This production was all about the orchestra music, and the acting provided reference to the story the music was telling. The flow of the performance felt natural, and Prokofiev's score was always the center of attention.

Believable excitement, nervousness, passion and romance all delivered through Prokofiev's music, Symphony Tacoma's artistry, and words from Shakespeare.

Under Ioannides' skilled leadership, this orchestra is playing at a very high level.

This Symphony Tacoma concert was a testament to the creativity and collaboration that our community thrives on. The audience received the performance with enthusiastic applause and admiration. The teamwork and creativity of Sarah Ioannides, School of the Arts, and the Symphony Tacoma musicians has provided a unique and profound shared experience in the performing arts.

MAY 2019 SOUTH SOUND MAGAZINE

[Symphony Tacoma Rises to Beethoven's Sun](#) (world premier Hannah Lash & Beethoven Symphony No.9)

“Commissioning new work has become part of the Tacoma orchestra's identity since Ioannides, a British conductor hailed as one of the best on Lebrecht's “Women Conductors: The Power List,” took the helm nearly five years ago.

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Symphony Tacoma, under Ioannides' assured baton, rose to Beethoven's sun with energy, passion and a full, rich sound that filled the sold-out theater. In the first movement, firm brass chords resonated against the renovated theater's new shell, violins crisp and timpani exciting, with Ioannides guiding the music like a ship's captain over stormy waves.

... Ioannides wove through the tempo changes with precision and grace, and the orchestra followed flawlessly."

NOVEMBER 2018. TACOMA WEEKLY - Symphony Tacoma is fantastic with 'Symphonie Fantastique' ... a mesmerizing performance...

Through it all, Ioannides used her whole frame to channel the music on the page and to conduct it to the musicians of the orchestra. Her body, her hands and her facial expressions were constantly in motion, as she transmitted the music to the musicians who in turn brought it to life with their various skills.

Symphony Tacoma performs their concerts with professional confidence that is duly appreciated by the audience, expressed in multiple standing ovations. It is always a thing of value to experience great music played by great musicians.

MAY, 2018. TACOMA WEEKLY, DAVE DAVIDSON

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

"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."

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.

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.

"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.

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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.

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)

[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...conductor 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.

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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

“...a mesmerizing performance..”

Tacoma Weekly

“... 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