

PHILIP MANN

Conductor

Critical Acclaim

Title: Mann masterful with baton in Masterworks

“Mann again showed himself to be a skilled musical architect, designing and executing a beautifully paced interpretation, which seemed to spring from somewhere deep within the music rather than superimposed upon it.”
(Debussy: *La Mer*)

“For the Mozart concerto, Mann literally put away his big baton and coaxed a warm, genial rendering of the rarely performed concerto. With an animated McGill and a more serious-looking Smith, conductor, soloists and orchestra approached the concerto as if it was chamber music, and it came across as though the occasion was a gathering of close, committed friends making music.

“Mann brought a lot more than just urgency to the piece. (Strauss: *Don Juan*) Despite his predilection for excitement, Mann kept the tempos flexible, allowed the music to breathe in the more reflective sections, and most impressively, his interpretation was expertly paced. He gestures were so expansive you wondered if he would have anything left for the penultimate section, before the quiet ending, but he showed he still had plenty in the tank for a shattering climax. “

“here’s hoping this won’t be his last Masterworks appearance. He should always be welcome in Symphony Hall.”

James Chute: San Diego Union Tribune, 2010

Mann led the orchestra in a deftly controlled yet deeply felt account of the work, (Tchaikovsky Symphony No. 5), marked by a combination of lyricism and strength. They the time the triumphant conclusion was reached, one had the feeling that a world-class conductor had just led a world-class orchestra.”

“Mann attacked the piece with a robust, gleeful vigor, and the orchestra responded with tight, bright playing. Mann exhibited absolute technical control tempered with an emotional connection to the music and the players in his expressively graceful yet passionate conducting style.”

Bill Jones, Arkansas Democrat Gazette, 2009

Mann's baton technique reminds me of such conductors as Eugene Ormandy and Fritz Reiner; he has both their showmanship and musicianship. Arkansas is lucky to have his services. And the Arkansas Symphony Orchestra obviously enjoys working under his leadership

‘From the New World’ is one of the war horses of symphonic music. Yet Mann’s interpretation of it was as fresh as if he were giving it its first performance. The significant themes and motifs in every section stood out.

Edward Wooten, Arkansas Times, 2010