



Mainly Mozart Festival Orchestra

June 8 – 22, 2019.

Michael Francis, Music Director.

The Mainly Mozart Festival Orchestra of Champions is composed of concertmasters and principal players from leading orchestras such as:

The Israel Philharmonic, The Toronto Symphony Orchestra, The LA Philharmonic, The Cleveland Orchestra, The Philadelphia Orchestra, The Metropolitan Opera Orchestra, The Canadian Opera Company Orchestra, The Detroit Symphony Orchestra, The Atlanta Symphony Orchestra, The Dallas Symphony Orchestra, The San Diego Symphony, and others.

For 2019, we present:

Vienna, The Golden Years (Part I) Year Four of our six-year exploration of Mozart's life.

All regular concerts are in the Balboa Theatre, 868 Fourth Ave, San Diego.

All concerts begin at 8pm, with a free pre-concert Overture event at 7pm.

Tickets - \$15-\$88 / 5 Concert Subscriptions: \$60-\$400

Tickets at: www.mainlymozart.org or call 619.239.0100 x2

2019 Mainly Mozart Festival Orchestra Schedule

June 8 The Spark of Genius

Jeremy Denk, piano

Handel: *Royal Fireworks Music*, HWV 351

Mozart: Piano Concerto No. 19, K. 459, F Major

Intermission

Mozart: *Maurerische Trauermusik (Masonic Funeral Music)*, K. 447

Mendelssohn: Symphony No. 5, Op. 107, D Major (*Reformation*)

June 13 Passion and Progression

Anne-Marie McDermott, piano

Haydn: Symphony No. 49, F minor (*La passione*)

Mozart: Piano Concerto No. 14, K. 449, E-flat Major

Intermission

Mozart: Piano Concerto No. 22, K. 482, E-flat Major

June 15 Sublime Penitent

Augustin Hadelich, violin

Vocal Soloists: 2 sopranos and 1 tenor

San Diego Master Chorale

Mozart: *Dauides penitente*, K. 469

Intermission

Beethoven: Violin Concerto, Op. 61, D Major

June 20 Love, Life and Loss

Miloš Karadaglić, guitar

Wagner: *Siegfried Idyll*, WWV 103

Rodrigo: *Concierto de Aranjuez*

Intermission

Ravel: *Ma mère l'Oye (Mother Goose)* - Suite

Mozart: Symphony No. 36, K. 425, C Major (*Linz*)

[Encore: Ravel: *Pavane pour une enfante défunte (Pavane for a Dead Princess)*]

June 22 Elemental Drama

Conrad Tao, piano

Mozart: Symphony No. 38 K. 504, D Major (*Prague*)

Mozart: Piano Concerto No. 20, K. 466, D minor

Intermission

Beethoven: Symphony No. 6, Op. 68, F Major (*Pastoral*)

June 16 Special concert at The Village Church in Rancho Santa Fe

6225 Peseo Delicias, Rancho Santa Fe

(all seats \$78, includes reception with musicians)

Augustin Hadelich, violin

Handel: *Royal Fireworks Music*, HWV 351

Mozart: *Maurerische Trauermusik (Masonic Funeral Music)*, K. 447

Beethoven: Violin Concerto, Op. 61, D Major

Bios:

Michael Francis: Music Director, Mainly Mozart Festival, San Diego, The Florida Orchestra Chief Conductor, Deutsche Staatsphilharmonie Rheinland-Pfalz Music Director.

Now in his 5th season as Mainly Mozart Festival Orchestra Music Director, Michael Francis has quickly established himself internationally. Known for maintaining a diverse repertoire while paying particular homage to the composers of his native Britain, Francis enjoys great reception throughout North America, Europe, and Far East Asia.

This season, Francis has been appointed the new Chief Conductor of Deutsche Staatsphilharmonie Rheinland-Pfalz. He returns with MDR Leipzig Radio Symphony Orchestra, Rochester Philharmonic Orchestra, Indianapolis Symphony Orchestra, Tampere Philharmonic Orchestra and debuts with St. Louis Symphony Orchestra as well as Phoenix and San Diego symphonies. Other guest and return appearances in North America have included Cleveland Orchestra, New York, Cincinnati, Houston, Atlanta and Pittsburgh, as well as the symphonies of Montreal, Toronto and Ottawa. His European engagements have included Bavarian Radio, Berlin Radio, Dresden Philharmonic, Helsinki Philharmonic, Orquesta Sinfónica de RTVE Madrid and Mariinsky Orchestra. In the UK, he has worked with London Symphony, Royal Philharmonic, Philharmonia, BBC Philharmonic, BBC National Orchestra of Wales and BBC Scottish Symphony. In Asia, Maestro Francis has conducted the NHK Symphony, National Symphony Orchestra of Taiwan as well as Hong Kong and Japan philharmonics and has returned to Malaysia and Seoul philharmonics.

Working with young musicians has always been a priority for Maestro Francis. He will return to the National Youth Orchestra of Canada during the summer of 2019. Francis has made frequent visits to Miami's New World Symphony and recently returned to the National Youth Orchestra of Scotland. He also works regularly with young musicians in Florida as part of the orchestra's community engagement initiative.

After several years as a tenured double-bass player in the London Symphony Orchestra (LSO), he came to prominence as a conductor in January 2007, replacing an indisposed Valery Gergiev for concerts with the LSO during the BBC's Gubaidulina festival at the Barbican Centre. Just one month later, Francis was asked, this time with only two hours' notice, to replace the composer/conductor John Adams in a performance of his own works with the LSO with the Philharmonie Luxembourg. Soon after in January 2009, he replaced André Previn leading a German tour of the Stuttgart Radio Symphony with Anne-Sophie Mutter.

Soloists that he works with include Lang Lang, Arcadi Volodos, Itzhak Perlman, Christian Tetzlaff, Vadim Gluzman, Nicola Benedetti, Javier Perianes, Jamie Barton, Truls Mørk, Håkan Hardenberger, Daniel Müller-Schott, Miloš, Benjamin Grosvenor, Emanuel Ax, Ian Bostridge, James Ehnes, and Rufus Wainwright. Francis' discography includes the Rachmaninov piano concertos with Valentina Lisitsa and the London Symphony Orchestra, Wolfgang Rihm's *Lichtes Spiel* with Anne-Sophie Mutter and the New York Philharmonic, and the Ravel & Gershwin piano concertos with Ian Parker.

Now entering his fourth season as Music Director of The Florida Orchestra, he has led a transformative community engagement initiative, which has included statewide residencies, programmatic collaborations with local museums, and a hugely expanded lecture series. He is also Music Director of the Mainly Mozart Festival in San Diego, where he has launched an ambitious multi-year exploration of Mozart's life. He was previously Chief Conductor and Artistic Advisor of the Norrköping Symphony Orchestra from 2012 to 2016. Francis makes his home in Tampa, FL with his wife Cindy and four-year-old daughter Annabella.

Jeremy Denk: Pianist

“Mr. Denk, clearly, is a pianist you want to hear no matter what he performs, in whatever combination – both for his penetrating intellectual engagement with the music and for the generosity of his playing.” – The New York Times

Jeremy Denk is one of America's foremost pianists. Winner of a MacArthur "Genius" Fellowship, and the Avery Fisher Prize, Denk was recently elected to the American Academy of Arts and Sciences. Denk returns frequently to Carnegie Hall and in recent seasons has appeared with the Chicago Symphony, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, and Cleveland Orchestra, as well as on tour with Academy St. Martin in the Fields, and at the Royal Albert Hall as part of the BBC Proms.

In 18-19, Denk embarks on a three-week recital tour of the US, including appearances in Washington, D.C., Seattle, Cleveland, and Pittsburgh, and culminating in his return to Carnegie Hall. His orchestral highlights include play-directing Mozart with the Toronto Symphony, and on tour throughout the US with Academy St Martin in the Fields. He also returns to the Atlanta and Colorado Symphonies, and continues his work as Artistic Partner with the St. Paul Chamber Orchestra, opening the season directing Beethoven 5 from the keyboard.

In the same season, Denk re-unites with his longtime collaborators, Joshua Bell and Steven Isserlis, on an eleven-city tour of the US, including appearances in New York, Boston, Washington, and San Francisco. He also performs and curates a series of Mozart Violin Sonatas ('Denk & Friends') at Carnegie Hall. Further collaborations include performing the Ives violin sonatas at Tanglewood with Stefan Jackiw. Abroad, he returns to the Barbican in London to reunite with the BBC Symphony Orchestra, makes his debut with the City of Birmingham Symphony, and returns to the Helsinki Philharmonic. He also appears in recital in Europe, including his return to the Wigmore Hall as part of a three-year residency. His recording c.1300-c.2000 will be released by Nonesuch Records with music ranging from Guillaume de Machaut, Gilles Binchois and Carlo Gesualdo, to Stockhausen, Ligeti and Glass.

In 17-18, Denk reunited with Michael Tilson Thomas and the San Francisco Symphony to perform Bartok 2, following a performance of the same concerto with the BBC Symphony Orchestra at the BBC Proms. He also returned to Carnegie Hall, both to perform Beethoven 5 with Orchestra St. Luke's, and alongside Joshua Bell. With his return in subscription to the Seattle Symphony, Denk toured with the orchestra performing Beethoven 5, and was featured as Artistic Partner of the St. Paul Chamber Orchestra with multiple performances throughout the season, including the premiere of a new piano concerto written for him by Hannah Lash. He also appeared in recital throughout the US, with his performances in New York, Chicago, Philadelphia, Boston, Houston, Seattle, Los Angeles, Baltimore, and Princeton. His collaborations in 17-18 included a US tour of the complete Ives Violin Sonatas with Stefan Jackiw in a special project in which Denk presented the sonatas with a vocal ensemble performing hymns embedded in the compositions. A recording of the Sonatas with Jackiw is forthcoming from Nonesuch Records. Abroad, Denk was presented by the Barbican in multiple performances as artist-in-residence at Milton Hall. He also returned to play-direct the Britten Sinfonia in London, and on tour in the UK. In Asia, Denk made his debut in recital in Hong Kong, Seoul, and Singapore.

In 2014, Denk served as Music Director of the Ojai Music Festival, for which, besides performing and curating, he wrote the libretto for a comic opera. The opera was later presented by Carnegie Hall, Cal Performances, and the Aspen Festival. Denk is known for his original and

insightful writing on music, which Alex Ross praises for its “arresting sensitivity and wit.” The pianist’s writing has appeared in the New Yorker, the New Republic, The Guardian, and on the front page of the New York Times Book Review. One of his New Yorker contributions, “Every Good Boy Does Fine,” forms the basis of a book for future publication by Random House in the US, and Macmillan in the UK. Recounting his experiences of touring, performing, and practicing, his blog, [Think Denk](#), was recently selected for inclusion in the Library of Congress web archives.

In 2012, Denk made his Nonesuch debut with a pairing of masterpieces old and new: Beethoven’s final Piano Sonata, Op. 111, and Ligeti’s Études. The album was named one of the best of 2012 by the New Yorker, NPR, and the Washington Post, and Denk’s account of the Beethoven sonata was selected by BBC Radio 3’s Building a Library as the best available version recorded on modern piano. Denk has a long-standing attachment to the music of American visionary Charles Ives, and his recording of Ives’s two piano sonatas featured in many “best of the year” lists.

Jeremy Denk graduated from Oberlin College, Indiana University, and the Juilliard School. He lives in New York City, and his web site and blog are at [jeremydenk.net](#).

Anne-Marie McDermott: Pianist

Pianist Anne-Marie McDermott is a consummate artist who balances a versatile career as a soloist and collaborator. She performs over 100 concerts a year in a combination of solo recitals, concerti, and chamber music. Her repertoire choices are eclectic, spanning from Bach and Haydn to Prokofiev and Scriabin to Kernis, Hartke, Tower, and Wuorinen.

With over 50 concerti in her repertoire, Ms. McDermott has performed with many leading orchestra including the New York Philharmonic, Minnesota Orchestra, Dallas Symphony, Columbus Symphony, Seattle Symphony, National Symphony, Houston Symphony, Colorado Symphony, Pittsburgh Symphony, St. Louis Symphony, Atlanta Symphony, Los Angeles Chamber Orchestra, Moscow Virtuosi, Hong Kong Philharmonic, San Diego Symphony, New Jersey Symphony and Baltimore Symphony among others. Ms. McDermott has toured with the Australian Chamber Orchestra and the Moscow Virtuosi.

In the recent seasons, Ms. McDermott performed with the Philadelphia Orchestra, Buffalo Philharmonic, North Carolina Symphony, Charlotte Symphony, Huntsville Symphony, Alabama Symphony, San Diego Symphony, the Oregon Mozart Players, and the New Century Chamber Orchestra.

Recital engagements have included the 92nd Street Y, Alice Tully Hall, Town Hall, The Schubert Club, Kennedy Center, as well as universities across the country. Anne-Marie McDermott has curated and performed in a number of intense projects including the Complete Prokofiev Piano Sonatas and Chamber Music, a Three Concert Series of Shostakovich Chamber Music, as well as a recital series of Haydn and Beethoven Piano Sonatas. Most recently, she commissioned works of Charles Wuorinen and Clarice Assad which were premiered in May 2009 at Town Hall, in conjunction with Bach’s Goldberg Variations.

As a soloist, Ms. McDermott has recorded the complete Prokofiev Piano Sonatas, Bach English Suites, and Partitas (which was named Gramophone Magazine’s Editor’s Choice), and most recently, Gershwin Complete Works for Piano and Orchestra with the Dallas Symphony and Justin Brown.

In addition to her many achievements, Anne-Marie McDermott has been named the Artistic Director of the famed Vail Valley Music Festival in Colorado, which hosts the New York Philharmonic, the Philadelphia Orchestra and the Dallas Symphony in addition to presenting over 40 chamber music concerts throughout the summer. She is also Artistic Director of two new Festivals; The Ocean Reef Chamber Music Festival and The Avila Chamber Music Celebration in Curacao.

As a chamber music performer, Anne-Marie McDermott was named an artist member of the Chamber Music Society of Lincoln Center in 1995 and performs and tours extensively with CMS each season. She continues a long-standing collaboration with the highly acclaimed violinist, Nadja Salerno Sonnenberg. As a duo, they have released a CD titled "Live" on the NSS label and plan to release the Complete Brahms Violin and Piano Sonatas in the future. Ms. McDermott is also a member of the renowned piano quartet, Opus One, with colleagues Ida Kavafian, Steven Tenenbom, and Peter Wiley.

She continues to perform each season with her sisters, Maureen McDermott and Kerry McDermott in the McDermott Trio. Ms. McDermott has also released an all Schumann CD with violist, Paul Neubauer, as well as the Complete Chamber Music of Debussy with the Chamber Music Society of Lincoln Center.

Ms. McDermott studied at the Manhattan School of Music with Dalmo Carra, Constance Keene and John Browning. She was a winner of the Young Concert Artists auditions and was awarded an Avery Fisher Career Grant.

Ms. McDermott regularly performs at Festivals across the United States including, Spoleto, Mainly Mozart, Sante Fe, La Jolla Summerfest, Mostly Mozart, Newport, Caramoor, Bravo, Chamber Music Northwest, Aspen, Music from Angelfire, and the Festival Casals in Puerto Rico, among others.

Augustin Hadelich: Violin

"The essence of Hadelich's playing is beauty: reveling in the myriad ways of making a phrase come alive on the violin, delivering the musical message with no technical impediments whatsoever, and thereby revealing something from a plane beyond ours." WASHINGTON POST

Augustin Hadelich is one of the great violinists of our time. From Adès to Paganini, from Brahms to Bartók, he showcases a wide-ranging and adventurous repertoire and is often referred to by colleagues as a "musician's musician." Recently named Musical America's 2018 "Instrumentalist of the Year", he is consistently cited for his phenomenal technique, soulful approach, and insightful interpretations in solo appearances around the world.

International highlights of the 2018/2019 season include his debut with the Bavarian Radio Orchestra Munich and engagements with Belgian National Orchestra, Danish National Symphony, Finnish Radio Symphony, Hong Kong Philharmonic, Orchestre National de Lyon, Orquesta Nacional de España, and the symphony orchestras of Bournemouth, City of Birmingham, New Zealand, São Paulo, and Singapore. He will also perform in a 10-concert tour of Germany with the Academy of St. Martin in the Fields, featuring double concertos with violinist Julia Fischer. In the United States, he will return to the symphonies of Cincinnati, Dallas, Indianapolis, Minnesota, New Jersey, North Carolina, San Diego, and Seattle, as well as the Los Angeles Philharmonic at the Hollywood Bowl.

Summer 2018 saw Augustin Hadelich's debut at the Salzburger Festspiele, performing the Sibelius concerto with the ORF Vienna Radio Symphony, as well as return appearances at the Aspen, Bravo! Vail and Colorado music festivals. Other recent festival appearances include his debut at the BBC Proms, as well as performances with the Boston Symphony at Tanglewood and the Cleveland Orchestra at Blossom. Mr. Hadelich has also performed at the Britt, Chautauqua (where he made his U.S. orchestral debut in 2001), Eastern, Grand Teton, Marlboro, Rheingau, and Sun Valley festivals.

Among recent international performances are the BBC Philharmonic/Manchester, Concertgebouw Orchestra/Amsterdam, Hallé Orchestra (UK), Hamburg Philharmonic, London Philharmonic, Mozarteum Orchestra/Salzburg, Munich Philharmonic, Netherlands Philharmonic, Norwegian Radio Orchestra, NHK Symphony/Tokyo, Sapporo Symphony, Seoul Philharmonic, and the radio orchestras of Cologne, Frankfurt, Saarbrücken, and Stuttgart.

Augustin Hadelich has collaborated with such renowned conductors as Thomas Adès, Marin Alsop, Stefan Asbury, Herbert Blomstedt, Andrey Boreyko, James Conlon, Stéphane Denève, Christoph von Dohnányi, Thierry Fischer, the late Rafael Frühbeck de Burgos, James Gaffigan, Alan Gilbert, Hans Graf, Giancarlo Guerrero, Miguel Harth-Bedoya, Manfred Honeck, Jakub Hruša, Carlos Kalmar, Hannu Lintu, Andrew Litton, Cristian Macelaru, Jun Märkl, Fabio Mechetti, Juanjo Mena, Ludovic Morlot, Andris Nelsons, Sakari Oramo, Andrés Orozco-Estrada, Peter Oundjian, Vasily Petrenko, David Robertson, Donald Runnicles, Jukka-Pekka Saraste, Lahav Shani, John Storgårds, Yan Pascal Tortelier, Krzysztof Urbanski, Edo de Waart, and Jaap van Zweden, among others.

An active recitalist, Augustin Hadelich's numerous engagements include appearances at Carnegie Hall, the Concertgebouw/Amsterdam, The Frick Collection/New York, Kennedy Center/Washington, Kioi Hall/Tokyo, the Louvre, and the Wigmore Hall/London. His chamber music partners have included Inon Barnatan, Jeremy Denk, James Ehnes, Alban Gerhardt, Richard Goode, Gary Hoffman, Kim Kashkashian, Robert Kulek, Cho-Liang Lin, Midori, Charles Owen, Vadim Repin, Mitsuko Uchida, Joyce Yang, and members of the Guarneri and Juilliard Quartets.

Augustin Hadelich is the winner of a 2016 Grammy Award – “Best Classical Instrumental Solo” – for his recording of Dutilleux's Violin Concerto, *L'Arbre des songes*, with the Seattle Symphony under Ludovic Morlot (Seattle Symphony MEDIA). A prolific recording artist, Mr. Hadelich's newest disc – Paganini 24 Caprices for Warner Classics – was released in January. Germany's *Süddeutsche Zeitung* wrote about this recording: “Anyone who masters these pieces so confidently has, so to speak, reached the regions of eternal snow: he has reached the top.” Other recent discs include live recordings of the violin concertos by Tchaikovsky and Lalo (Symphonie espagnole) with the London Philharmonic Orchestra on the LPO label (2017), and an album of duo works for violin and piano on AVIE in collaboration with Joyce Yang (2016). Previous recordings on the AVIE label include the Mendelssohn Violin Concerto and Bartók's Concerto No. 2 with the Norwegian Radio Orchestra under Miguel Harth-Bedoya (2015), and the violin concertos of Jean Sibelius and Thomas Adès (Concentric Paths) with Hannu Lintu conducting the Royal Liverpool Philharmonic Orchestra (2014), nominated for a Gramophone Award and listed by NPR on their Top 10 Classical CDs of 2014.

Augustin Hadelich's career took off when he won the Gold Medal at the 2006 International Violin Competition of Indianapolis. Since then, he has garnered an impressive list of honors, including an Avery Fisher Career Grant (2009); a Borletti-Buitoni Trust Fellowship in the UK (2011); Lincoln Center's Martin E. Segal Award (2012); the inaugural Warner Music Prize (2015); a Grammy Award (2016); an honorary doctorate from the University of Exeter in the UK (2017); and Musical America's “2018 Instrumentalist of the Year.”

Born in Italy, the son of German parents, Augustin Hadelich is now an American citizen. He holds an Artist Diploma from The Juilliard School, where he was a student of Joel Smirnoff. Mr. Hadelich plays the 1723 “Ex-Kiesewetter” Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

Miloš Karadaglić: Classical Guitar

Firmly positioned as a leading exponent of his instrument Miloš Karadaglić continues to top record charts and delight audiences worldwide.

His first three releases on Deutsche Grammophon achieved major chart successes around the globe and turned him into “classical music’s guitar hero” (BBC Music Magazine) overnight. His 2014 recording of Rodrigo’s concertos had the Sunday Times calling him “The King of Aranjuez”, while “Blackbird – The Beatles Album” (2016) was received with unanimous acclaim.

Miloš has appeared in recital at almost all major concert halls and festivals around the globe and has worked with many of the world’s leading orchestras and conductors. He is also the first ever classical guitarist to have performed in solo recital at the Royal Albert Hall in London, The Guardian commenting: “More extraordinary by far, however, was the way a single guitarist... could shrink the Hall’s cavernous space into something so close.” The Independent concluded: “... a sleight of hand that makes Karadaglić not only a magician but a serious and accomplished musician”.

In August 2018, Miloš returned to the Royal Albert Hall with the BBC Symphony Orchestra to give the world premiere of ‘Ink Dark Moon’, an exciting new guitar concerto written for Miloš by Joby Talbot. The performance, part of the 2018 BBC Proms, was received with great enthusiasm, with BachTrack commenting that “Karadaglić provided a supremely tailored performance, exploring the full range of sounds and colours.”

In the 2018/19 season, Miloš will curate a musical journey through the repertoire that has been most important to him so far in his life and career. Titled “The Voice of the Guitar”, this programme will see him perform solo and with various ensembles throughout the United Kingdom, Europe, Asia, and the United States. “No other guitarist can match his graceful blend of personal charisma and technical finesse.” (The Independent)

Miloš remains committed to commissioning new repertoire, especially when it comes to the repertoire for guitar and orchestra. 2018/19 will include another concerto world premiere of Howard Shore’s first ever guitar concerto, which was commissioned for Miloš by the National Arts Centre Orchestra Ottawa and Alexander Shelley.

Miloš is a passionate supporter of music education and acts as a Patron of Awards for Young Musicians as well as Ambassador for Live Music Now, the London Music Fund and the Wigmore Hall’s Learning Programme. Taking every opportunity to promote

classical music to the widest possible audience, Miloš often finds himself in the role of radio and TV presenter, having appeared as a mentor for the nationwide talent competition Guitar Star on Sky Arts, in addition to co-presenting the 2014 BBC Young Musician competition and returning as a member of the jury in 2018.

Born in Montenegro in 1983, Miloš first started playing the guitar at the age of 8. At 16, he successfully applied for a scholarship to study at the Royal Academy of Music and moved to London where he continues to live while keeping close ties with his family and homeland. He was appointed a Fellow of the Royal Academy of Music in 2015. In 2016 BBC Music magazine included him amongst six of the greatest classical guitarists of the last century.

Miloš records exclusively for Decca Classics/Universal Music. He performs on a 2007 Greg Smallman guitar.

Conrad Tao: Pianist

Conrad Tao has appeared worldwide as a pianist and composer and has been dubbed a musician of “probing intellect and open-hearted vision” by *The New York Times*, a “thoughtful and mature composer” by NPR, and “ferociously talented” by *Time Out New York*. In June of 2011, the White House Commission on Presidential Scholars and the Department of Education named Tao a Presidential Scholar in the Arts, and the National Foundation for Advancement in the Arts awarded him a YoungArts gold medal in music. Later that year, Tao was named a Gilmore Young Artist, an honor awarded every two years highlighting the most promising American pianists of the new generation. In May of 2012, he was awarded the prestigious Avery Fisher Career Grant, and in 2018 was named a Lincoln Center Emerging Artist.

In 2018-19, Tao makes his performance debuts with the Los Angeles Philharmonic, the New York Philharmonic, and The Cleveland Orchestra. His season opens with the World Premiere of his composition, *Everything Must Go*, commissioned and performed by the New York Philharmonic. Tao also inaugurates Nightcap, a new series at the New York Philharmonic where performers curate a late-night concert, joined by dancer-choreographer Caleb Teicher and Charmaine Lee for an evening of multidisciplinary performances.

He makes his LA Opera debut in the West Coast premiere of David Lang’s new work, *the loser*, where he plays the onstage role of the apparition and memory of Glenn Gould. In January 2019, Tao and dancer-choreographer Caleb Teicher continue to develop *More Forever*, their evening-length multidisciplinary work which explores American vernacular dance traditions, as part of Guggenheim’s Works & Process series.

Tao continues to perform concertos with orchestras around the world including returns to the Swedish Radio Symphony, the San Diego Symphony, the Baltimore Symphony, the Pacific Symphony, the Colorado Symphony, and Orchestra dell’Accademia Nazionale di Santa Cecilia with Antonio Pappano. Conrad also performs duo chamber music concerts with violinist Stefan Jackiw, including a debut performance at 92Y, ensemble engagements with the JCT Trio in Seoul, South Korea; Lincoln, Nebraska; and Interlochen, Michigan, as well as solo recital programs.

This season comes after his Lincoln Center recital debut, a residency with the Utah Symphony, and debut engagements with the Atlanta Symphony, New Jersey Symphony, and Seattle Symphony, and return engagements with the Berner Symphoniker, the Finnish Radio Symphony Orchestra, the Orchestra Verdi Milano, and the Malaysian Philharmonic. Last season, Tao performed in his own recital and composed a new work for Paul Huang and Orion Weiss at Washington Performing Arts Society, and opened the ProMusica Chamber Orchestra's season with the world premiere of a newly commissioned work, *Over*. Additionally, Tao developed a multimedia work, *Ceremony*, with vocalist Charmaine Lee.

In June of 2013, Tao kicked off the inaugural UNPLAY Festival at the powerHouse Arena in Brooklyn, which he curated and produced. The festival, designated a "critics' pick" by *Time Out New York* and hailed by *The New York Times* for its "clever organization" and "endlessly engaging" performances, featured Conrad with guest artists performing a wide variety of new works. Across three nights encompassing electroacoustic music, performance art, youth ensembles, and much more, UNPLAY explored the fleeting ephemera of the Internet, the possibility of a 21st-century canon, and music's role in social activism and critique. That month, Tao, a Warner Classics recording artist, also released *Voyages*, his first full-length for the label, declared a "spiky debut" by *The New Yorker's* Alex Ross. Of the album, NPR wrote: "Tao proves himself to be a musician of deep intellectual and emotional means – as the thoughtful programming on this album...proclaims." His next album, *Pictures*, which slots works by David Lang, Toru Takemitsu, Elliott Carter, and Tao himself alongside Mussorgsky's familiar and beloved *Pictures at an Exhibition*, was hailed by *The New York Times* as "a fascinating album [by] a thoughtful artist and dynamic performer...played with enormous imagination, color and command."

Tao's career as a composer has garnered an eight consecutive ASCAP Morton Gould Young Composer Awards and the Carlos Surinach Prize from BMI. In the 2013-14 season, while serving as the Dallas Symphony Orchestra's artist-in-residence, Tao premiered his orchestral composition, *The world is very different now*. Commissioned in observance of the 50th anniversary of the assassination of President John F. Kennedy, the work was described by *The New York Times* as "shapely and powerful." Most recently, the Chamber Orchestra of Philadelphia commissioned a new work for piano, orchestra, and electronics, *An Adjustment*, which received its premiere in September 2015 with Tao at the piano. *The Philadelphia Inquirer* declared the piece abundant in "compositional magic," a "most imaginative [integration of] spiritual post-Romanticism and '90s club music."

Tao was born in Urbana, Illinois, in 1994. He has studied piano with Emilio del Rosario in Chicago and Yoheved Kaplinsky in New York, and composition with Christopher Theofanidis.