Reed Tetzloff, described by Richard Goode as "a musician of great authority", has been hailed for his "richly communicative" performances and "magical tone" (The Cincinnati Enquirer). Since coming to international attention as the "lyric hero of the XV Tchaikovsky Competition" (Сноб Magazine), he has established himself as a formidable artist on the world stage, lauded for a sovereign balance of "artistic intelligence, immaculate technique, and daredevil bravura." (South Florida Classical Review)

His 26/27 season starts with a series of recitals in San Diego and at the Miami International Piano Festival followed by the debut with the Pegasus The Orchestra performaning the Prokofiev Piano Concerto no. 3 with in New York City. Reed will also make his debut with theOrchestre Albatros in Paris, and Orchestre des Cybèles in Lyon.The last month of the 25/26 season saw high profile debuts, including touring with the Mannheimer Kammerorchester to France and an appearance with the Polish Baltic Philharmonic.

Tetzloff's recent seasons are marked by a series of landmark recording projects on the French label Aparté. At the end of 2025, he launched a major collaboration with Sir John Eliot Gardiner and the Luxembourg Philharmonic, releasing a critically acclaimed disc of the Grieg and Schumann concertos (highlighting a rare intermediate version of the latter). Their collaboration continues and January 2027 will see the release of the third concertos of Prokofiev and Bartók. Tetzloff has also recorded the cycle of the Beethoven Piano Concertos with the Prague Philharmonic Orchestra under Paweł Kapuła. The first volume earned five-star reviews in Diapason and Classica, with the full cycle set for release as a box-set ahead of the 2027 Beethoven anniversary.
His discography also includes two releases on the Master Performers label: *Concord*, featuring sonatas by Ives and Beethoven, produced by Grammy-award winning Steven Epstein, and a disc of solo piano works by Robert Schumann. His debut album, *Sounds of Transcendence*, was released in 2017 on Romeo Records, and extolled by *Gramophone* for its "kaleidoscopic colors and fervent rapture" in music of Franck, Scriabin, and Charles Griffes.

A frequent solo recitalist, Tetzloff has performed across the United States as well as at international venues such as the Berlin Philharmonie, Hamburg's Laeiszhalle, the Robert Schumann-Saal in Düsseldorf, Antwerp's De Singel, Place Flagey in Brussels, the Théâtre d'Angoulême, and the Seoul Arts Center. In the the United States he has been heard from coast to coast. The South Florida Classical Review recently named Tetzloff's performance of Robert Schumann's Piano Concerto with the Miami International Piano Festival Orchestra as one of the Top Ten Performances of 2023, and wrote: "Combining artistic intelligence, immaculate technique, and daredevil bravura, Tetzloff's playing was idiosyncratic in the best sense of the term." In Asia, his 2024 debut at the Seoul Arts Center was broadcast on Korean television. He has also performed in major venues across China.

Other orchestral engagements include the Cincinnati Symphony Orchestra, the Minnesota Orchestra, the Prague Philharmonic Orchestra, the Rochester Philharmonic Orchestra, the Tbilisi Symphony Orchestra, the La Crosse Symphony and the Wisconsin Philharmonic Orchestra, among many others. He has been in residence at festivals suchas the Grand Teton Music Festival, Maverick Concerts, the International Keyboard Institute and Festival, Piano en Valois, the Miami International Piano Festival, and the Festival de Musique de Wissembourg.
An active chamber musician, he has collaborated with Quatour Akilone, Stella Chen, Edgar Moreau, the Orion String Quartet, Maté Szücs, Ryoko Yano, and the Zemlinsky String Quartet.

Born in Minneapolis, Tetzloff studied with Dr. Paul Wirth before moving to New York to study at Mannes College with Pavlina Dokovska. Within his first year and a half of undergraduate study, he had won the school's two largest awards, the Concerto Competition and Nadia Reisenberg Competition, resulting in New York City debuts at Alice Tully Hall and the Kaufman Center.

Beyond the keyboard, Tetzloff is an avid writer. Huntley Dent in Fanfare Magazine remarked of his essay on Schumann, "He explores the music's intricacies deeper than any other pianist I've heard commenting on the piece, rising almost to Charles Rosen's exalted intellectual level." He is currently at work on a collection of original essays and is pursuing a Doctor of Musical Arts at the Peabody Institute under Richard Goode.

26/27 season