

## SOUTHBANK SINFONIA REPLAY

WEDNESDAY 15 APRIL 2020 | 8.00pm

KONZERTHAUS, BERLIN

Ivana Gavrić piano

Simon Over conductor

Recorded 15/08/2018 at the Konzerthaus Berlin as part of the 2018 Young Euro Classic Festival.

### SOUTHBANK SINFONIA

Southbank Sinfonia is internationally recognised as a leading orchestral academy, each year bringing together 33 of the world's most promising graduate musicians to provide a much-needed springboard into the profession. Its annual fellowship provides unparalleled opportunities to gain crucial orchestral experience and the skills that 21<sup>st</sup>-century musicians need to thrive, often in partnership with leading performing arts organisations including the Royal Opera and Academy of St Martin in the Fields.

From their Rush Hour Concerts at St John's Waterloo to taking centre-stage in the National Theatre's acclaimed production of *Amadeus*, the musicians bring their own exploratory impulse to classical music, asking anew what orchestras have the power to communicate in the modern world. By virtue of their youth, energy and excellence, Southbank Sinfonia players not only bring fresh resonance to the stage but are also ideally placed to act as role-models who inspire many younger musicians on the Southbank and beyond.

[southbanksinfonia.co.uk](http://southbanksinfonia.co.uk)

### IVANA GAVRIĆ

Ivana Gavrić's playing has been described as "altogether of an extraordinary calibre" (*BBC Music Magazine*) and "notable for its beautiful sound, musical integrity and introspection" (*The Independent*). She has attracted considerable praise for her interpretations of Janáček, Liszt, Schubert, and more recently Grieg, the *Washington Post* describing her playing as "impressive, insightful...ravishing".

Recent concerto performances include Rachmaninov's Second with the Philharmonia at the RFH and Beethoven's Emperor with the RPO at the Royal Albert Hall. She has also performed with the Royal Stockholm Philharmonic, Aurora Orchestra and Southbank Sinfonia, and has collaborated with conductors including Rafael Payare, Nicholas Collon, Christian Kluxen, Karin Hendrickson and Ben Gernon. She especially enjoys working with chamber orchestras and one of her highlights to date has been performing with the Trondheim Soloists.

Ivana has also been heard on concert platforms at Wigmore Hall, the Barbican, the Berlin Konzerthaus, KKL Lucerne, Gilmore Festival, as well as across China and in Canada. She created a sensation with her debut album *In the mists*, winning BBC Music Magazine Newcomer of the Year. Her recording of Grieg was selected as Gramophone Editor's Choice and the Grieg Society's Recording of the Year, while her Chopin disc was picked as Classic FM's CD of the week. Over the last decade Ivana has worked closely with composer Cheryl Frances-Hoad, and tonight's concert, written for Ivana, was recorded with Southbank Sinfonia and released last year on Rubicon Classics.

[ivanagavric.com](http://ivanagavric.com)

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**WA MOZART** (1756-1791)

*Symphony No.31 'Paris'* (1778) 17'

I. Allegro assai

II. Andante

III. Allegro

The orchestra growls as the engines of the symphony begin to rev up in Mozart's *Symphony No.31 'Paris'*. This powerful opening announced the return of the child prodigy who wowed the Parisian public with his harpsichord playing at the tender age of seven.

The now 22-year-old Mozart had returned with his mother in hopes of landing a job at the court of Versailles. But before he could get a foothold, tragedy struck. His mother was taken gravely ill and would die shortly after the premiere of his new symphony. With this weighing heavily on him, Mozart struggled through and landed himself a slot in the Concert Spiritual – think 18<sup>th</sup>-century Glastonbury.

The advice from Mozart's father that Parisians liked "noisy symphonies" was not ignored with every player (of the largest orchestra Mozart had ever written for) ringing out together in bright, unison chords. The true craft of Mozart's symphonies is the pleasure we find in the surprises. These are carefully calculated, manipulating our expectations and reactions for maximum effect. The symphony oozes confidence with Mozart so certain of his abilities that he wrote to his father after the first performance, "In the middle of the opening Allegro there was a passage that I knew people would like; the whole audience was carried away by it, and there was tremendous applause. But I knew when I wrote it what sort of an effect it would make, and so I introduced it again at the end, with the result that it was encored."

Programme note by Sam Olivier

**CHERYL FRANCES-HOAD** (b.1980)

*Between the Skies, the River and the Hills* (2018) 25'

*Southbank Sinfonia Commission*

*Between the Skies, the River and the Hills* takes its inspiration from three sources: Haydn's *Keyboard Concerto No. 11 in D major*, the Sarajevo folk-tune *Kad ja pođoh na Bembašu* (When I went to Bembaša, featured in the third movement) and the Nobel Prize-winning historical novel *The Bridge Over the Drina* by Ivo Andrić. The outer movements take quotes from Andrić's book as their starting points, while a Scherzando in the middle plays with an altered version of a Bosnian Round Dance (used by Haydn in his work).

I

"...between the skies, the river and the hills, generation after generation learnt not to mourn overmuch what the troubled waters has borne away. They entered into the unconscious philosophy of the town; that life was an incomprehensible marvel, since it was incessantly wasted and spent, yet none the less it lasted and endured 'like the bridge on the Drina.'"

III

"Forgetfulness heals everything and song is the most beautiful manner of forgetting, for in man feels only what he loves. "...it again at the end, with the result that it was encored."

Programme note by Cheryl Frances-Hoad

## LUDWIG VAN BEETHOVEN (1770-1827)

### *Symphony No.2* (1802) 32'

- I. Adagio molto - Allegro con brio
- II. Larghetto
- III. Scherzo. Allegro - Trio
- IV. Allegro molto

A composer in isolation, hiding from the world his greatest secret, this is where we find Beethoven in 1802. Nine miles away from the bustle of Vienna, a modest apartment in Heiligenstadt, his sanctuary.

It had all started so promisingly. At the age of just 12, Beethoven became the local court orchestra's harpsichordist, and his reputation as a virtuoso pianist grew. When he reached 22, Beethoven escaped from his hometown – and an abusive father – to study with Haydn in Vienna. There he began to build his 'brand' and turned a decent profit from his early compositions. But then the buzzing began.

His hearing, the sense a whole career had been built on, was diminishing. By 1801 only 40% remained, and Beethoven was terrified. Known only to his doctors and his close friend Wegeler, Beethoven took to Heiligenstadt to confront his inner demon that shouted deafeningly in his ear.

Showing no sign of his obvious despair, Beethoven's *Symphony No.2* is one of his more energetic, cheerful, and optimistic works. The triumphant opening chord seems similar to Mozart's introduction to his Paris Symphony. However, Beethoven's meanders for longer, seeking solace which is found in sudden stabs of the chords.

The second movement catches Beethoven in a serene mood as the melody drifts with gracious ease. This is no place for trumpets and timpani who are stood down for the movement to make room for some finely crafted lyricism in the strings, clarinets, and horns. A wildly playful third movement bounces a simple three-note idea around the orchestra broken up by accented chords from the brass and percussion. An explosive finale seems like a staple of any Beethoven symphony now, but to the early 19<sup>th</sup>-century audience, it shook them to their core. "A crass monster," described one reviewer, "a hideously writhing wounded dragon that refuses to die."

Programme note by Sam Olivier

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Cameron Johnson  
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**Timpani**  
Stefan Beckett



We'd like to take this opportunity to thank again all of the donors to the 2018 Music Director's Appeal who made our German debut in Berlin possible. This year's Music Director's Appeal is helping us give our musicians the best possible experience through the COVID-19 crisis. More information is at [southbanksinfonia.co.uk/appeal2020](https://southbanksinfonia.co.uk/appeal2020)

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