

Dear Honorary Patrons,

We hope you've all been well over the last few months. Here at Sinfonietta we have a concert coming up on 6th March, with exciting repertoire including Danzon by Marquez, Prokofiev's Symphony No. 7 and Grieg's piano concerto. We hope you will all be able to attend; as always, we will hold the customary reception for our patrons from 6pm on the day. We love hearing from you, so please get in touch with our dedicated Honorary Patron's email:

sinfo.patrons@imperial.ac.uk

This term, Sinfonietta is privileged to be able to play alongside the renowned pianist Marianna Kapsetaki in the Grieg. First, an interview with her.

How long have you been playing piano?

Since I was nine years old.

How much experience do you have playing with orchestras?

I've played with about 10 orchestras in UK, Greece and Germany.

What made you decide to choose to play the Grieg with Sinfonietta?

When I saw the announcement for the concerto competition last year, I was already preparing 7 concerti for another competition. So, I needed to choose which of the 7 to play. I had played 3 of them with an orchestra before, the other 3 were quite short and not very famous, so the one that was left was the Grieg. I hadn't played it with an orchestra, it wasn't too short, and it would be quite familiar to the audience.

What do you like about the piece in particular; do you have any history with it?

What I like about this piece is that it has a huge variety of emotions. From soft lyrical moments to very fiery passages. I especially like the cadenza of the 1st movement. There's a crescendo build up which I imagine as if it's like a huge army, from behind some big mountains, coming closer and closer to me which ends with the climax (the main theme of the 1st movement) which is a huge battle of swords. I first learnt this piece when I was 15 years old for my final piano diploma in Greece. Because I have a twin sister, our piano teacher thought it would be nice if one of us played the Grieg and the other played the Schumann concerto as part of our diploma recital. They're often paired together because these composers only wrote one concerto, they have a similar grandiose opening and are written in the same key.

How do you balance working on your PhD with your musical career?

I try to be very organized and plan ahead. For example, if I have many concert invitations, I try to arrange them to be all within 2-3 weeks so that I can prepare a solo program and perform it in many locations without it affecting my PhD studies.



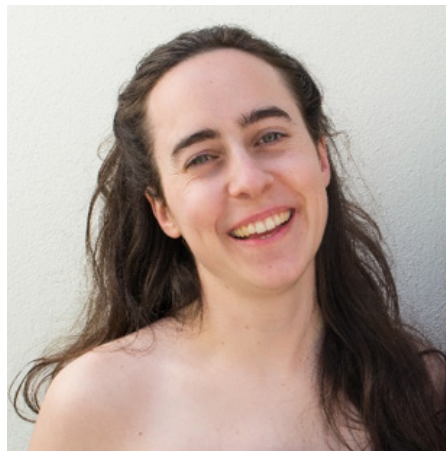
How many hours do you spend practising?

It depends. It varies from 1-6 hours per day. If I have concerts/competitions coming up then I would practice more, but if I have PhD experiments or deadlines coming up, I would practice less.

Anything else you'd like to add for our honorary patrons, who will be attending the concert?

I'm very honoured to have been chosen to perform with the orchestra. These opportunities are hugely valuable to me as well as to the other musicians. Performing with the orchestra in our first rehearsal has helped me to be more motivated to continue practising and wanting to play even better. When I applied to study at Imperial College, I hadn't realized that there were so many musical opportunities available. I've been fortunate to have won bursaries from the college to continue piano lessons with Prof. Christopher Elton and this term I'll be performing with 3 of the college's orchestras which are of such a high standard.

I have just an electronic keyboard to practice on at my home in London, so having had the full college support and access to the Blyth Centre has been crucial in the continuation of my musical career and I'm extremely grateful for this. For more information visit: www.kapsetakiduo.com



The term so far

Aside from practising for the concert, there has been a lot else going on at Sinfonietta this term, including bowling at Tenpin Acton, a curry night at Brick Lane, and a trip to watch the Philharmonia perform Mahler's Second Symphony at the Royal Festival Hall. The success of these socials has in part been down to the huge attendance at rehearsals this term, with far more active members of the orchestra than there have been for some years.



The year ahead

After our spring concert, the final Sinfonietta concert of the year will be held on Friday 5th June at Holy Trinity Church, Prince Consort Road, with the following repertoire:

Summer Concert Repertoire

- Vocalise – Rachmaninoff, arr. Chun Hei
- Horn Concerto – Glière
- Symphony No. 5 – Dvorak

Finally, we want to thank you once again for your support. Sinfonietta really wouldn't be the same without our honorary patrons. Thank you!

Shivan Parmar
Patrons' Officer 2019-20