

Pasadena Symphony 2016-17 Classics Season Artist Bios

ABOUT THE ARTISTS

David Lockington **Music Director**

Over the past thirty-five years, David Lockington has developed an impressive conducting career in the United States. A native of Great Britain, he served as the Music Director of the Grand Rapids Symphony from January 1999 to May 2015, and is currently the orchestra's Conductor Laureate. He has held the position of Music Director with the Modesto Symphony since May 2007 and in March 2013, Mr. Lockington was appointed to the same position with the Pasadena Symphony. He also has a close relationship with the Orquesta Sinfonica del Principado de Asturias in Spain where he is currently the orchestra's Principal Guest Conductor, and beginning with the 15/16 season he will be one of three Artistic Partners with the Northwest Sinfonietta in Tacoma, Washington.

In addition to his current posts, since his arrival to the United States in 1978 Mr. Lockington has also held additional positions with American orchestras, including serving as Assistant Conductor of the Denver Symphony Orchestra and Opera Colorado and Assistant and Associate Conductor of the Baltimore Symphony Orchestra. In May 1993 he accepted the position of Music Director of the Ohio Chamber Orchestra, assumed the title of Music Director of the New Mexico Symphony Orchestra in September 1995 and was Music Director of the Long Island Philharmonic for the 96/97 through 99/2000 seasons.

Mr. Lockington's guest conducting engagements include appearances with the Saint Louis, Houston, Detroit, Seattle, Toronto, Vancouver, Oregon and Phoenix symphonies; the Rochester and Louisiana Philharmonics; and the Orchestra of St. Luke's at Carnegie Hall. Internationally, he has conducted the Northern Sinfonia in Great Britain, the Israel Chamber Orchestra, the China Broadcasting Symphony Orchestra in Beijing and Taiwan and led the English Chamber Orchestra on a tour in Asia.

Recent and upcoming guest conducting engagements include appearances with the New Jersey, Indianapolis, Vancouver, Utah, Pacific, Colorado, Nashville, San Diego, Syracuse, Edmonton, Alabama, Columbus and Kansas City symphonies, the Florida and Louisville Orchestras, the National Arts Centre Orchestra in Ottawa and the Buffalo and Calgary Philharmonics. Mr. Lockington's summer festival activities include appearances at the Grand Teton, Colorado Music, Interlochen, Chautauqua and Eastern Music festivals.

David Lockington began his career as a cellist and was the Principal with the National Youth Orchestra of Great Britain for two years. After completing his Bachelor of Arts degree at the University of Cambridge, Mr. Lockington came to the United States on a scholarship to Yale University where he received his Master's degree in cello performance and studied conducting

with Otto Werner Mueller. He was a member of the New Haven Symphony Orchestra and served as assistant principal cellist for three years with the Denver Symphony Orchestra before turning to conducting.

Nicholas McGegan
Principal Guest Conductor

As he embarks on his fourth decade on the podium, Nicholas McGegan — long hailed as “one of the finest baroque conductors of his generation” (London *Independent*) and “an expert in 18th-century style” (*The New Yorker*) — is recognized for his probing and revelatory explorations of music of all periods. In 2015, Philharmonia Baroque Orchestra celebrates his 30th year as music director and he is also Principal Guest Conductor of the Pasadena Symphony.

McGegan has established the San Francisco-based Philharmonia Baroque Orchestra and Philharmonia Chorale as one of the world’s leading period-performance ensembles, with notable appearances at Carnegie Hall, Lincoln Center, the London Proms, the Amsterdam Concertgebouw, and the International Handel Festival, Göttingen. PBO’s 2015/16 season sees the orchestra returning to Carnegie Hall for a performance of Scarlatti’s *La Gloria di primavera*, in addition to tours of the piece in California’s Bay Area and Quebec. As a guest conductor, McGegan’s 15/16 season features appearances with the Los Angeles Philharmonic (with which he has appeared annually for nearly 20 years), St. Louis, Baltimore, BBC Scottish, RTÉ National, and New Zealand Symphonies; the Cleveland Orchestra/Blossom Music Festival; and the Orchestra of St. Luke’s at Caramoor and Carnegie Hall.

Throughout his career, McGegan has defined an approach to period style that sets the current standard: intelligent, infused with joy, and never dogmatic. Under his leadership Philharmonia Baroque continues to expand its repertoire into the Romantic Era and beyond. Calling the group’s recent recording of the Brahms *Serenades* “a truly treasurable disc,” James R. Oestreich in *The New York Times* made special note of the performance’s “energy and spirit.” The recording, said *Voix des Arts*, offers “evidence that ‘period’ instruments are in no way inhibited in terms of tonal amplitude and beauty. These are ... exceptionally beautifully played performances.”

McGegan’s ability to engage players and audiences alike has made him a pioneer in broadening the reach of historically informed practice beyond the world of period ensembles to conventional symphonic forces. His guest-conducting appearances with major orchestras — including the New York, Los Angeles, and Hong Kong Philharmonics; the Chicago, Milwaukee, St. Louis, Toronto, Sydney, and New Zealand Symphonies; the Cleveland and the Philadelphia Orchestras; and the Royal Northern Sinfonia and Scottish Chamber Orchestra — often feature Baroque repertoire alongside Classical, Romantic, 20th-century and even brand-new works: Mendelssohn, Sibelius, Britten, Bach and Handel with the Utah Symphony; Poulenc and Mozart with the City of Birmingham Symphony Orchestra; Mahler and Mozart with the Pasadena Symphony Orchestra; and the premiere of Stephen Hough’s *Missa Mirabilis* with the

Indianapolis Symphony Orchestra, paired with Haydn, Brahms and Mendelssohn. His position in Pasadena provides the opportunity to conduct a wider range of his favorite repertoire, including Dvořák, Britten, Elgar, Mahler, Brahms and Wagner.

Active in opera as well as the concert hall, McGegan was principal conductor of Sweden's perfectly preserved 18th-century Drottningholm Theater from 1993 to 1996, Artistic Director and conductor at the Gottingen Handel Festival for 20 years (1991-2011), and Principal Guest Conductor at Scottish Opera in the 1990s. He has also been a frequent guest conductor, appearing at Covent Garden, San Francisco, Santa Fe, and Washington. Mr. McGegan has enjoyed a long collaboration with groundbreaking choreographer Mark Morris, notably the premiere performances of Morris's production of Rameau's *Platée* at the Edinburgh Festival, Handel's *Acis and Galatea*, *L'Allegro* at Ravinia, the Mostly Mozart Festival in New York, and Cal Performances in Berkeley.

His discography of more than 100 releases includes the world premiere recording of Handel's *Susanna*, which garnered both a Gramophone Award and a GRAMMY® nomination, and recent issues of that composer's *Solomon*, *Samson* and *Acis and Galatea* (the little-known version adapted by Felix Mendelssohn). Under its own label, Philharmonia Baroque Productions (PBP), Philharmonia Baroque Orchestra has recently more than half a dozen acclaimed archival recordings in addition to the Brahms *Serenades*: Beethoven's Symphonies 4 and 7, Berlioz's *Les Nuits d'été* and selected Handel arias with Lorraine Hunt Lieberson; Haydn Symphonies No. 88, 101 and 104, nominated for a GRAMMY® Award; Haydn Symphonies 57, 67, and 68; Vivaldi's *Four Seasons* and other concerti with Elizabeth Blumenstock as violin soloist; Handel's *Atalanta* with soprano Dominique Labelle in the title role; and *Teseo* with Labelle singing the role of Medea. Scarlatti's *La Gloria di Primavera* is slated for release in early 2016. He also records regularly with Hungary's Capella Savaria, most recently discs of violin concerti of Haydn and Kraus, with discs of Schubert and Mozart on the horizon.

Mr. McGegan is committed to the next generation of musicians, frequently conducting and coaching students in residencies and engagements at Yale University, the Juilliard School, Harvard University, the Colburn School, Aspen Music Festival and School, Sarasota Music Festival, and the Music Academy of the West. In 2013 he was awarded the honorary degree of Doctor of Music by the San Francisco Conservatory of Music and delivered the commencement address.

Born in England, Nicholas McGegan was educated at Cambridge and Oxford and taught at the Royal College of Music, London. He was made an Officer of the Most Excellent Order of the British Empire (OBE) in the Queen's Birthday Honours for 2010 "for services to music overseas." Most recently, he was invited to join the board of Early Music America. His awards also include the Halle Handel Prize; an honorary professorship at Georg-August University, Göttingen; the Order of Merit of the State of Lower Saxony (Germany); the Medal of Honour of the City of Göttingen, an honorary doctorate from the San Francisco Conservatory of Music, and an official Nicholas McGegan Day, declared by the Mayor of San Francisco in recognition of his distinguished work with Philharmonia Baroque.

Elena Urioste
Violin

Elena Urioste, recently selected as a BBC New Generation Artist and featured on the cover of *Symphony* magazine, has been hailed by critics and audiences alike for her lush tone, the nuanced lyricism of her playing, and her commanding stage presence. Since first appearing with the Philadelphia Orchestra at age thirteen, she has made acclaimed debuts with major orchestras throughout the United States, including the Cleveland Orchestra, New York Philharmonic, Boston Pops, Buffalo Philharmonic, and the Chicago, National, Atlanta, Baltimore, Detroit, Pittsburgh, Richmond, and San Antonio Symphony Orchestras. Abroad, Elena has appeared with the London Philharmonic Orchestra, BBC Symphony, BBC Philharmonic, BBC National Orchestra of Wales, Würzburg Philharmonic, Hungary's Orchestra Dohnányi Budapest and MAV Orchestra, and Orquesta Sinfonica de la Universidad de Guanajuato.

She has performed recitals in such distinguished venues as Wigmore Hall in London, Carnegie Hall's Weill Recital Hall, Konzerthaus Berlin, the Sage Gateshead in Newcastle, and the Mondavi Center at the University of California-Davis. Recent engagements have included return performances with the Chicago Symphony and Detroit Symphony Orchestras, the BBC Philharmonic, and the BBC National Orchestra of Wales; and debuts with the Tucson, Asheville, and Edmonton Symphony Orchestras, the San Francisco Symphony Youth Orchestra, and the New York Youth Symphony, with whom she toured Argentina in the summer of 2015.

Elena's 2015/16 season highlights include debuts with the San Francisco, Alabama, Kitchener-Waterloo, South Florida, and Des Moines Symphony Orchestras; returns to the Knoxville, Tucson, and Amarillo Symphony Orchestras and the Heartland Festival Orchestra; and residencies at the Roman River Festival in England, the Verbier Festival at Schloss Elmau in Germany, and Chamber Music Sedona WinterFest in Arizona.

As first-place laureate in both the Junior and Senior divisions of the Sphinx Competition, Elena debuted at Carnegie Hall's Isaac Stern Auditorium in 2004 and has returned annually as soloist. She has collaborated with acclaimed conductors Sir Mark Elder, Christoph Eschenbach, Yannick Nézet-Séguin, Robert Spano, and Keith Lockhart; pianists Mitsuko Uchida, Dénes Várjon, Christopher O'Riley, and Ignat Solzhenitsyn; cellists Peter Wiley, Colin Carr, and Carter Brey; violists Kim Kashkashian and Michael Tree; and violinists Joseph Silverstein, Shlomo Mintz, and Cho-Liang Lin. An avid chamber musician as well as soloist, Elena frequently performs in recital with pianist Michael Brown and cellist Nicholas Canellakis, and has been a featured artist at the Marlboro, Ravinia and Ravinia's Steans Music Institute, La Jolla, and Sarasota Music Festivals, as well as Switzerland's Sion Valais International Music Festival.

Elena's awards include the inaugural Sphinx Medal of Excellence, a London Music Masters Award, a Salon de Virtuosi career grant, and first prize in the Sion International Violin Competition, which also awarded her its audience prize and the prize for best performance of the competition's newly commissioned work.

Her media credits include the popular radio programs *From the Top* and *Performance Today*, appearances on Telemundo and NBC's *Today Show*, and a McGraw Young Artists Showcase performance for a live studio audience at WQXR's Greene Space in New York City. She was featured in the Emmy award-winning documentary *Breaking the Sound Barrier*, and in numerous magazines including *Symphony*, *The Strad*, *Strings*, and *Latina*, which included her in its 15th anniversary issue as one of its "Future Fifteen." Her first CD was released on the White Pine label, and her second recording -- with pianist Michael Brown -- will be released in 2015. Elena made her acting debut in the independent feature film *But Not For Me*, written and directed by Ryan J. Carmichael, as the lead female role of Hope. The film premiered at the 2015 Brooklyn Film Festival and won the award for Best Original Score, to which Elena contributed.

Elena is a graduate of the Curtis Institute of Music where she studied with Joseph Silverstein, Pamela Frank, and Ida Kavafian. She completed graduate studies with Joel Smirnoff at The Juilliard School. Other notable teachers include David Cerone, Choong-Jin Chang, Soovin Kim, and the late Rafael Druian.

The outstanding instruments now being used by Elena are an Alessandro Gagliano violin, Naples c. 1706, and a Nicolas Kittel bow, both on generous extended loan from the private collection of Dr. Charles E. King through the Stradivari Society of Chicago.

Ray Ushikubo

Piano

Exhibiting an innate musicality well beyond his years, fifteen-year-old Japanese-American pianist Ray Ushikubo has already performed on the stages of Carnegie Hall and Merkin Concert Hall in New York City, and on NBC's *The Tonight Show* with Jay Leno. Since his solo orchestral debut at age 10 with the Young Musicians Foundation Orchestra at Los Angeles's Dorothy Chandler Pavilion, Ray has appeared with world-renowned pianist Lang Lang at Orange County's Segerstrom Concert Hall, and with pianist and conductor Jeffrey Kahane and the Los Angeles Chamber Orchestra at Royce Hall in Los Angeles. A recipient of the prestigious Davidson Fellow Laureate Award in 2014, Ray won the 2016 Piano Concerto Competition at the Aspen Music Festival and School.

During the 2016–2017 season, Ray makes his debut with the Pasadena Symphony and the Modesto Symphony Orchestra performing Gershwin's *Rhapsody in Blue* with conductor David Lockington. He also performs the Grieg Piano Concerto with The Dream Orchestra at the Broad Stage in Santa Monica.

Recent engagements include performances with the Los Angeles Chamber Orchestra, the Reno Philharmonic Orchestra, the Los Angeles-based ensemble MUSE/IQUE, the Asia America Youth Symphony; with conductors Jeffrey Kahane, Laura Jackson, David Benoit and Rachel Worby. At age 13, he performed and conducted from the keyboard Bach's *Keyboard Concerto in D minor, BWV 1052*, with the Academy Virtuosi at the Colburn School. More recently, Ray has given solo recitals at the Los Angeles County Museum of Art (LACMA) and at the Colburn School. He has

also been a featured guest artist on Rob Kapilow's What Makes It Great? series at the Cerritos Center for the Performing Arts, on San Diego's Mainly Mozart's series Mozart & the Mind, and at the Griffith Observatory as part of the Los Angeles Philharmonic's Immortal Beloved celebration, where he performed Beethoven's Moonlight Sonata.

Also an accomplished violinist, Ray loves to perform for people and has done so in a variety of settings. In August 2015 he made a special appearance as piano and violin soloist in a concert presented by Grand Performances in Los Angeles. The program featured Ray performing traditional classical works alongside jazz pianist Alfredo Rodriguez and electronic musician Daedalus, who "remixed" improvised versions of the classical works, crossing the genres of classical, electronic music, and jazz. Ray also joined both artists in an improvisatory encore. He has performed as violin soloist at the Los Angeles Chamber Orchestra's 2014 Gala celebration, "StradFest," and with the New West Symphony as part of their Symphonic Adventures Program. Ray performed as piano soloist at the Los Angeles Japanese American Cultural & Community Center

(JACCC) for a peace ceremony honoring Hiroshima atomic bomb victims.

A 2014 Davidson Fellow Laureate, Ray was awarded \$50,000 by the Davidson Institute for his music project "Circle of Life in Music." Other awards include first prize at the first Steinway Concerto Competition at the 2015 Colburn Music Academy Piano Festival, the Young Artists Piano Prize at the 2013 Mondavi Young Artists Competition, the 2012 Steinway Prize for the best performance of a Beethoven Sonata, and first prize at the 2010 International Russian Music Piano Competition. Ray was a Gold Prize winner in the 2009 AADGT International Music Competition for piano and violin, leading to his Carnegie Hall debut.

Ray has been featured several times on the nationally syndicated radio program From the Top, and was named one of their Jack Kent Cooke Young Artists. Ray has also been a featured speaker at TEDx Redmond.

Since 2010, Ray has studied piano with Ory Shihor at the Colburn School's Music Academy, a pre-college program designed to prepare extraordinary young artists for careers as well-rounded professional musicians, where he is a Camille and Arnon Adar Scholar. At the Music Academy, he also studies violin with Robert Lipsett. He has attended the Aspen Music Festival and School and the Innsbrook Institute Summer Music Academy. Ray's other interests include math, wakeboarding, watching action movies, and Mercedes Benz automobiles.

William Hagen **Violin**

Twenty-three-year-old violinist William Hagen is the third prize winner of the 2015 Queen Elisabeth Competition (the highest ranking American since 1985). Having captured the attention of the Belgian press and public during the competition, William has been hailed as a

“brilliant virtuoso...a standout” (The Dallas Morning News) with “an intellectual command of line and score, and just the right amount of power” (violinist.com) who “plays with an obvious and sincere love for the very act of music making” (North Texas Performing Arts News). Already a seasoned performer on concert stages around the United States and abroad, William’s 2016–2017 season includes debuts with the Oregon and Pasadena symphonies and recitals at Ravinia and the Center for Fine Arts in Brussels, among others.

Since his professional debut at age nine with the Utah Symphony and Keith Lockhart conducting, William has performed with conductors Marin Alsop, Christian Arming, Plácido Domingo, Miguel Harth-Bedoya, Fabio Mechetti, Ludovic Morlot, Ward Stare, Michael Stern, Michel Tabachnik, Arie van Beek, and Hugh Wolff; and with the symphony orchestras of Albany, Fort Worth, Jacksonville, St. Louis, and Shreveport; the Utah Symphony; the Buffalo Philharmonic Orchestra; and with the Aspen Philharmonic at the Aspen Music Festival. Abroad, he has performed with the Brussels Philharmonic, the National Orchestra of Belgium, the ORF Radio-Sinfonieorchester, the Sofia Philharmonic Orchestra (Bulgaria), and with the Orchestre Philharmonique Royal de Liège in a tour of Belgium. He has also performed in Japan with the Yokohama Sinfonietta and the Sendai Philharmonic Orchestra. Recent performances include return engagements with the Utah Symphony (Deer Valley Music Festival), Jacksonville Symphony Orchestra, and the Aspen Music Festival and School; recitals in Brussels, Los Angeles, Tokyo, and at the Colmar Festival (France); and performances with Gidon Kremer, Christian Tetzlaff, and Steven Isserlis as part of the Chamber Music Connects the World festival at the Kronberg Academy (Germany).

Active and enthusiastic as a chamber musician, William has performed with the Jupiter Symphony Chamber Players in New York City, the Colburn Chamber Music Society in Los Angeles, and at the Aspen Music Festival and School with artists such as Veronika Eberle, Narek Hakhnazaryan, Edgar Meyer, Steven Osborne, Orli Shaham, Robert Spano, Joaquin Valdepeñas, and Joyce Yang. William has also had the privilege of performing Mozart’s Sonata K. 454 with pianist Menahem Pressler in Los Angeles.

A native of Utah, William first heard the violin at the age of 3 and began lessons at the age of 4. At age 10, he entered the studio of Robert Lipsett at the Colburn Community School of Performing Arts, commuting to Los Angeles every week for lessons. After studying with Itzhak Perlman at The Juilliard School for two years, William returned to Los Angeles in 2012 to continue studying with Robert Lipsett at the Colburn Conservatory of Music. In Fall 2016, William joins the prestigious Kronberg Academy in Germany. He is an alumnus of the Verbier Academy and the Perlman Music Program, and spent many summers at the Aspen Music Festival and School. William plays on an Andrea Guarneri violin (Cremona, c. 1675.)

Natasha Paremski

Piano

"Comparisons with Argerich should not be given lightly, but Paremski is so clearly of the same temperament and technique that it is unavoidable here." — American Record Guide

With her consistently striking and dynamic performances, pianist Natasha Paremski reveals astounding virtuosity and voracious interpretive abilities. She continues to generate excitement from all corners as she wins over audiences with her musical sensibility and flawless technique.

Born in Moscow, Natasha moved to the United-States at the age of 8 and became a US citizen shortly thereafter. She is now based in New York.

Natasha was awarded several very prestigious artist prizes at a very young age, including the Gilmore Young Artists prize in 2006 at the age of 18, the Prix Montblanc in 2007, the Orpheum Stiftung Prize in Switzerland. In September 2010, she was awarded the Classical Recording Foundation's Young Artist of the Year.

Her first recital album was released in 2011 and it debuted at No. 9 on the Billboard Traditional Classical chart. In 2012 she recorded Tchaikovsky's first concerto and Rachmaninoff's Paganini Rhapsody with the Royal Philharmonic Orchestra and Fabien Gabel on the orchestra's label distributed by Naxos.

Natasha has performed with major orchestras in North America including Dallas Symphony Orchestra, Los Angeles Philharmonic Orchestra, San Francisco Symphony Orchestra, San Diego Symphony, Toronto Symphony, Baltimore Symphony, Houston Symphony, NAC Orchestra in Ottawa, Nashville Symphony, Virginia Symphony, Oregon Symphony, Colorado Symphony, and Minnesota Orchestra. She tours extensively in Europe with such orchestras as the Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra, Vienna's Tonkünstler Orchester, Royal Scottish National Orchestra, Orchestre de Bretagne, the Orchestre de Nancy, Royal Liverpool Philharmonic Orchestra, Tonhalle Orchester in Zurich, Moscow Philharmonic, under the direction of conductors including Peter Oundjian, Andres Orozco-Estrada, Jeffrey Kahane, James Gaffigan, Dmitri Yablonski, Tomas Netopil, JoAnn Falletta, Fabien Gabel, and Andrew Litton. Natasha has toured with Gidon Kremer and the Kremerata Baltica in Latvia, Benelux, the UK and Austria and performed with the National Taiwan Symphony Orchestra in Taipei.

Natasha has given recitals at London's Wigmore Hall, the Auditorium du Louvre in Paris, Schloss Elmau, Mecklenburg-Vorpommern Festival, Verbier Festival, Seattle's Meany Hall, Kansas City's Harriman Jewell Series, Santa Fe's Lensic Theater, Ludwigshafen BASF Series, Teatro Colon in Buenos Aires, Tokyo's Musashino Performing Arts Center and on the Rising Stars Series of Gilmore and Ravinia Festivals.

With a strong focus on new music, Natasha's growing repertoire reflects an artistic maturity

beyond her years. In the 2010-11 season, she played the world premiere of a sonata written for her by Gabriel Kahane, which was also included in her solo album. At the suggestion of John Corigliano, Natasha brought her insight and depth to his Piano Concerto with the Colorado Symphony. In recital, she has played several pieces by noted composer and pianist Fred Hersch.

Natasha continues to extend her performance activity and range beyond the traditional concert hall. In December 2008, she was the featured pianist in choreographer Benjamin Millepied's *Danse Concertantes* at New York's Joyce Theater. She was featured in a major two-part film for BBC Television on the life and work of Tchaikovsky, shot on location in St. Petersburg, performing excerpts from Tchaikovsky's First Piano Concerto and other works. In the winter of 2007, Natasha participated along with Simon Keenlyside and Maxim Vengerov in the filming of *Twin Spirits*, a project starring Sting and Trudie Styler that explores the music and writing of Robert and Clara Schumann, which was released on DVD. She has performed in the project live several times with the co-creators in New York and the UK, directed by John Caird, the original director/adaptor of the musical *Les Misérables*.

Natasha began her piano studies at the age of 4 with Nina Malikova at Moscow's Andreyev School of Music. She then studied at San Francisco Conservatory of Music before moving to New York to study with Pavlina Dokovska at Mannes College of Music, from which she graduated in 2007. Natasha made her professional debut at age nine with the El Camino Youth Symphony in California. At the age of fifteen she debuted with Los Angeles Philharmonic and recorded two discs with Moscow Philharmonic Orchestra under Dmitry Yablonsky, the first featuring Anton Rubinstein's Piano Concerto No. 4 coupled with Rachmaninoff's Paganini Rhapsody and the second featuring all of Chopin's shorter works for piano and orchestra.

Rachel Barton Pine **Violin**

In both art and life, violinist Rachel Barton Pine has an extraordinary ability to connect with people. Celebrated as a leading interpreter of great classical and contemporary works, her performances combine her innate gift for emotional communication and her scholarly fascination with historical research. She plays with passion and conviction across an extensive repertoire, thrilling audiences worldwide with her dazzling technique, lustrous tone, and infectious joy in music-making.

During the 2015-16 season, Pine will perform concertos by Beethoven, Brahms, Bruch, Dvorak, Fairouz, Mozart, Sibelius and Vivaldi, with orchestras including the Santa Rosa Symphony, the New Mexico Philharmonic, and the Flagstaff, Windsor, and Gainesville Symphony Orchestras. She will continue her recital tour of the Six Bach Sonatas and Partitas for Unaccompanied Violin in Gainesville, FL and Washington, D.C.

In March, 2016 Avie Records will release Pine's performance of J.S. Bach's Six Sonatas and Partitas for Violin. Pine recently celebrated the release of her debut Avie album: *Mozart*:

Complete Violin Concerto, Sinfonia Concertante, with conductor Sir Neville Marriner and The Academy of St Martin in the Fields. In September 2015, Cedille Records releases her recording of *Vivaldi: The Complete Viola D'Amore Concertos* with Ars Antigua.

This season a high-definition, life size video of Pine playing and being interviewed will be the culminating installation of "Stradivarius: Origins and Legacy of the Greatest Violin Maker," a new exhibit of treasures made by master violin makers including Andrea Amati, Guarneri del Gesù, and Antonio Stradivari debuting at the Musical Instrument Museum in Phoenix, AZ.

Pine has appeared as a soloist with many of North America's most prestigious ensembles, including the Chicago, Montreal, Atlanta, San Diego, Baltimore, St. Louis and Dallas Symphonies; Buffalo and Rochester Philharmonics, and the Philadelphia and Louisville Orchestras. Overseas, she has performed with the Vienna, New Zealand, Iceland and Budapest Symphonies; the Royal Scottish and Belgian National Orchestras; the Mozarteum, Scottish and Israel Chamber Orchestras; the Royal, Calgary and Russian Philharmonics, and the Netherlands Radio Kamer Filharmonie. She has played for the President of Ghana and the President of Singapore, as well as for the Justices of the U.S. Supreme Court.

Pine has worked with many renowned conductors, including Charles Dutoit, John Nelson, Zubin Mehta, Erich Leinsdorf, Neeme Järvi, Marin Alsop, Plácido Domingo, and Semyon Bychkov, and with such leading artists as Daniel Barenboim, Christoph Eschenbach, William Warfield, Christopher O'Riley, and Mark O'Connor.

She has collaborated with many contemporary composers including Augusta Read Thomas, John Corigliano, Luis Jorge González, José Serebrier, and Mohammed Fairouz. She premiered "Rush" for solo violin by Thomas, as well as the "Native Informant" Sonata for Solo Violin, and the "Al-Andalus" Violin Concerto by Fairouz, and offered the Panamanian premiere of Roque Cordero's 1962 Violin Concerto.

Her past festival appearances have included Marlboro, Wolf Trap, Vail, Ravinia, Davos, and Salzburg. Pine gave the world premieres of the last movement of Samuel Barber's long-lost 1928 Violin Sonata in 2009, and a sonata fragment by Beethoven in 2005.

In addition to her mixed recital programs, Pine has regularly given single evening performances of the six Bach Sonatas and Partitas, the 24 Paganini Caprices, and the complete Brahms Sonatas.

In 2009, Carl Fischer published *The Rachel Barton Pine Collection*, a collection of original compositions, arrangements, cadenzas, and editions penned or arranged by Pine, which made her the only living artist and first woman to join great musicians like Fritz Kreisler and Jascha Heifetz in Carl Fischer's Masters Collection series.

Pine has a prolific discography of 30 CDs on the Avie, Cedille, Warner Classics, and Dorian

labels. Pine began an exploration of beloved violin concertos and the concertos that inspired them with *Brahms and Joachim Violin Concertos*, recorded with the Chicago Symphony Orchestra and conductor Carlos Kalmar. Her *Beethoven & Clement Violin Concertos*, recorded with The Royal Philharmonic and conducted by Serebrier, offered the world premiere recording of Clement's D Major Violin Concerto.

Her recording of *Violin Lullabies*, with pianist Matthew Hagle, debuted at number one on the *Billboard* classical chart. Pine's recording of *Violin Concertos by Black Composers of the 18th and 19th Centuries*, shedding light on four gifted musicians of African descent that made significant contributions to Western classical music, was nominated for a National Public Radio Heritage Award. Warner Classics selected Pine to record the Glazunov Violin Concerto with the Russian National Orchestra and José Serebrier, as part of its acclaimed collection of complete Glazunov orchestral works.

Pine holds prizes from several of the world's leading competitions, including a gold medal at the 1992 J.S. Bach International Violin Competition in Leipzig, Germany. Other top awards have come from the Queen Elisabeth (Brussels, 1993), Kreisler (Vienna, 1992), Szigeti (Budapest, 1992), and Montreal (1991) International Violin Competitions. She won additional accolades for her interpretation of the Paganini Caprices at both the Szigeti Competition and the 1993 Paganini International Violin Competition in Genoa.

Her Rachel Barton Pine Foundation assists young artists through various projects, including the Instrument Loan Program, Grants for Education and Career, Global Heart Strings (supporting musicians in developing countries), and a curricular series in development with the University of Michigan: Music by Black Composers.

Pine resides in Chicago. She performs on the Joseph Guarnerius del Gesu (Cremona 1742), known as the "ex-Bazzini, ex-Soldat" on lifetime loan from her anonymous patron.
rachelbartonpine.com