

PHILIP MANN CONDUCTOR

Hailed by the BBC as a “talent to watch out for, who conveys a mature command of his forces” American conductor Philip Mann is quickly gaining a worldwide reputation as an artist with a range spanning opera, symphonic repertoire, new music, and experimental collaborations. Under Maestro Mann’s leadership, the Arkansas Symphony Orchestra has seen unprecedented artistic growth, attendance records, three new performance series, an expansion of classical programming weeks, the return of fully staged opera to the metropolitan area, and a major renovation of the Robinson Music Center with a new concert hall.

A winner of the Vienna Philharmonic’s Karajan Fellowship at the Salzburg Festival, Philip Mann conducted performances to sold-out audiences at Avery Fisher Hall in New York and Barbican Center in London. His Canadian debut with L’ Orchestre Symphonique de Québec was dubbed by Le Soleil as a “Tour de Force,” and led to an immediate re-engagement. Other recent engagements include the Grand Rapids Symphony, Phoenix Symphony, Sarasota Symphony, Symphony in C, Tulsa Symphony and the New Mexico Philharmonic. Previously, the music director of the Oxford City Opera and Oxford Pro Musica Chamber Orchestra, he has also held conducting positions with the Music in the Mountains Festival, the Indianapolis Symphony and the San Diego Symphony.

Mann has worked with leading artists such as Joshua Bell, Sharon Isbin, Dmitri Alexeev, Midori, Marvin Hamlisch and given premiers of works by major composers including John Corigliano, Jennifer Higdon, Samuel Adler, Michael Torke, Lucas Richman, Christopher Theofanidis among many others.

Elected a Rhodes Scholar, Mann studied and taught at Oxford, and has served as assistant conductor to Franz Welser-Möst, Simon Rattle, Leonard Slatkin, Jaime Laredo, Mario Venzago, Bramwell Tovey, Pinchas Zukerman and for performances with the Cleveland Orchestra, Berlin Philharmonic, Vienna Philharmonic, and Royal Concertgebouw Orchestra.

Among Philip Mann’s principal teachers are Alan Hazeldine, Colin Metters, Marios Papadopolous, as well as Imre Pallo and David Efron. He worked with Leonard Slatkin and the National Symphony Orchestra at the Kennedy Center’s National Conducting Institute and Michael Tilson Thomas at the New World Symphony; participated in workshops at the Los Angeles Philharmonic, Atlanta Symphony and the Bolshoi Theater in Moscow.

Philip Mann’s first commercial recording, of Brahms Piano Concerto No.2 with the London Symphony Orchestra and pianist Norman Krieger, is due for imminent release.