

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 given over 70 performances in Arlington, DC, and New York City. He has conducted UrbanArias' productions of *After Life/ Josephine* (Cipullo), *As One* (Kaminsky), *Blue Viola* (Hilliard), *Glory Denied* (Cipullo), *Before Breakfast* (Pasiatieri), *The Filthy Habit* (Hilliard), *Photo-Op* (Cummings), *Paul's Case* (Spears), and *Three Decembers* (Heggie) to great acclaim. Maestro Wood made his debut with the San Francisco Opera in 2004 with Verdi's *La traviata*. He recently conducted *Three Decembers* at Kentucky Opera, *Die Fledermaus* at Hawaii Opera Theatre, and *Roméo et Juliette* and *Carmen* at Opera Colorado. Guest appearances for last season included leading *As One* at Hawaii Opera Theatre and Lyric Opera of Kansas City. In the 2018-2019 season and beyond, he joins the University of British Columbia to lead *Silent Night*, Annapolis Opera for *Carmen*, and Austin Opera for *Rigoletto*.



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.

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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>Romeo et Juliette</i>	Conductor	2013
San Francisco Opera	<i>Schwabacher Summer Gala</i>	Conductor	2011
UrbanArias	<i>Lucy</i>	Conductor/Producer	2010
Minnesota Opera	<i>Il barbiere di Siviglia</i>	Conductor	2009
Hawaii Opera Theatre	<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 (recording)	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

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Assistant Conductor/Chorus Master

Santa Fe Opera	<i>Simon Boccanegra,</i> <i>Don Giovanni, Beatrice and</i> <i>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</i> <i>tutte, Katja Kabanová,</i> <i>Madame Mao (premiere)</i>	Chorus Master	2003
San Francisco Opera	<i>Otello</i>	Asst. Cond./Prompter	2002
Santa Fe Opera	<i>Eugene Onegin, L'italiana</i> <i>in Algeri, La clemenza di</i> <i>Tito, La traviata, L'amour de</i> <i>Loin (premiere)</i>	Chorus Master	2002
San Francisco Opera	<i>Tosca</i>	Asst. Cond./Prompter	2001
Santa Fe Opera	<i>Lucia di Lammermoor,</i> <i>Falstaff, Die Ägyptische</i> <i>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,</i>	Asst. Conductor	1997
	<i>Albert Herring</i>		
Lyric Opera Cleveland	<i>The Abduction from the</i> <i>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,</i> <i>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

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CRITICAL ACCLAIM

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, 2019

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, 2019

UrbanArias – Florida

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

-Washington Post, 2018

"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, 2018

UrbanArias – Lucy

"Robert Wood, UrbanArias's founder, conducted with his usual clarity and sensitivity" -Washington Post, 2017

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, 2016

"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, 2016

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, 2015

"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, 2015

"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, 2015

"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, 2015

UrbanArias – Blue Viola

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

-MD Theater Guide, 2015

"Robert Wood energetically conducted the talented members of the Inscape Chamber Orchestra."

-DC Metro Theater Arts, 2015

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, 2014

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, 2014

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, 2013

"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, 2013

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

-Washington Post, 2013

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, 2014

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, 2014

"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, 2013

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, 2013

"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, 2013

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, 2009

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, 2009

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, 2008

"The catalyst was conductor Robert Wood, whose ample technique instilled the right balance of discipline and flexibility."
-The Philadelphia Inquirer, 2008

Wolf Trap Opera – *The Magic Flute*

"Conductor Robert Wood kept the music moving at an energetic clip"
-Washington Post, 2007

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, 2006

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, 2006

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, 2006

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, 2005

Opera San Jose-*Tosca*

"...the orchestra, conducted by Robert Wood, came alive..."
-San Jose Mercury News, 2004

"The orchestra, expanded to 40 instrumentalists, was led crisply and decisively by Robert Wood." -Milpitas Post, 2004

"Conductor Robert Wood skillfully paced the orchestra for dramatic and musical effect..." -Metro Silicon Valley, 2004

"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, 2004

Opera San Jose-*Faust*

"Robert Wood's orchestra displays the same tender touch as his singers"
-Metro Silicon Valley, 2002

"The orchestra under the direction of Robert Wood is an excellent support for the stage action" -San Mateo County Times, 2002

"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, 2002

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, 2002

"Robert Wood and orchestra are divine from the start . . ."
-Metro Silicon Valley, 2002