

## ROBERT WOOD CONDUCTOR



Conductor Robert Wood founded UrbanArias in 2009. Under his guidance, the company has achieved national recognition as an innovator in the field of opera, and has produced over 25 works in Virginia, DC, and New York City, eleven of which were world premieres, and seven of which were UrbanArias commissions. He conducts all of UrbanArias' productions. Highlights include *Glory Denied* (Cipullo), *The Roost* (Migó/de los Santos – world premiere, UrbanArias commission), *The Last American Hammer* (Hilliard/Boresi – world premiere, UrbanArias commission), *Paul's Case* (Spears/Walat – world premiere), *Three Decembers* (Heggie/Scheer), *Blue Viola* (Hilliard/Boresi – world premiere, UrbanArias commission), *As One* (Kaminsky/Campbell/Reed), *After Life/Josephine* (Cipullo – world premiere, UrbanArias commission), and *Independence Eve* (Boquiren/Neer – world premiere).

Maestro Wood made his debut with the San Francisco Opera in 2004 with Verdi's *La traviata*. He also conducted *L'italiana in Algeri* there, as well as several concerts. He recently conducted *Rigoletto* at Austin Opera, *Silent Night* at the University of British Columbia with the Vancouver Opera orchestra, *Roméo et Juliette* and *Carmen* at Opera Colorado, *Die Fledermaus* and *As One* at Hawaii Opera Theatre, and *Three Decembers* at Kentucky Opera.

Mr. Wood was appointed Conductor in Residence at the Minnesota Opera from 2006-2008, leading productions of *L'italiana in Algeri*, *Le nozze di Figaro*, *La donna del lago*, *Rusalka*, and, most recently, *Il barbiere di Siviglia*. Mr. Wood has also conducted concerts at San Francisco Opera featuring Stephanie Blythe and Lawrence Brownlee, and with the Merola Opera Program's young artists. Additionally, he conducted *L'italiana in Algeri* at Vancouver Opera, *Die Entführung aus dem Serail* for Hawaii Opera Theatre, *The Love for Three Oranges* at Indiana University Opera Theater, *La cenerentola* at New Jersey Opera Theater, *Lakmé* at Minnesota Opera, and *The Nutcracker* for San Francisco Ballet. Mr. Wood's collaborations with the Wolf Trap Opera Company include *Le Comte Ory* and *Die Zauberflöte*. Other conducting engagements include *H.M.S. Pinafore* with the Indiana University Opera, and a recording for ODC Dance in San Francisco of Jack Perla's *On a Train Headed South*.

Mr. Wood spent many years on the staff of San Francisco Opera where he led performances of *La traviata* and *L'italiana in Algeri*, and assisted productions of *La bohème*, *Il barbiere di Siviglia*, *Don Carlos*, *Hansel and Gretel*, *The Merry Widow*, and *Tosca*. He has also appeared as conductor for many productions with Opera San José including *Tosca*, *Faust*, *Manon*, *Carmen*, *L'elisir d'amore*, *Rigoletto* and *La bohème*, and as guest conductor with the San José Chamber Orchestra. Mr. Wood held the position of Chorus Master at The Santa Fe opera from 2001 to 2004, and acted as cover conductor for *Beatrice and Benedict*, *La belle Hélène*, *L'italiana in Algeri*, and *Lucia di Lammermoor*. At Santa Fe Opera, he also received critical acclaim for the choral contribution to the world premiere of Bright Sheng's *Madame Mao*, and the American premiere of Kaija Saariaho's *L'amour de loin*. Mr. Wood also served as Chorus Master for Opera Company of Philadelphia's production of *Les pêcheurs de perles* in 2004 and has appeared at Chicago Opera Theatre and the Florida State Opera, where he conducted Gluck's *Orfeo*.

Mr. Wood was a 1998 Merola Opera Program and Western Opera Theater participant and spent several years in Vienna studying voice and singing in the Arnold Schönberg Chor.

# ROBERT WOOD

## CONDUCTOR

|                                      |   |                    |           |
|--------------------------------------|---|--------------------|-----------|
| Florida State University             | <i>Transformations</i>                        | Conductor          | 2022      |
| Bay Chamber Concerts                 | <i>The Man Who Mistook His Wife for a Hat</i> | Conductor          | 2021      |
| Austin Opera                         | <i>Rigoletto</i>                              | Conductor          | 2019      |
| Annapolis Opera                      | <i>Carmen</i>                                 | Conductor          | 2019      |
| University of British Columbia       | <i>Silent Night</i>                           | Conductor          | 2018      |
| Hawaii Opera/Lyric Opera Kansas City | <i>As One</i>                                 | Conductor          | 2018      |
| UrbanArias                           | <i>Independence Eve</i>                       | Conductor/Producer | 2017      |
| UrbanArias                           | <i>The Man Who Mistook His Wife for a Hat</i> | Conductor/Producer | 2016      |
| UrbanArias                           | <i>After Life/Josephine</i>                   | Conductor/Producer | 2016      |
| Kentucky Opera; UrbanArias           | <i>Three Decembers</i>                        | Conductor          | 2015; '14 |
| UrbanArias                           | <i>As One</i>                                 | Conductor/Producer | 2015      |
| UrbanArias                           | <i>Blue Viola</i>                             | Conductor/Producer | 2015      |
| UrbanArias                           | <i>Bastianello and Lucrezia</i>               | Conductor/Producer | 2014      |
| Opera Colorado                       | <i>Carmen</i>                                 | Conductor          | 2014      |
| UrbanArias                           | <i>She, After</i>                             | Conductor/Producer | 2013      |
| UrbanArias                           | <i>Paul's Case</i>                            | Conductor/Producer | 2013      |
| Opera Colorado                       | <i>Romero et Juliette</i>                     | Conductor          | 2013      |
| San Francisco Opera                  | Schwabacher Summer Gala                       | Conductor          | 2011      |
| UrbanArias                           | <i>Lucy</i>                                   | Conductor/Producer | 2010      |
| Minnesota Opera                      | <i>Il barbiere di Siviglia</i>                | Conductor          | 2009      |
| Hawaii Opera Theater                 | <i>Abduction from the Seraglio</i>            | Conductor          | 2009      |
| Indiana University                   | <i>The Love of Three Oranges</i>              | Conductor          | 2008      |
| New Jersey Opera                     | <i>La Cenerentola</i>                         | Conductor          | 2008      |
| Minnesota Opera                      | <i>Rusalka</i>                                | Conductor          | 2008      |
| Vancouver Opera; Minnesota Opera     | <i>L'italiana in Algeri</i>                   | Conductor          | 2008; '07 |
| Wolf Trap Opera; Rimrock Opera       | <i>Die Zauberflöte</i>                        | Conductor          | 2007; '03 |
| Minnesota Opera                      | <i>Lakmé</i>                                  | Conductor          | 2007      |
| Minnesota Opera                      | <i>Le nozze di Figaro</i>                     | Conductor          | 2007      |
| Minnesota Opera                      | <i>La donna del Lago</i>                      | Conductor          | 2006      |
| San Francisco Opera                  | Concert                                       | Conductor          | 2006      |
| Wolf Trap Opera                      | <i>Le comte Ory</i>                           | Conductor          | 2006      |
| Lamplighters Music Theater           | <i>The Pirates of Penzance</i>                | Conductor          | 2006      |
| San Francisco Opera                  | <i>L'italiana in Algeri</i>                   | Conductor          | 2005      |
| Indiana University                   | <i>H.M.S Pinafore</i>                         | Conductor          | 2005      |
| ODC Dance Theater                    | <i>On a Train Heading South</i>               | Conductor          | 2005      |
| San Francisco Opera                  | <i>La traviata</i>                            | Conductor          | 2004      |
| Opera San Jose                       | <i>Tosca</i>                                  | Conductor          | 2004      |
| Santa Fe Opera                       | <i>Beatrice and Benedict</i>                  | Cover Conductor    | 2004      |
| Livermore Valley Opera               | <i>Madama Butterfly</i>                       | Conductor          | 2004      |
| San Francisco Opera                  | <i>La bohème</i>                              | Cover Conductor    | 2004      |
| San Francisco Opera                  | <i>Il barbiere di Siviglia</i>                | Cover Conductor    | 2003      |
| Santa Fe Opera                       | <i>La belle Hélène</i>                        | Cover Conductor    | 2003      |
| San Francisco Opera                  | <i>Hansel and Gretel</i>                      | Cover Conductor    | 2003      |
| Opera San Jose                       | <i>Faust</i>                                  | Conductor          | 2002      |
| Santa Fe Opera                       | <i>L'italiana in Algeri</i>                   | Cover Conductor    | 2002      |
| Opera San Jose                       | <i>Manon</i>                                  | Conductor          | 2002      |
| San Francisco Opera                  | <i>The Merry Widow</i>                        | Cover Conductor    | 2001      |
| Santa Fe Opera                       | <i>Lucia di Lammermoor</i>                    | Cover Conductor    | 2001      |
| San Jose Chamber Orchestra           | Concert                                       | Conductor          | 2001      |
| Opera San Jose                       | <i>La bohème</i>                              | Conductor          | 2001      |
| Opera San Jose                       | <i>Rigoletto</i>                              | Conductor          | 2001      |

## ROBERT WOOD CONDUCTOR

### Assistant Conductor/Chorus Master

|                           |  |                      |      |
|---------------------------|--|----------------------|------|
| Santa Fe Opera            | <i>Simon Boccanegra,<br/>Don Giovanni, Beatrice and<br/>Benedict, La sonnambula</i>                                  | Chorus Master        | 2004 |
| Opera Co. of Philadelphia | <i>Les Pêcheurs de Perles</i>  | Chorus Master        | 2004 |
| San Francisco Opera       | <i>Don Carlos</i>  | Asst. Cond./Prompter | 2003 |
| Santa Fe Opera            | <i>La belle Hélène, Così fan<br/>Tutte, Káťa Kabanová,<br/>Madame Mao</i> (premiere)                                 | Chorus Master        | 2003 |
| San Francisco Opera       | <i>Otello</i>  | Asst. Cond./Prompter | 2002 |
| Santa Fe Opera            | <i>Eugene Onegin, L'italiana<br/>In Algeri, La clemenza di<br/>Tito, La Traviata, L'amour de<br/>Loin</i> (premiere) | Chorus Master        | 2002 |
| San Francisco Opera       | <i>Tosca</i>   | Asst. Cond./Prompter | 2001 |
| Santa Fe Opera            | <i>Lucia di Lammermoor,<br/>Falstaff, Die Ägyptische<br/>Helena, Wozzeck</i>   | Chorus Master        | 2001 |
| Santa Fe Opera            | <i>Elektra</i>   | Asst. Conductor      | 2000 |
| Merola Opera Program      | <i>Die Zauberflöte, La Traviata</i>  | Asst. Conductor      | 1998 |
| Florida State Opera       | <i>Il barbiere di Siviglia</i>   | Asst. Conductor      | 1998 |
|                           | <i>Beatrice and Benedict,<br/>Albert Herring</i>   | Asst. Conductor      | 1997 |
| Lyric Opera Cleveland     | <i>The Abduction from the<br/>Seraglio</i>   | Asst. Conductor      | 1997 |
| Florida State Opera       | <i>Cendrillon</i>  | Asst. Conductor      | 1996 |
| Chicago Opera Theater     | <i>The Jewel Box</i>   | Asst. Conductor      | 1996 |

### Guest Faculty

|                           |                               |      |
|---------------------------|-------------------------------|------|
| San Jose State University | Director, Opera Workshop      | 2005 |
| San Jose State University | Guest Faculty, Opera Workshop | 2000 |

### Musical Preparation

|                       |   |                |      |
|-----------------------|---|----------------|------|
| Santa Fe Opera        | <i>Rigoletto, Elektra</i>                     | pianist, coach | 2000 |
| San Francisco Opera   | <i>Lucia di Lammermoor</i>                    | pianist, coach | 1999 |
| Santa Fe Opera        | <i>Countess Maritza<br/>Ariadne auf Naxos</i> | pianist, coach | 1999 |
| Western Opera Theater | <i>La Traviata</i>                            | pianist        | 1998 |

### Education

Master of Music in Opera Coaching, Florida State University (1998).

Bachelor of Music in Voice Performance, Northwestern University School of Music (1992). Graduated with departmental honors, Pi Kappa Lambda

### Languages

French, German, Italian, English, Russian

**ROBERT WOOD**  
**CONDUCTOR**  
CRITICAL ACCLAIM

**UrbanArias – *Glory Denied***

"Wood has always had a special affinity for working with the fine Inscape Chamber Orchestra. For this performance, he has never driven the nine-person ensemble with greater energy and sure headlong pace. But then he pulls back to let the piece breathe. I would wish there might be more such moments. Wood has brought together a terrific team of singers, musicians, designers and director, and never a better production has been produced by this strong, lean and exciting contemporary opera company. *Glory Denied* is a piece that had me riveted to my seat, unable to clap or break the mood but only gasp silently."

-DC Theatre Scene

"Conductor Robert Wood leads the splendid nine-piece orchestra."

-Broadway World

"The conductor of *Glory Denied*, Robert Wood, is the founder of UrbanArias. He leads the opera with tremendous clarity and sensitivity, making sure the orchestra moves easily from the lyrical to the intense. In this production, Wood directs members of Inscape Chamber Orchestra, a nine-piece orchestra that sounds like twenty."

-DC Metro Theater Arts

**Austin Opera – *Rigoletto***

"Guest conductor Robert Wood underscored the drama and sonority of the music for Austin Opera's latest staging, which plays through Sunday at the Long Center."

-Austin 360

"Conductor Robert Wood guides Verdi's iconic music and leaves our hearts humming."

-BroadwayWorld.com

**UrbanArias – *The Juliet Letters***

"Conductor Robert Wood have created a wholly original interpretation of Costello's quixotic exploration of love in all its facets: raw, wanting, hurting, grasping, embracing, soaring, sorrowing...Musically delightful and demanding, the cast and orchestra unite soul deep to provide a non-stop web of sound and phrasing that arch, catlike, around the sinews of the heart. . . The orchestra, led by Wood, was perfectly twined with the ensemble. Creating mood and counterpoint, leading and following, the entire cast of three actors and four instrumentalists stayed as one throughout the night. This was a critical part of the elation of the evening, the full UrbanArias team's complete surrender and commitment to that relationship, the force holding, perhaps, the shattered heart together."

-DC Metro Theater Arts

**Annapolis Opera – *Carmen***

"How many superlatives can I come with to describe the work of Robert Wood, Artistic Director and Conductor? Wood ensured that the music was executed flawlessly—every note pleased the ears with exceeding joy."

-DC Metro Theater Arts

**UrbanArias – *Florida***

"Eng's lyrical and often dramatic music, energetically led by UrbanArias's founder, Robert Wood"

-Washington Post

"This constant flow of movement was highlighted by Abigail Hoke-Brady's dramatic lighting design and the fantastic Inscape Chamber Orchestra under the baton of Robert Wood."

-DC Metro Theater Arts

**UrbanArias – *Lucy***

"Robert Wood, UrbanArias's founder, conducted with his usual clarity and sensitivity"

-Washington Post

**UrbanArias – *The Man Who Mistook His Wife for a Hat***

"Wood, the company's founder, conducted with great feeling . . . the musical level was highly professional."

-Washington Post

"Nyman's complex score was played masterfully by Inscape Chamber Orchestra under the direction of UrbanArias founder Robert Wood. Wood is a delightfully cheery conductor who leads the ensemble with poise and enthusiasm. The musicians played with great dexterity and brought this beautifully complex score to life." -MD Theater Guide

### **UrbanArias – As One**

"They were backed up by the inner dialogues of a string quartet (members of the Inscape Chamber Orchestra, conducted by Urban Arias founder Robert Wood) playing Kaminsky's effective, direct music — evoking now fiddling and Americana; now, through halting dissonances, the pain of a difficult place in the road; now, through the juxtaposition of plucked violin and singing cello, the exploration of two voices merging into a single identity." -Washington Post

"Wood conducted a string quartet (Sarah D'Angelo, Saskia Florence, Megan Yanik, Danielle Cho) that was much more than accompaniment; it became another character." -DC Metro Theater Arts

"UrbanArias is a company that takes risks with new works, and these of necessity are developed over time and with the midwifery of several productions. For this, this show is to be highly commended, and As One has been given a very respectable production. Behind everything that UrbanArias presents stands Artistic Director Robert Wood, and he conducts the work with enthusiasm and a masterful understanding of its musical structure." -DC Theatre Scene

"As the 4-member, Inscape Chamber Orchestra played under the thoughtful direction of Robert Wood, I could feel the colored, multi-dimensional dynamics Hannah experienced: it's the HUMAN experience." -MD Theatre Guide

### **UrbanArias – Blue Viola**

"As conducted by Artistic Director Robert Wood the production resonated with sophistication and precision." -MD Theater Guide

"Robert Wood energetically conducted the talented members of the Inscape Chamber Orchestra." -DC Metro Theater Arts

### **UrbanArias – Three Decembers**

"Robert Wood led an excellent group of strings, woodwinds, percussion and pianos from the back of the stage, managing an easy-sounding ensemble although he and the singers had their backs to each other." -The Washington Post

### **Opera Colorado – Carmen**

"For the second year in a row at OC, conductor Robert Wood shows his command of the French operatic repertoire, making a heroic effort from center stage, as do his players. He excels at the difficult task of following singers who are placed behind him." -Daily Camera

### **Urban Arias – She, After**

"Felsenfeld's music rotates between sparse and haunting, and blooming and melodic, never veering too far in one direction. The chamber ensemble approaches this "balancing act" with precision and intimate connection under music director Robert Wood." -DC Theater Scene

"Overall, UrbanArias has created something that should appeal to art lovers in general, whether they're completely new to the opera or prone to arguing for their favorite version of Figaro. And not to be too theatre-nerdy about this, but the work absolutely nails the company's mission – accessible, impressive, short, and open to the audience in a way that most art groups can only hope to achieve. Urban Arias walks the walk, and the audience reaps the benefits." -DC Metro Theater Arts

"Robert Wood, UrbanArias's general director, oversaw a cohesive and musically compelling experience." -Washington Post

### **Paul's Case**

#### **Prototype Festival**

"Robert Wood, the general director of UrbanArias, conducted the players of the American Modern Ensemble and the pianist Keith Chambers in a luminous account of Mr. Spears's ravishing music, scored for string quartet, double bass, two clarinets, piano and harp." -New York Times

#### **Urban Arias**

"... It can't have been easy for conductor Robert Wood to maintain ensemble — he and his orchestra were grouped on one side of the platform, with the stage action unfolding behind him — but the seven singers and nine instrumentalists worked as a single organism."  
-Opera News

"There is something rare and appreciable about hearing and seeing an opera in such an intimate space. It's not only the performers but the orchestra that one can keep taking in and responding to, and Conductor Robert Wood shapes a beautiful sound with his ensemble of nine instrumentalists. He moves assuredly through Spears' complex score with its difficult shifting tempi, entrances, and dissonant chords, and under his leadership the show comes together seamlessly."  
-DC Theatre Scene

#### **Opera Colorado – *Romeo et Juliette***

"Conductor Robert Wood, making his debut with the company, has obviously studied the score with affectionate care. The orchestral openings of all five acts, particularly Act IV, are superbly played, and the cellos deserve particular praise for their beautiful four-part harmonies, the scoring of which is one of Gounod's great inspirations." - Daily Camera

"Under Robert Wood's baton, Gounod's sublime and sumptuous score was well-paced, allowing for each lyrical melodic line to unfold as if on its own breath."  
-Denver Post

#### **The Minnesota Opera – *La donna del Lago***

"Mention, finally, must be made of ... above all, the stylish conducting of Robert Wood, who knows how to bring Rossini's famous crescendos to a boil and how to draw an elegant performance from this company's fine orchestra."  
-Star Tribune

#### **Hawaii Opera Theater – *Abduction from the Seraglio***

"Conductor Robert Wood did a great job pulling out all the musical nuances so typical of Mozart with clarity and taste."  
-Star Bulletin

#### **Opera New Jersey – *La cenerentola***

"In the pit, Robert Wood showed a good grasp of bel canto structure and had very good instrumentalists for the many delightful solo passages. Wood gave us a near-complete score, (a rare encounter in and of itself)" -Opera News

"The catalyst was conductor Robert Wood, whose ample technique instilled the right balance of discipline and flexibility."  
-The Philadelphia Inquirer

#### **Wolf Trap Opera – *The Magic Flute***

"Conductor Robert Wood kept the music moving at an energetic clip"  
-Washington Post

#### **The Minnesota Opera – *La donna del Lago***

"...the company's new resident conductor, Robert Wood, led a well-paced performance, showing his skill at building those famous Rossini crescendos."  
-Star Tribune

#### **Wolf Trap Opera - *Le Comte Ory***

"Rossini's bubbly score, conducted with verve by Robert Wood, is marvelous...There is not a wrong note in the whole production."  
-Washington Post

#### **San Francisco Opera - Concert**

"Wood invested the prelude to *Un ballo in maschera* with a brooding atmosphere . . . and a convincingly grand framework in his opening overture to *Così fan tutte*."  
-San Francisco Chronicle

#### **San Francisco Opera-*L'italiana in Algeri***

"...Robert Wood, taking over in the pit from Music Director Donald Runnicles, led a sprightly, precise performance."  
-San Francisco Chronicle

#### **Opera San Jose-*Tosca***

"...the orchestra, conducted by Robert Wood, came alive..."  
-San Jose Mercury News



"The orchestra, expanded to 40 instrumentalists, was led crisply and decisively by Robert Wood." -Milpitas Post

"Conductor Robert Wood skillfully paced the orchestra for dramatic and musical effect..." -Metro Silicon Valley

"In particular, Conductor Robert Wood, who recently made a successful debut with San Francisco Opera's *La traviata*, was first class. He kept the reins on the orchestra, which was in fine form." -Piedmont Post

**Opera San Jose-Faust**

"Robert Wood's orchestra displays the same tender touch as his singers" -Metro Silicon Valley

"The orchestra under the direction of Robert Wood is an excellent support for the stage action" -San Mateo County Times

"Leading a very effective orchestra was Robert Wood, who proved to be masterful in the French romantic genre, as with the lyric masterpiece *Manon*, which he led here last year." -Milpitas Post

**Opera San Jose-Manon**

"Robert Wood, in his fifth conducting assignment with OSJ, was in full command of the orchestra. He brought out the genteel grace of the complex score masterfully." -Milpitas Post

"Robert Wood and orchestra are divine from the start . . ." -Metro Silicon Valley