A decorative border surrounds the central text, consisting of a grid of colorful squares. Each square contains a geometric pattern of overlapping triangles in shades of orange, green, blue, and pink, creating a vibrant, quilt-like effect.

Summer in the Square

**Southbank Sinfonia
at St John's Smith Square**

www.southbanksinfonia.co.uk
www.sjss.org.uk

Fri 23 Jul

Sat 24 Jul

Sun 25 Jul



Welcome to St John's Smith Square for the inaugural *Summer in the Square* festival. We're thrilled to have you with us at the new home of Southbank Sinfonia and hope you thoroughly enjoy the music and summer atmosphere, as well as the odd glass of wine!

Next year will be the twentieth anniversary of Southbank Sinfonia and also of the Anghiari Festival where - in normal times - the orchestra is resident in a small Italian village for a week of intense music making, punctuated with pizzas and Prosecco in a very sociable atmosphere.

Shared by a few hundred supporters, visiting for their annual fix of glorious music in a beautiful setting, the festival is an opportunity for players and supporters to get to know each other, both from the stage, which is placed in the middle of a piazza, as well as in the surrounding bars afterwards.

We recurrently tell our musicians to embrace all that comes their way and to make the most of their experiences during their annual fellowship with Southbank Sinfonia, so when the pandemic prevented us from going to Italy this year, we sought to make a virtue out of necessity.

Happily, in April this year, Southbank Sinfonia merged with St John's Smith Square, so we decided to bring the 'mountain to Mohammed' and create a mini festival in this extraordinary corner of London, so near the beating heart of the capital yet so tranquil. We will also be streaming the performances online so that our friends in Italy (and elsewhere around the world) can enjoy them too.

The festival usually welcomes distinguished guest performers and also offers concerto opportunities to current members of the orchestra with our colleagues David Corkhill and Eugene Lee directing concerts. All of those features are to be enjoyed this weekend with our dear friend Ruth Rogers opening the festival playing Beethoven's Violin Concerto in an all-Beethoven concert, compensating for the pandemic denying his due celebration last year; and our long-term collaborator, pianist Tom Poster brings events to a celebratory close with the jazz-infused Piano Concerto by Ravel.

From personal experience, it's never too long before conversation with Italians turns to the subject of food or wine. The Anghiari Festival is certainly co-fuelled with music and food, so we have extended the portico of St John's for *Summer in the Square* and hope you will join us at a reception around one of the concerts.

Let's hope we can reconvene again next year in Tuscany and London to celebrate in style the twentieth anniversaries of the Anghiari Festival and of Southbank Sinfonia.

Please do enjoy the festival, and if it moves you, we would be incredibly grateful for your support. Without which none of this would be possible.

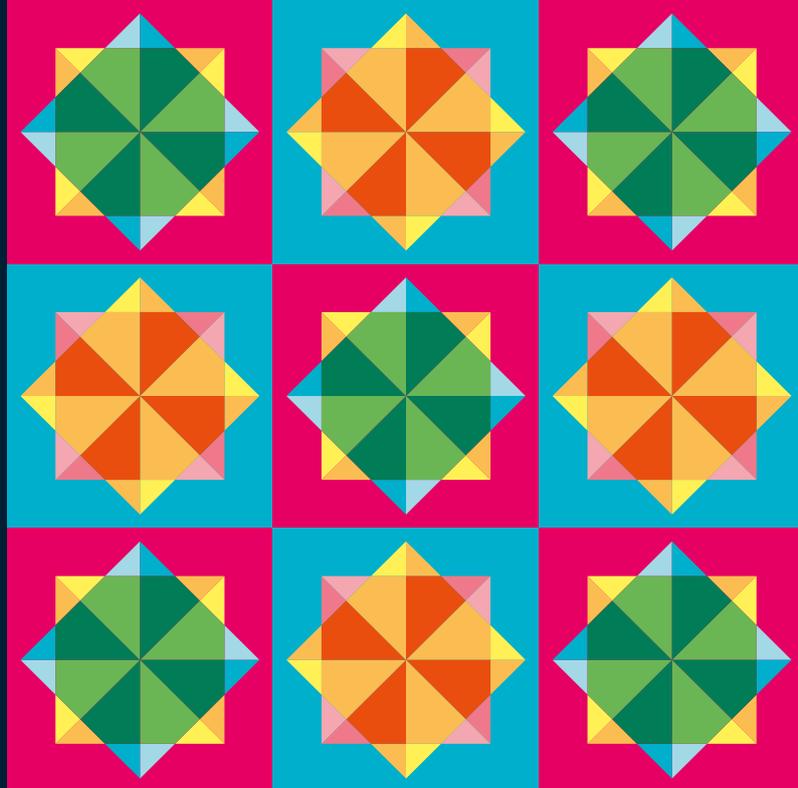
Simon & Richard

Simon Over & Richard Heason

Co-Directors Southbank Sinfonia at St John's Smith Square

Summer in the Square

What's on



Friday 23 July 2021

7pm | £15

Ludwig van Beethoven *Violin Concerto in D*
Ludwig van Beethoven *Symphony No.5*

Simon Over conductor
Ruth Rogers violin

Saturday 24 July 2021

1pm | £10

Pyotr Ilyich Tchaikovsky *Serenade for Strings*
Astor Piazzolla 'Spring'
from *Four Seasons of Buenos Aires*
Joseph Haydn *Poco adagio - Cantabile*
from *String Quartet in C 'Emperor'*

Eugene Lee director/violin

Saturday 24 July 2021

7pm | £15

Felix Mendelssohn *Overture*
to *A Midsummer Night's Dream*
Wolfgang Amadeus Mozart *Flute Concerto No.2*
in D Major
Carl Nielsen *Clarinet Concerto*
Wolfgang Amadeus Mozart *Symphony No.32*
in G Major

David Corkhill conductor
Catherine Hare flute
Guillermo Ramasasa Mortimer clarinet

Saturday 24 July 2021

3pm | £15

Maurice Ravel *Pavane pour une infante défunte*
Maurice Ravel *Piano Concerto in G Major*
Felix Mendelssohn *Symphony No.4 'Italian'*

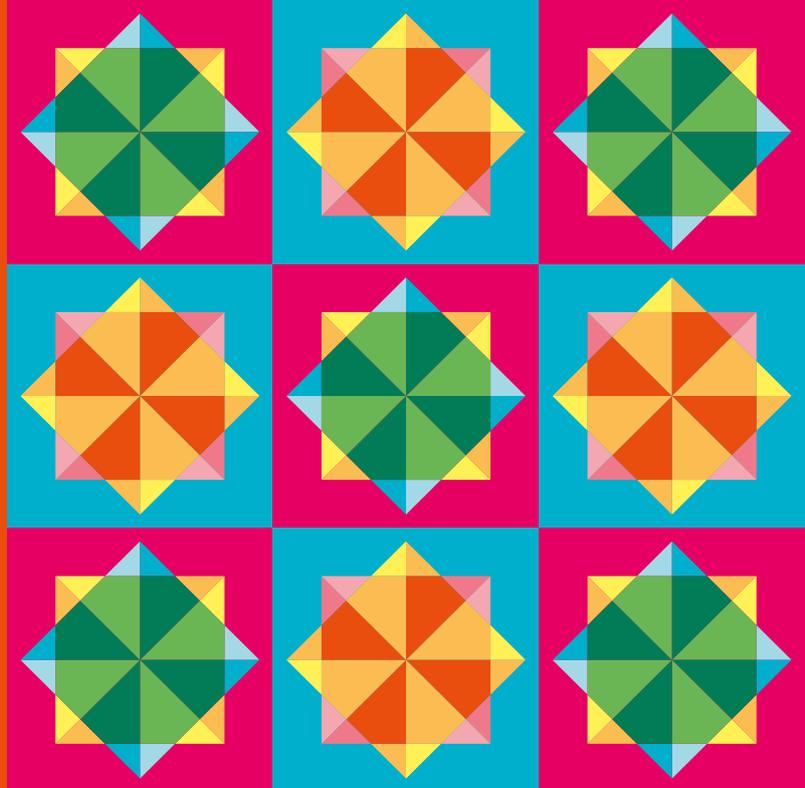
Simon Over conductor
Tom Poster piano

Double Eee- thoven

Summer in the Square
2021

Friday 23 July

7pm | £15



Ludwig van Beethoven
Violin Concerto in D

Ludwig van Beethoven
Symphony No.5

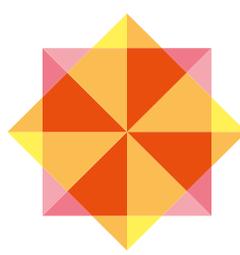
Simon Over conductor
Ruth Rogers violin

Ludwig van Beethoven
Violin Concerto in D
I. Allegro ma non troppo
II. Larghetto
III. Rondo. Allegro

1806 was a year of extraordinary productivity for Beethoven. In addition to the *Violin Concerto*, this year also saw the creation of his *Fourth Piano Concerto*, the three *Razumovsky String Quartets*, and the *Leonore Overture No.3*. Today, alongside other highly popular violin concertos from the likes of Brahms and Mendelssohn, Beethoven's *Violin Concerto* is eloquent, thrilling and rich with memorable melodies. However, like many other works now celebrated as masterpieces, Beethoven's *Violin Concerto* received a mixed reception at its premiere.

The fortunes of the concerto improved considerably after the composer's death. In fact, the work did not receive its proper due until a concert in London in 1844, conducted by Felix Mendelssohn, where young protégé Joseph Joachim stunned





audiences with his rendition of Beethoven’s *Violin Concerto*. Joachim wrote his own cadenzas and played the piece without music – all just one month before his 13th birthday! Now regarded as a true staple in violin repertoire, Beethoven’s fiery *Violin Concerto* is a marvel to behold.

scherzo. The tension builds over these movement towards the brilliant finale. Full of invention, triumph and skill, the finale twists and turns before concluding with an exuberant coda that brings all of Beethoven’s ideas together.

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Ludwig van Beethoven

Symphony No.5

- I. Allegro con brio
- II. Andante con moto
- III. Scherzo: Allegro
- IV. Allegro

Beethoven began sketches of his iconic Fifth Symphony in 1804, although the symphony was not fully completed until 1808. Alongside some of the composer’s other big works, *Symphony No.5* was premiered at an all-Beethoven concert in December 1808. A marathon of Beethoven works, the concert also included his *Mass in C*, *Piano Concerto No.4*, *Symphonies 5 & 6* and the entire *Choral Fantasy*, a some five-hour concert.

By 1808, Beethoven’s deafness was impending, money was tight, Emperor Napoleon was marching over his homeland, and he was feeling lost. Music was his only route out, and so, through the trials and tribulations of *Symphony No.5*, we hear some of his anguish and despair.

The opening begins with the iconic ‘da da da daaaa’ that is marked *fortissimo*. As momentum builds, this movement shows off Beethoven’s genius, taking a small kernel of music and creating a whole symphonic movement from it. This powerful movement is tight in orchestration and suitably challenged by a lyrical second theme.

The second and third movements take us through a series of themes and variations and then a perky



**Post-concert event:
Summer in the Square Launch Party**

8.30pm
Free to audience members

If you have a ticket to our Friday night concert, we invite you to join us after the performance and to raise a glass in celebration of our first Summer in the Square festival!



String Cele- bration

Summer in the Square
2021

Saturday 24 July

1pm | £10

Pyotr Ilyich Tchaikovsky
Serenade for Strings

Astor Piazzolla
'Spring' from
Four Seasons of Buenos Aires

Joseph Haydn
Poco adagio - Cantabile from
String Quartet in C 'Emperor'

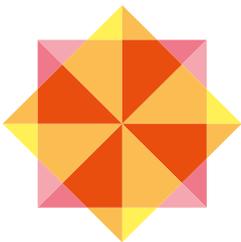
Eugene Lee director/violin

Pyotr Ilyich Tchaikovsky
Serenade for Strings

I. Pezzo in forma di sonatina
II. Valse. Moderato
III. Elegia
IV. Finale (Tema Russo)

During the autumn of 1880, Tchaikovsky made headway on his popular *Serenade for Strings*. The private premiere took place in December of the same year at the Moscow Conservatory, while the public premiere took place a year later in October 1881, in St. Petersburg. Undoubtedly, *Serenade for Strings* was inspired by the music of Mozart, whom Tchaikovsky admired greatly.

The first movement, 'Little Sonata', opens with a chordal sequence that becomes the central figure for the whole work. The rich chorale that opens the piece creates a powerful insight into Tchaikovsky's classic style at the time of composition. As the strings unite at the end of the movement, the central chorale returns, and the movement ends as it began – with the strings together again.





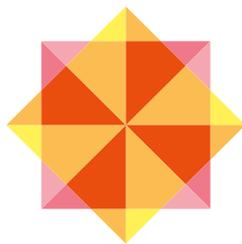
A waltz second movement lightens the mood before Tchaikovsky bares his signature lyrical writing in the third movement: *Elegy*. The finale brings together many themes, including the chorale, tying everything together at the end of the work. The quick changes of theme in the finale trick the ear, which makes it all the more satisfying when the final bars are resolved.

Franz Joseph Haydn
Poco adagio - Cantabile from
String Quartet in C 'Emperor'

The third of six quartets that ended up being Haydn's last, the Emperor Quartet was completed in 1797. The nickname for this quartet derives from the second movement's set of variations based on 'Gott erhalte Franz den Kaiser' ('God save Emperor Francis') – a hymn that served as the Austrian anthem for over a century.

For this concert, our musicians will be performing the second movement 'Poco adagio cantabile'. Ambitious in style and laden with rich harmony, it is an ideal way to conclude this string-centric concert.

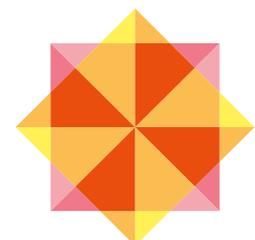
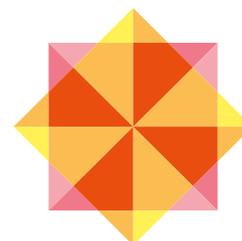
©Alex Burns 2021



Astor Piazzolla
'Spring' from
Four Seasons of Buenos Aires

Although originally intended as four standalone pieces, *Cuatro Estaciones Porteñas (Four Seasons of Buenos Aires)* became a quartet of pieces representing the various moods, landscapes, and times of Buenos Aires. The work has been adapted for string ensembles with soloist but was originally scored for Piazzolla's quintet, featuring violin, piano, electric guitar, double bass, and bandoneon. During the mid-1990s, composer Lonid Desyatnikov created a new arrangement of *Cuatro Estaciones Porteñas* to strengthen the link between Vivaldi's *Four Seasons* and Piazzolla's works. Desyatnikov makes some minor changes to Piazzolla's music by creating movements within movements and shoehorning Vivaldi quotes into the solo part.

As it stands, the new version is performed more frequently because of its more accessible orchestration. Our fellowship will be performing *Primavera Porteña (Buenos Aires Spring)*.

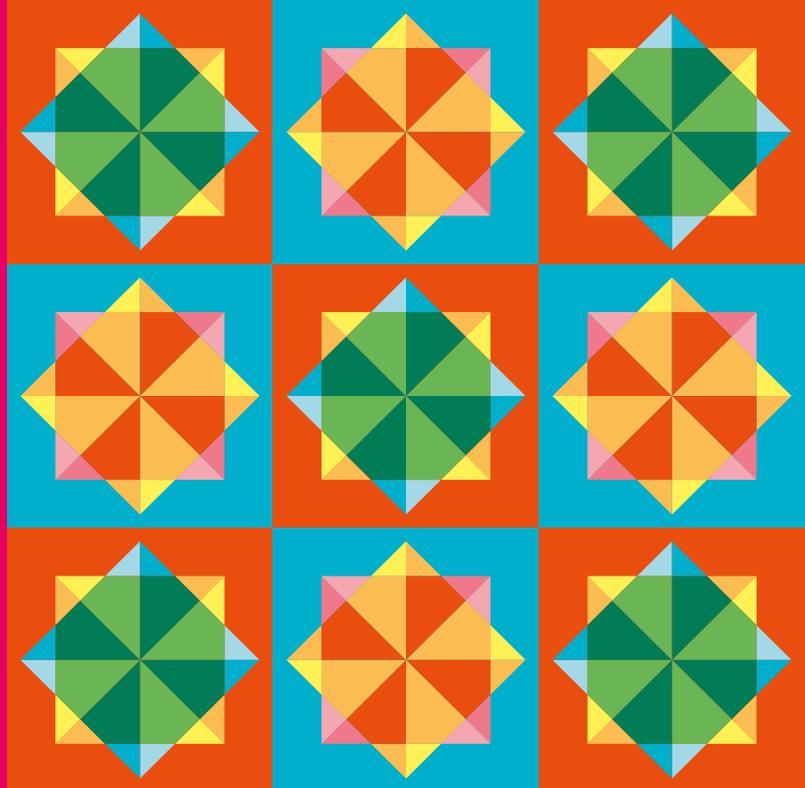


Classical Jubi- lation

Summer in the Square
2021

Saturday 24 July

7pm | £15



Felix Mendelssohn
Overture to 'A Midsummer Night's Dream'

Wolfgang Amadeus Mozart
Flute Concerto No.2 in D Major

Carl Nielsen
Clarinet Concerto

Wolfgang Amadeus Mozart
Symphony No.32 in G Major

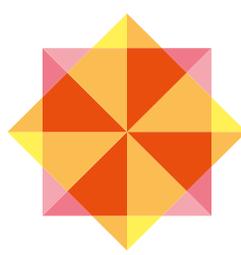
David Corkhill conductor
Catherine Hare flute
Guillermo Ramasasa Mortimer clarinet



Felix Mendelssohn
Overture to A Midsummer Night's Dream

Composed when Mendelssohn was just 17 years old, the overture to *A Midsummer Night's Dream* has remained one of his most treasured concert pieces. It was composed after Mendelssohn had read the German translation of the play with the same name in 1826, but it is not associated with the play or with any performances of Shakespeare. The piece was premiered in Szczecin, Poland, in 1827, with Mendelssohn making his first public appearance as both composer, soloist, and orchestral musician.

Four woodwind chords open the overture mysteriously. A peppy string theme is then played as the representation of the dancing fairies plays out. Mendelssohn moves through the different themes of the play such as the royal music of the court of Athens, the noises made by the donkey, Bottom, as well as the dancing fairies. The scampering fairy feet lead into a bold central section, which sees the brass and percussion emerge. The music



is full of fizz and excitement, so this central section acts as a sort of climax.

Sliding violins and bombastic timpani represent Bottom, while the woodwind section keeps the fairy feet running around beneath. After extended development, the opening four woodwind chords signify the move into the recapitulation section. Many of the previous themes are then revisited before the fairies race the music in the coda.

The slow second movement is delicate and lyrical, with the soloist taking the lead on melodic development. The string harmonies play a big role in this movement, as their delicate layering feed into the solo line. The finale movement, set as a Rondo, fizzes energy and opens with its memorable theme. As the two parties josh with each other throughout the finale, Mozart is carefully bringing themes together and weaving textures and timbres. The concerto concludes with a satisfying resolution.



Wolfgang Amadeus Mozart
Flute Concerto No.2 in D major

- I. Allegro aperto
- II. Adagio non troppo
- III. Rondo. Allegretto

An honest reworking of his 1777 *Oboe Concerto*, Mozart's Second Flute Concerto came from a commission from Dutch flautist Ferdinand de Jean. De Jean became unhappy that the Second Flute Concerto was based on the *Oboe Concerto*, and so neglected to pay Mozart for his work. In its original form, the concerto is a staple in oboe repertory; the flute version is less played.

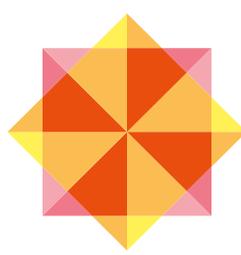
Mozart moves the key from C major to D major for the flute version, which better suits the instrument. The solo flute shadows the themes laid out by the strings in the introductory section of the first movement. Full of virtuosic flair and a classic light Mozartian style, the opening movement sets the scene for what is to come.

Carl Nielsen
Clarinet Concerto

Composed in 1928 for Danish clarinetist, Aage Oxenvad, Nielsen's *Clarinet Concerto* is a smorgasbord of different moods. Written at a difficult point in Nielsen's life, because of his career and his health, the *Clarinet Concerto* features some darker undertones. Critics and musicologists alike have tried to understand Nielsen's influences whilst writing this concerto, but with little success.

After the first public performance in Copenhagen, a barrage of positive reviews came in saying "Nielsen has liberated the soul of the clarinet, not only the wild animal aspect, but also its special brand of ruthless poetry."

The piece is performed in one big continuous movement but features four main sections. Amongst the storm and intensity of parts of the concerto, the piece overall is full of much-needed calmer sections that balance the scales. Nielsen's harmonic language and use of tonality are two of the biggest pulls for this concerto, with each change being carefully thought out and well executed. It's a real gem of a concerto.



Wolfgang Amadeus Mozart
Symphony No.32 in G Major

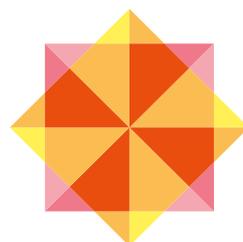
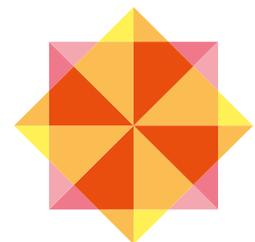
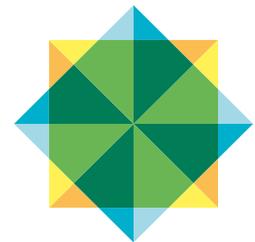
- I. Allegro spiritoso
- II. Andante
- III. Primo Tempo

After a disastrous trip to Paris in 1779, Mozart composed *Symphony No.32* upon his return to Salzburg. One of the composer's shorter symphonies, No.32 is set into three brief movements played without a break. Many have likened the style of this symphony to a classic Italian overture; however, the form Mozart chooses for the symphony does not wholly fit this suggestion.

Bursting with energy, the opening flourish makes quite the statement. Bold tutti sections outweigh delicate string developments as the woodwind section and horns add decoration to Mozart's spritely themes. The much slower second movement is warm in style and laden with attractive classical harmony. As with lots of Mozart's slow symphonic movements, he heavily utilises the woodwind.

The finale movement adopts the energetic buzz of the first movement and creates a fresh layer of excitement about the music. A quick tempo leads this symphony to its brilliant end. A quintessential work by Mozart, No.32 is jam-packed with exciting classical harmony and pristine orchestrations.

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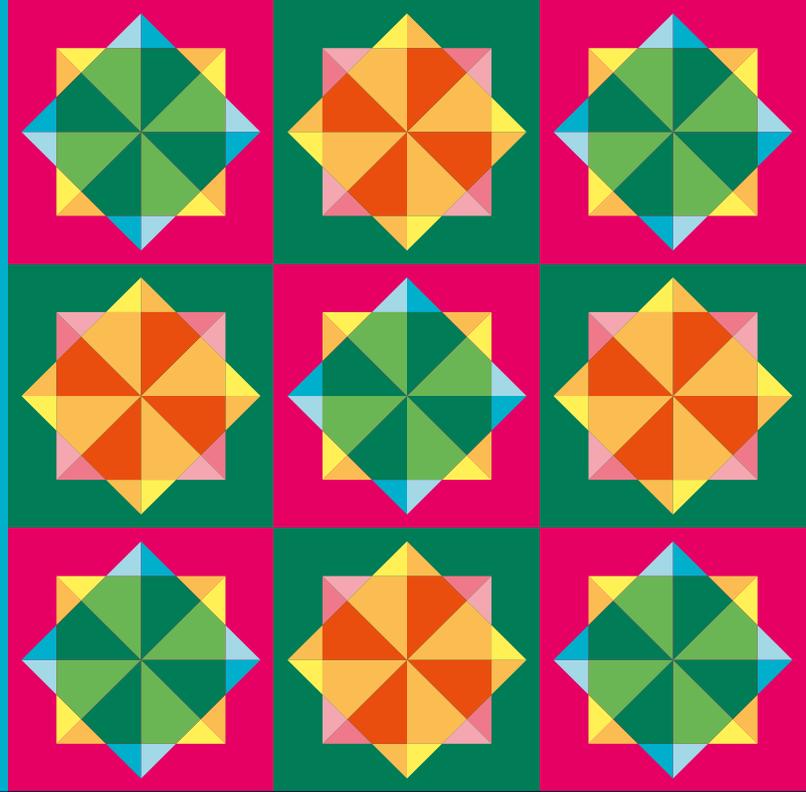


Finale

Summer in the Square
2021

Sunday 25 July

3pm | £15



Maurice Ravel
Pavane pour une infante défunte

Maurice Ravel
Piano Concerto in G Major

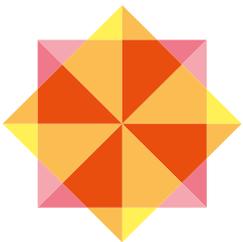
Felix Mendelssohn
Symphony No.4 'Italian'

Simon Over conductor
Tom Poster piano

Maurice Ravel
Pavane pour une infante défunte

Originally written for solo piano, Ravel's *Pavane pour une infante défunte* was orchestrated by the composer in 1910, eleven years after the original version was published. Ravel described this piece as "an evocation of a pavane that a little princess might, in former times, have danced at the Spanish court." Like some of his contemporaries, Ravel was intrigued by Spanish sensibilities and customs, with his *Rapsodie espagnole* and *Boléro* also representing this theme.

The opening evocation shows off the woodwind section, with soloists emerging left, right, and centre. The slow pace of this piece creates an intense atmosphere, making those climaxes even more effective. Ravel's obvious talent for orchestration shines through in this version, with different voices from the orchestra bringing a new dimension to the already sparkling score. The conclusion of *Pavane pour une infante défunte* sees the music slowly die away with grace and dignity.





Maurice Ravel
Piano Concerto in G

- I. Allegramente
- II. Adagio assai
- III. Presto

Ravel's *Piano Concerto in G* received its premiere performance in Paris in 1932 and has become one of his most popular works. Ravel said in an interview around the same time, "My only wish was to write a genuine concerto, that is, a brilliant work, clearly highlighting the soloist's virtuosity, without seeking to show profundity".

Ravel was set to be the soloist at the Paris premiere, however ill-health meant that Marguerite Long took to the stage instead, with Ravel dedicating the work to her. Ravel instead conducted the Orchestre Lamoureux at this performance.

The piano is rightfully at the heart of this work and from the very beginning is intertwined with all the voices of the orchestra. The jaunty opening, initiated by a whipcrack, highlights the timbre palate of the orchestra. Influenced by jazz, this quirky movement is virtuosic, fast paced, and full of harmonic delights.

The second movement is perhaps the most famous movement of the three. The piano opens alone with a long melody accompanied by a waltz-like bassline. The soft touch throughout this movement will tug at your heartstrings and surely cause you to fall in love with the piano all over again. Even though this movement feels so natural, it actually gave Ravel the most trouble when composing.

The quick finale is light-hearted, devilishly complex, and full to the brim with energy. Unlike the first movement, the soloist takes real command of the hot seat and leads every aspect of this movement. The whipcrack returns throughout the finale, creating a full circle moment for the opening theme.

The sheer excitement of the music is thrilling, and the concerto ends with a fizzing flourish that ties everything back together again.

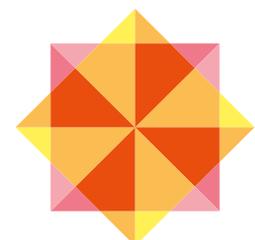
Felix Mendelssohn
Symphony No.4 'Italian'

- I. Allegro vivace
- II. Andante con moto
- III. Con moto moderato
- IV. Saltarello: Presto

Unsurprisingly, the inspiration for Mendelssohn's Fourth Symphony was from a trip he made to Italy in 1830-31. "The whole country had such a festive air that I felt as if I were a young prince making his entry" writes Mendelssohn to his sister, Fanny. "I have once more begun to compose with fresh vigor, and the Italian symphony makes rapid progress; it will be the happiest piece I have ever written, especially the last movement."

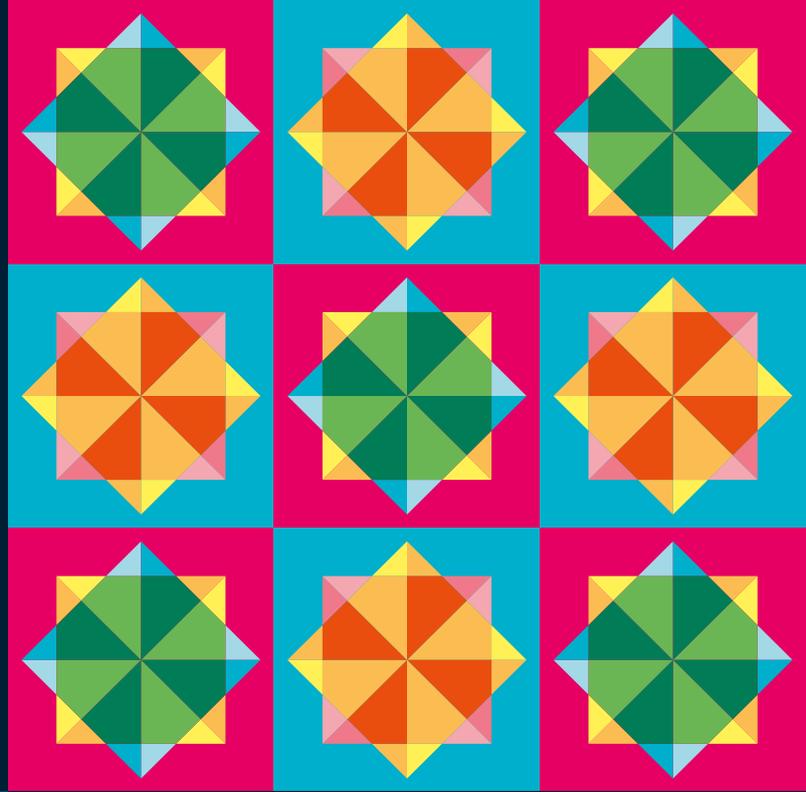
Mendelssohn's impression of Italy, its art, landscape, and people, lie at the core of this symphony. The strong opening theme bursts into action with the violins leading the charge. The second and third movements show Mendelssohn's lyrical and traditional sides with a slow noble march and a minuet and trio. The finale, like the opening movement, bursts into action and the music races off. This movement starts in the major and ends in the minor mode, which was unusual for the time. An unrelenting *perpetuum mobile* takes hold, with the rhythmic drive carrying through to the joyous coda. The symphony concludes with a cheeky call and response theme played by reduced forces before the final punchy motif is heard for the last time.

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Bio- ographies

Summer in the Square 2021



Southbank Sinfonia

Each year, Southbank Sinfonia welcomes 33 of the world's most promising graduate musicians to embark on its renowned fellowship. The orchestra was founded in 2002 by Music Director Simon Over to provide graduate musicians with a much-needed springboard into the profession. More than just an orchestra, this is a community where young talents can find their own creative strengths, fulfil personal goals, make lasting contacts, and take their musicianship to new frontiers.

Alongside unparalleled opportunities to gain crucial experience in orchestral repertoire, chamber music, opera, dance and theatre, Southbank Sinfonia celebrates how intrepid young players can have a uniquely important voice in the sector, shaping the future of their artform. Whether in Rush Hour Concerts, the hit production of *Amadeus* at the National Theatre, or through collaborations with the Royal Opera House, Sadler's Wells or boundary-pushing guest artists, Southbank Sinfonia's musicians bring fresh resonance to the stage. To date,

almost 600 musicians have completed the programme and can be found worldwide in leading orchestras and acclaimed chamber ensembles, as inspiring music educators, and pioneering their own entrepreneurial musical ventures.

St John's Smith Square

A unique music venue in central London and a masterpiece of English Baroque architecture, St John's Smith Square was designed and built by Thomas Archer and has survived fire, lightning, bomb plots and the Blitz. The beauty of the building is matched by an exceptional acoustic and from its restoration as both church and concert hall in the late 1960s, St John's has presented some of the finest classical talent in a programme featuring choirs, chamber orchestras, and period instrument groups.

Home to the annual Christmas Festival, Holy Week Festival and the London Festival of Baroque Music, St John's Smith Square welcomes around 100,000 people each year.



Simon Over

Simon Over studied at the Amsterdam Conservatoire, the Royal Academy of Music and Oxford University. From 1992 to 2002, Simon was a member of the music staff of Westminster Abbey, and Director of Music at both St Margaret's Church and the Chapel of St Mary Undercroft in the Palace of Westminster. Since 2015 he has been Music Director at St Clement Danes, the central church of the Royal Air Force. He is the Founder-Conductor of the UK Parliament Choir and has conducted all the choir's performances in conjunction with the City of London Sinfonia, La Serenissima, London Festival Orchestra and Southbank Sinfonia.

Simon is Music Director and Principal Conductor of Southbank Sinfonia. He founded the orchestra in 2002 and has conducted many of its concerts throughout the UK, in Europe and in Asia. He has conducted Southbank Sinfonia in recordings with cellist Raphael Wallfisch, tenor Andrew Kennedy, pianist Alessio Bax, soprano Ilona Domnich and tenor Leo Nucci. In 2009-10 he conducted the orchestra in 71 performances of *Every Good Boy Deserves Favour* (Tom Stoppard/André Previn) at the National Theatre.

In 2006, Simon was appointed Conductor of the Malcolm Sargent Festival Choir and has been associated with the Samling Foundation - working with young professional singers - since its inception. As Music Director of Bury Court Opera he conducted *Dido and Aeneas*, *Rigoletto*, *La Cenerentola*, *Eugene Onegin*, *The Fairy Queen*, *The Rake's Progress* and *Madama Butterfly*. Further credits include Guest Conductor of the City Chamber Orchestra (Hong Kong), the Goyang Philharmonic Orchestra (Korea) and directing Mozart's *Bastien und Bastienne* for the 2011 Vestfold International Festival in Norway. Recently appointed Principal Guest Conductor of the Southern Sinfonia, New Zealand, in 2013

he conducted a joint concert with the Yamagata Symphony Orchestra and Southern Sinfonia, representing Australia and New Zealand in Tokyo's Asia Orchestra Week.

Simon has worked both as conductor and accompanist with many internationally-acclaimed artists, including Sir Thomas Allen, Sir James and Lady Galway, Dame Emma Kirkby, Dame Felicity Lott, Sir Willard White, Emma Johnson, Simon Keenlyside, Malcolm Martineau, and Amanda Roocroft. As a pianist, his performances with American violinist Miriam Kramer at the Wigmore Hall and Lincoln Center, New York – as well as on several recordings – have received high critical acclaim.

Ruth Rogers

British violinist Ruth Rogers began violin lessons at the age of five. She studied with Itzhak Rashkovsky at the Royal College of Music in London where she won many major prizes and was awarded the Tagore Gold medal – the College's highest accolade – by His Royal Highness The Prince of Wales. Further study followed in the Netherlands with Herman Krebbers.

As a soloist, Ruth's playing has been described as "not calculated in any sense, her performance style and technique so assured that the music flows as a natural consequence of innermost understanding. Ruth Rogers must be one of the most gifted young violinists in Britain." (Musical Opinion.) Winner of the prestigious Manoug Parikian Award, Ruth also reached the Finals of the YCAT competition, Royal Overseas League, and the BBC Radio 2 Young Musician of the Year. She gave her London debut recitals at the Wigmore Hall and the Purcell Room in 2003 and has also appeared as a soloist at the Royal Albert Hall, St John's Smith Square and many other venues.



From 2008 until 2012, Ruth was Co-Leader of the Bournemouth Symphony Orchestra. In 2015 Ruth was appointed as Leader of the London Mozart Players and currently enjoys concerts with them as leader, soloist and chamber musician. Ruth regularly works as guest leader with the Hallé, Scottish Chamber, BBC Philharmonic, City of London Sinfonia, City of Birmingham Symphony and Royal Liverpool Philharmonic Orchestras. She also works with the John Wilson Orchestra at the BBC Proms.

As chamber musician, Ruth has performed at the Aldeburgh and Bath Festivals and with pianist John Lill in Shostakovich’s piano quintet. She is a member of the Aquinas Piano Trio, the Luventus String Quartet, and has appeared at the Wigmore Hall with the Nash Ensemble as well as with her piano trio.

Ruth was chosen personally by Lorin Maazel to perform with the tenor Andrea Bocelli in a series of concerts, which has led to television and radio broadcasts and further concerts worldwide at such venues as the Pyramids in Cairo, the Acropolis in Athens, and the Piazza del Campo in Siena. They performed together at the Royal Albert Hall with the English Chamber Orchestra for the Classical Brit Awards.

In 2006 & 2008, Ruth played to orphans, refugees and land-mine victims on the Thai-Burma border.

Special thanks to Florian Leonhard for the loan of the Ferdinand Gagliano c1760 violin that will feature in tonight’s concert.

Eugene Lee

Born in South Korea, Eugene began studying the violin at age four. Moving to New Zealand in 1995, Eugene made his debut with the Auckland Philharmonic Orchestra at age 14 and subsequently

performed with the New Plymouth Symphony, Auckland Youth Orchestra, St. Matthew’s Chamber Orchestra and the Auckland Symphony Orchestra.

Eugene was invited to relocate to the UK in 2009 to join Southbank Sinfonia. He now continues to work with Southbank Sinfonia throughout the year as Associate Leader, coaching and mentoring his younger counterparts.

He holds the position of Assistant Concertmaster at the Philharmonia Orchestra, and has performed extensively with the London Philharmonic Orchestra, and the Orchestra of the Royal Opera House. He has also appeared with the orchestras of ENO and WNO, the Royal Philharmonic, BBC Symphony and Bournemouth Symphony Orchestras, as well as orchestras in Hong Kong and New Zealand.

David Corkhill

David Corkhill is well known throughout the UK and the world as a distinguished chamber musician, orchestral player, conductor, composer and arranger, and for a large part of his busy musical life he has held concurrent Principal positions in both the Philharmonia and the English Chamber Orchestra.

During this varied career he has worked closely with many eminent composers including, most notably perhaps performing and recording many of Britten’s works under the composer’s baton including his *Violin Concerto* and the opera *The Turn of the Screw*. Subsequently Britten wrote a specially composed timpani and percussion part to his cantata *Rejoice in the Lamb* for David and incorporated ideas from that into the timpani part of his opera *Death in Venice*, in the first performances and recording of which David participated.

Amongst his engagements as soloist and chamber



musician have been performances of Panufnik's *Concertino for Percussion* with Evelyn Glennie, a series of Stockhausen's important works, and performances and two distinguished recordings of Bartok's *Sonata for Two Pianos and Percussion*: the first with Vladimir Ashkenazy and his son Vovka, followed by an invitation from Sir George Solti to perform, film, and record for CBS the same work with himself, Murray Periah, and Evelyn Glennie, a recording that won a coveted Grammy award.

Alongside these achievements David has become equally well known as a conductor, working with orchestras in many of Europe's musical centres including Zurich, Vienna, Milan and Amsterdam, and elsewhere from California to South Africa. He directed the Philharmonia during the Three Choirs Festival in Gloucester and conducted for Angela Georgiou in the presence of The Prince of Wales, as well as conducting the LSO in a masterclass with Sir Colin Davis. His recording of William Walton's *Façade* with Southbank Sinfonia in collaboration with Kit and the Widow is the first of the new Walton Critical Edition.

In between times David continues as a busy composer and arranger: he has recently completed the score of incidental music for the University of Southern California's production of Shakespeare's *Twelfth Night*, and 2011 saw the Italian and UK premieres of his *St. Francis* for ensemble and narrator, commissioned by Southbank Sinfonia.

As well as teaching timpani, conducting and orchestral studies at the Guildhall School of Music & Drama, David is an active chamber music coach and holds fellowships at the Guildhall and the Royal Academy of Music. He is also Musical Director of Orchestra of the Arts (resident at St Mary-le-Bow in the City of London), Staff Conductor at the Guildhall School and Assistant Conductor of Southbank Sinfonia.

Catherine Hare

In demand as a performer, teacher and workshop leader, flautist Catherine Hare is a member of Southbank Sinfonia 2020-21, where her seat is kindly supported by Accelerating Experience Ltd. She also regularly leads concerts and workshops as a Live Music Now musician and recently received an Enterprise Award from the Royal Philharmonic Society to further her work in music education.

Catherine has performed in the West End; with the National Symphony Orchestra, the BBC Symphony Orchestra as part of their Student Pathway Scheme; and at several UK theatres as a deputy band member for the Wicked UK Tour. She has performed solo and chamber recitals across London and South Wales; as a guest with acclaimed chamber ensemble Trio Apaches; and on baroque flute with Ex Cathedra.

Catherine graduated from the Master of Performance course at the Royal College of Music with Distinction in 2018, following an undergraduate degree at the same institution. Throughout her studies, Catherine was grateful for support from the John Lewis Partnership, the Arts Council of Wales and Craxton Memorial Trust.

Guillermo Ramasasa Mortimer

Guillermo Ramasasa Mortimer is an award-winning clarinetist that has played in venues across the globe. Originally from Las Vegas, Nevada, he started the clarinet at the age of 14.

Guillermo has had the opportunity to perform with orchestras across the world which include but are not limited to Southbank Sinfonia, Orchestra of The Royal Opera House, The Philharmonia Orchestra, The London Sinfonietta, the Royal Academy Symphony Orchestra, Colorado Symphony, and others. In 2017, Guillermo won his first orchestral job with



the Boulder Chamber Orchestra, a professional chamber orchestra located in Boulder, Colorado.

He has a Bachelor of Music from the University of Denver's Lamont School of Music and a Master of Arts from the Royal Academy of Music. His teachers include Chi Yu Mo, Benjamin Mellefont, Chris Richards, Fabrizio Meloni, Angela Malsbury, and Jeremy Reynolds.

Tom Poster

Tom Poster is a musician whose skills and passions extend well beyond the conventional role of the concert pianist. He has been described as “a marvel, [who] can play anything in any style” (The Herald), “mercurially brilliant” (The Strad), and as having “a beautiful tone that you can sink into like a pile of cushions” (BBC Music).

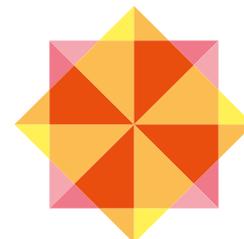
During the 2020 lockdown, his #UriPosteJukebox series with Elena Urioste - featuring Tom as pianist, arranger, multi-instrumentalist, writer, curator, backing dancer and snowman - brought a staggeringly diverse selection of music to audiences across the world through 88 daily online performances, for which the duo won the Royal Philharmonic Society's Inspiration Award.

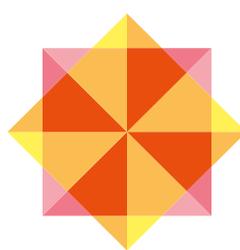
Tom is co-founder and artistic director of Kaleidoscope Chamber Collective, appointed Associate Ensemble at Wigmore Hall in 2020. With a flexible line-up featuring many of today's most inspirational musicians, and an ardent commitment to diversity through its creative programming, Kaleidoscope broadcasts regularly on BBC Radio 3 and has recently been ensemble-in-residence at Cheltenham Festival, Kettle's Yard and Ischia Music Festival. Its debut album for Chandos Records, of works by Beach, Barber and Price, will be released in 2021.

Tom has performed over forty concertos from Mozart to Ligeti with Aurora Orchestra, BBC Philharmonic, Bournemouth Symphony, China National Symphony, Hallé, Philharmonia, Royal Philharmonic and Scottish Chamber Orchestra, collaborating with conductors such as Vladimir Ashkenazy, Nicholas Collon, Robin Ticciati and Yan Pascal Tortelier. He has premiered solo, chamber and concertante works by many leading composers, made multiple appearances at the BBC Proms, and his exceptional versatility has put him in great demand at festivals internationally. Tom is pianist of the Aronowitz Ensemble (former BBC New Generation Artists) and Aronowitz Piano Trio, and he enjoys established recital partnerships with Elena Urioste, Guy Johnston, Alison Balsom, Matthew Rose and the Navarra Quartet.

Tom has recorded for BIS, Champs Hill, Chandos, Decca, Orchid and Warner Classics, and regularly features as soloist on film soundtracks, including the Oscar-nominated score for *The Theory of Everything*. He studied with Joan Havill at the Guildhall School of Music and Drama, and at King's College, Cambridge. He won First Prize at the Scottish International Piano Competition 2007 and the keyboard section of the BBC Young Musician of the Year Competition in 2000.

Tom's compositions and arrangements have been commissioned, performed and recorded by Alison Balsom, Matthew Rose, Yo-Yo Ma and Kathryn Stott. His chamber opera for puppets, *The Depraved Appetite of Tarrare the Freak*, received an acclaimed three-week run at Wilton's Music Hall in 2017. He is a lifelong fan of animals with unusual noses.





Violin I

Flora Fontanelli
 Anna Ziman
 Lorenzo Narici
 Sophie Phillips
 Veronica Marziano
 Eloise MacDonald
*Patrizia Lichtscheidl**
*Tzu-Fan Tang**
*Ronald Long**

Violin II

Cora-Marina Iordache
 Doris Kuo
 Hannah Bell
 Daniel Jung
*Emily Groom**

Viola

Georgie Davis
 George White
 Anna Bielecka
 Marsailidh Groat*

Cello

Erlend Vestby
 Sarah Gait
 Ricky Tauber
*Melody Lin**

Bass

Thomas Morgan
 Enzo Manuel dell'Oglio

Harp

Daniel De Fry

Flute

Catherine Hare
 Marcus Dawe
 Jemma Freestone*

Piccolo

*Jack Welch**

Oboe

Laura Ware-Heine
 Emily Penn

Clarinet

Guillermo Ramasasa
 Mortimer
 Luke English
*Anthony Friend**

Bassoon

James Fisher
 Sarah Hoyle

Contrabassoon

*Ruth Rosales**

Horn

Jack Sewter
 Antonia Chandler
*Joel Roberts**
*Michael Arnold**

Trumpet

Bradley Jones
 Katie Lodge

Trombone

Iain Maxwell
William Brown
Jim Alexander

Timpani / Percussion

Alec Joly Pavelich
*Lewis Blee**
Laura Bradford
Peter Ashwell

* = Alumni

Italics = Extras

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Thank you!

On behalf of all of our musicians, our co-directors Simon and Richard, and our extended artistic family, we would like to say a huge thank you to all of our generous and loyal supporters all over the world. Every donation you make directly impacts

the experience we can offer our young musicians and makes a truly valued difference, allowing us to continue our mission and to create bold new opportunities like this music festival.

Thank you so much for your support and generosity.



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