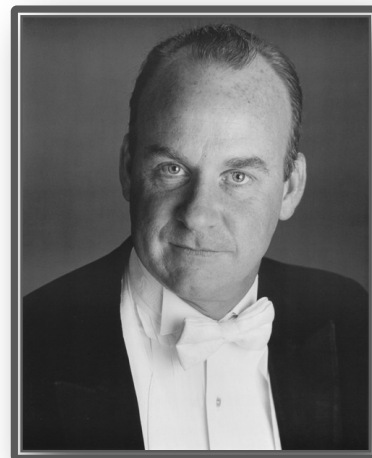


CHRISTOPHER LARKIN
CONDUCTOR



Christopher Larkin has appeared as a guest conductor with many major opera companies throughout North America. His conducting credits include Washington National Opera (*Samson et Dalila*, *I puritani*), New York City Opera (*Don Giovanni*, *La bohème*), Santa Fe Opera (*La Traviata*), Houston Grand Opera (*Tosca*, *Roméo et Juliette*, *Le nozze di Figaro*), Cincinnati Opera (*La fille du régiment*), and Portland Opera (*Il viaggio à Reims*, *Die Entführung aus dem Serail*, *Turn of the Screw*), among others.

In the past few seasons season, Maestro Larkin led *Acis and Galatea* for Carnegie Mellon University, *Cendrillon* for Oberlin Opera Theater, *Don Giovanni* for Utah Opera, *La rondine* with Opera San Jose, Britten's *The Turn of the Screw* with Oberlin, and *Don Giovanni* at Edmonton Opera. Last season saw him leading *La Traviata* with Portland Opera, *Dialogues des Carmélites* at Oberlin, and *Gianni Schicchi/Suor Angelica* at New England Conservatory. The 2019-2020 season included returns to Oberlin for *A Midsummer Night's Dream* and *Così fan tutte* and Carnegie Mellon University for *The Light in the Piazza*.

Engagements for 2015-2016 for maestro Larkin included a concert of Italian Opera favorites with John Osborn at Frankfurt's Alte Oper, *Little Women* at the McGill University School of Music, and returns to Carnegie Mellon University for Glass's *Hydrogen Jukebox* and Oberlin Opera Theater for Handel's *Alcina*. In the 2014-2015 season, he joined the Florentine Opera for *Elmer Gantry*, Carnegie Melon for *Il mondo della luna*, and returned to Oberlin for *Street Scene*. Other recent projects have included *La traviata* at Nashville Opera, *Little Women* at Utah Opera, and William Bolcom's *A Wedding* at the Oberlin Conservatory. As interim Artistic Director of Ash Lawn Opera, he was responsible for all personnel and artistic matters for the 2010 season. In addition, he conducted the company's highly acclaimed productions of both *Don Giovanni* and *Brigadoon*. Also, Maestro Larkin recently made his Wexford (Ireland) Festival Opera debut conducting Carlisle Floyd's *Susannah*, a production that The Times (London) called "...the undoubted hit of the festival".

Recent seasons have found Maestro Larkin busy leading *La fille du régiment* at Fort Worth Opera, *The Mikado* at Memphis Opera, *Turandot* and *Dialogues des Carmélites* for Hawaii Opera Theater, *Otello* for Nashville Opera, *Tosca* for Opera Santa Barbara, Britten's *Albert Herring* at Florentine Opera and the Oberlin Conservatory, and *L'enfant et les sortilèges* and *L'heure Espagnole* at Oberlin. Maestro Larkin has considerable experience developing and conducting new works. He led the world premieres of Mark Adamo's *Little Women* and Michael Daugherty's *Jackie O* at Houston Grand Opera and the East Coast premiere of Tod Machover's *Resurrection* at Boston Lyric Opera. At Fort Worth Opera, he recently conducted Peter Eötvös' *Angels in America*, as well as *Three Decembers* by Jake Heggie.

Training and developing young singers has always been of tremendous importance to Maestro Larkin, as shown by his work with the Houston Opera Studio, Wolf Trap Opera, Manhattan School of Music, San Francisco Conservatory, Indiana University, The New England Conservatory of Music, and Oberlin Conservatory. For several summers he has conducted a program of opera scenes with the young singers at the New National Theatre in Tokyo and has twice been invited by Marilyn Horne to conduct at The Music Academy of the West, leading *Il viaggio à Reims* and *La bohème* for that program.

As former Music Director of the New York City Opera National Company, Maestro Larkin has led national tours of *Madama Butterfly* and *Il barbiere di Siviglia*, and in his work as Associate Conductor with Houston Grand Opera, he conducted the critically acclaimed multi-media productions of *Carmen*, *Madama Butterfly*, and *I pagliacci*. Maestro Larkin has worked as an Assistant Conductor and vocal coach with several major opera companies in North America, including the Metropolitan Opera, San Francisco Opera, Opera Company of Philadelphia, Vancouver Opera, and the Canadian Opera Company.

CHRISTOPHER LARKIN
CONDUCTOR

Experience

Guest Conductor - Santa Fe Opera, Washington Opera, Wexford Festival, New York City Opera, Houston Grand Opera, Boston Lyric Opera, Edmonton Opera, Utah Opera, Florentine Opera, Nashville Opera, Opera Pacific, Fort Worth Opera, Opera Omaha, Wolf Trap Opera, Chautauqua Opera, Lake George Opera, Kentucky Opera, Opera Carolina, Portland Opera, 1998-Present

Artistic Director - Ash Lawn Opera, 2009-2010

Adjunct Faculty, Conductor/Coach, - Cali School of Music, Montclair State University, 2008-Present

Music Director - New York City Opera National Company, 1998-2000

Associate Conductor - Houston Grand Opera, 1995-1998

Assistant Conductor - Metropolitan Opera, San Francisco Opera, Canadian Opera Company, Santa Fe Opera, Vancouver Opera, Opera Company of Philadelphia, Washington Opera, The Juilliard School, 1985-1998

Faculty, Vocal Coach - Academy of Vocal Arts, 1993-1995

Assistant Chorus Master - San Francisco Opera, 1985-1991

Recordings

Jackie O, Michael Daugherty, Houston Opera Studio, Decca/Argo, 1997

Il Campanello, Donizetti, Manhattan School of Music, Newport Classics, 1997

Education

Indiana University, Bloomington, Indiana

Master of Music, Double Major, Instrumental /Choral Conducting, 1985

Member, Pi Kappa Lambda

New England Conservatory of Music, Boston, Massachusetts

Bachelor of Music, Piano Performance, 1979

Boston University, School for the Arts, Boston, Massachusetts

Major, Piano Performance, 1974-1976

CHRISTOPHER LARKIN
CONDUCTOR

REPERTOIRE

L'Aio nell'Imbarazzo	Jackie O* [Decca/Argo, 1997]
Angels in America (Eötvös)	Little Women*
Il Barbiere di Siviglia	The Merry Widow
The Bartered Bride	The Mikado
La Bohème	Norma
La Calisto	Le Nozze di Figaro
Il Campanello [Newport Classics, 1997]	L'Occasione fa il Ladro
Carmen	Of Mice and Men
La Cenerentola	Otello
La Clemenza di Tito	I Pagliacci
Les Contes d'Hoffmann	I Puritani
Così fan tutte	Resurrection (Machover)
Dialogues des Carmélites	Rigoletto
Dido and Aeneas	Roméo et Juliette
La Fille du Régiment	Samson et Dalila
Die Fledermaus	La Scala di Seta
Don Giovanni	Susannah
Don Pasquale	Three Decembers (Heggie)
Dulcitius* (Koprowski)	Tosca
Egisto	La Traviata
L'Enfant et les Sortilèges	Turn of the Screw
Die Entführung aus dem Serail	Venus and Adonis
Falstaff	Il Viaggio à Reims
Faust	A Wedding (Bolcom)
Gianni Schicchi	Die Zauberflöte
Hansel and Gretel	Zemire und Azor (Spohr)
L'Heure Espagnole	
Hydrogen Jukebox	
L'Italiana in Algieri	

Cover Conductor

Aida	Orfeo ed Euridice (Gluck)
Andrea Chénier	Oedipus* (Rihm)
Don Quichotte	Der Protagonist
Fedora	Il Ritorno d'Ulisse in Patria
Die Fliegende Holländer	Salome
La Gioconda	The Sorrows of Young Werther (Bose)
L'Incoronazione di Poppea	Veç Makropulos
Intermezzo	Wozzeck
Modern Painters* (Lang)	Der Zar lässt sich photographieren
A Night at the Chinese Opera* (Wier)	

*Premiere

CHRISTOPHER LARKIN

CONDUCTOR

CRITICAL ACCLAIM

Dialogues of the Carmelites, Poulenc

"Poulenc's music in Dialogues visits every corner of his wide-ranging style, and Larkin and the Oberlin Chamber Orchestra supported the singers superbly"
-Cleveland Classical

La Traviata, Verdi

"The orchestra and its director, Christopher Larkin, deserve highest praise. Never overpowering the singers, they brought to the music a wealth of nuance and expression, controlling tempo as needed. Larkin followed the soloists, requested and received dynamic variety from the instruments, and propelled the dramatic tempo throughout."
-Oregon Artswatch

The Turn of the Screw, Britten

"Conductor Christopher Larkin and his one-player-on-a-part ensemble were flawless on opening night"
-ClevelandClassical.com

La rondine, Puccini

"Opera San José does make a fine case for the work, no one more so than the orchestra, lead by Christopher Larkin."
-The Opera Tattler

Don Giovanni, Mozart

"The Utah Symphony, led by a stellar woodwind section, gives a first-rate performance of Mozart's luscious score under the direction of Christopher Larkin, who conducts from the harpsichord."
-Salt Lake Tribune

Cendrillon, Massenet

"Rounding out the production musically were the fine chorus, prepared by Gregory Ristow, and the Oberlin Chamber Orchestra under Christopher Larkin, who expertly realized Massenet's score, touching it with a special variety of fairy-dust."
-ClevelandClassical.com

Alcina, Handel

"In the pit, conductor Christopher Larkin drew consistently stylish playing from the Oberlin Chamber Orchestra."
-ClevelandClassical.com

Street Scene, Weill

"Christopher Larkin led the excellent Oberlin Chamber Orchestra, forty musical chameleons who adapted instantly and exuberantly to Weill's kaleidoscope of musical styles."
-ClevelandClassical.com

La fille du regiment, Donizetti

". . . from the snappy overture and exhilaratingly tight ensemble at the end of Act I to the hilariously contrasted waltz that opens Act II, the prancing, tight-paced, flawless Fort Worth Symphony (what superb principals and French horns!) allowed graceful breadth to the singers and comedic timing to the cast, thanks to superb conductor, Christopher Larkin."
-American Record Guide

Otello, Verdi

"Conductor Christopher Larkin, Concertmaster Pamela Sixfin and their 41 Nashville Opera Orchestra colleagues know how to let each passage unfold in the suspenseful, keep-them-wanting-more fragmentary style that makes Verdi's penultimate opera (only Falstaff remained before the composer's death in 1901) such a breathtaking experience."
-Arts Nash

"Conductor Christopher Larkin and Nashville Opera Orchestra bring Verdi's intricate, yet seamless score to life with great precision."
-The Tennessean

Albert Herring, Britten

"Much of the credit for the production's success has to be shared with conductor Christopher Larkin, whose credits include a stint as music director of the New York City Opera touring company. Even for a small orchestra (13 players), the sound was remarkably transparent, clear and disciplined, without losing the spontaneity that gives Albert Herring its bright spirit and momentum."
-Bachtrack.com

"Britten's imaginative and colorful orchestration was masterfully handled by conductor Christopher Larkin and a superb band of twelve musicians (Larkin doubled on piano)."
-ClevelandClassical.com

Tosca, Puccini

". . . conductor Christopher Larkin exerted a reliably solid hand in the pit . . ." -Woodard, Santa Barbara News-Press

"Conductor Christopher Larkin, clearly a major leaguer, exuded energy and expertise from the get-go as he effervesced into the pit to turn on the ignition of this high drama from 1900 with its gorgeous melodies and superb orchestrations."
-Kepl, CASA Magazine

Angels in America, Eötvös

"Conducted by Christopher Larkin, the Fort Worth Symphony deftly handled the weighty demands of Eotvos' ultra-contemporary score, plucking strings ominously, easing out of false crescendos, and even mimicking chattering voices. The balance between drama, black comedy, and melodrama is excruciatingly delicate here and the slightest false note would have been thrown into stentorian relief. Sunday's show was as close to flawless as humanly – or angelically – possible.
-Stage, Fort Worth Weekly

Turn of the Screw, Britten

"Would this small-scale piece – with a cast of six, an orchestra of 13 and a story that relies not on events so much as on a sense of dread – be big enough for the main stage? Friday night's opener answered with a resounding "yes".. It was a musically compelling, satisfyingly unsettling night of theater. Conductor Christopher Larkin led the tiny orchestra nimbly and with careful attention to Britten's textures. The sound came across so well in the cavernous Keller auditorium, I was surprised to learn that the players weren't amplified at all. Sometimes less is really more."
-McQuillen, The Oregonian

Egisto, Cavalli

"Is Cavalli's music as grand and lasting as Monteverdi's? Not quite, but in this Conservatory production, and excellent case is being made for its musical values, with a red-hot orchestra under the firm and loving direction of Christopher Larkin. The conductor and Darryl Cooper on harpsichords, Paul Psarras on guitar, and Richard Savino on theorbo (a gigantic lute) – all faculty members – were the heart of the accompaniment. The rest of the student orchestra, with Edwin Hulzinga as concertmaster, ate up the score, rising to astonishing heights of ensemble performance."
-Gereben, San Francisco Examiner

La traviata, Verdi

"Conductor Christopher Larkin and the Nashville Symphony musicians under his baton collaborate well with Hoopes, drawing from Verdi's music a crimson thread of simple emotional intensity."

Resurrection, Machover

"Christopher Larkin kept his footing on Machover's rhythmic quicksand, and led orchestra and cast in a performance both passionately committed and secure."
-Dyer, The Boston Globe

"The Boston Lyric Opera Orchestra, led by Christopher Larkin, and the chorus, directed by David Feltner, proved fully up to the challenge of the complex meters and rich, kaleidoscopic colors of Machover's score."

-Rosenberg, Opera News

"Christopher Larkin and the committed orchestra ride Machover's musical juggernaut while affording the few lyrical moments breathing room."
-Schwartz, The Boston Phoenix

Of Mice and Men, Floyd

"Conductor Christopher Larkin's pacing and drive really brought the piece to life, and the players, hired mostly from the ranks of the currently striking Edmonton Symphony were in good form." -Baker, Edmonton Journal

Le nozze di Figaro, Mozart

"Christopher Larkin, conducting from the harpsichord as Mozart would have done, leads the Utah Symphony in a light, nimble and beautifully detailed performance." -Newton, Salt Lake Tribune

Little Women, Adamo

"Mark Adamo's *Little Women* runs at the Irvine Barclay Theater through May 20, brought here by Opera Pacific in the work's acclaimed first production by the Houston Opera Studio. I urge you to see it, to assure yourself that beautifully proportioned small-scale American opera can still work if serious intelligences are involved. Christopher Larkin, who conducted the Houston performances, does so again. His orchestra is small: 11 strings, single winds; it's all you need to project this rich, pliant score." -Rich, L. A. Weekly

Le nozze di Figaro, Mozart

"Maestro Christopher Larkin leads the Wolf Trap Orchestra and the singers with a kind of relaxed precision, with the result that the music is nearly seamless. Even Mozart's rapid patter songs are synchronized smoothly – something not always heard in Washington Opera productions featuring more seasoned casts." -Ponick, The Washington Times

Rigoletto, Verdi

"So much else about this production is right. In the pit, for example, conductor Christopher Larkin and the Nashville Symphony are skillful and selfless, shaping Verdi's melodic phrases and supporting the singers without calling attention to the generally fine playing, especially in the darker harmonies of the strings in Act IV." -Nance, The Tennessean

Il barbiere di Siviglia, Rossini

"Belcher frolics atop the buoyancy that floats the whole show. The Milwaukee Symphony and conductor Christopher Larkin were at the bottom of it. From the first notes of the overture, Larkin's musicians and singers sprang lightly off the beat. He didn't merely start phrases, he launched them, into everything from lazy arcs to line drives, as required. Rossini's old comedy turns on timing and pacing, and Larkin got them right." -Strini, Milwaukee Journal Sentinel

Norma, Bellini

"Conductor Christopher Larkin, with the Fort Worth Symphony in the pit, gave plenty of momentum to the evening and belied the score's reputation for being static and focused only on showy singing." -Gay, Fort Worth Star-Telegram

Carmen, Bizet

"An admirable orchestra called "The Mann Festival Orchestra" was led by Christopher Larkin, and played more smoothly and with greater color than most short-run pick-up orchestras can muster." -Dobrin, Philadelphia Inquirer

"Although conducting with his back to the singers, HGO Associate Conductor Christopher Larkin led a zestful performance. (There were plenty of monitors for the singers to follow him.) The crisply sung quintet in Act Two involving Carmen and her smuggler friends was a musical highlight." -Ward, Houston Chronicle

La Fille du Régiment, Donizetti

"The Lake George Opera Orchestra continues to be a marvel. The difficult horn work was handled with aplomb, while the blend and vigor of the playing kept the evening bouncing right along under the rollicking tempi and excellent dynamic control of conductor Christopher Larkin, who earns a hearty bravo of his own." -de Lisle, The Record

CHRISTOPHER LARKIN

CONDUCTOR

REFERENCES

Robert Aldridge
Chairperson, Cali School of Music
Montclair State University
1 Normal Avenue
Montclair, New Jersey 07043
973-655-7028
aldridger@mail.montclair.edu

Jonathon Field
Director of Opera Theater Productions
Oberlin Conservatory of Music
39 W. College Street
Oberlin, OH 44074
440-775-8206
Jonathon.Field@oberlin.edu

William Florescu
General Director
Florentine Opera
700 N. Water Street, Suite 950
Milwaukee, WI 53202
414-291-5700
wflorescu@florentineopera.org

Jeffrey Gall
Head, Opera Workshop
Montclair State University
1 Normal Avenue
Montclair, New Jersey 07043
973-655-7213
gallj@mail.montclair.edu

John Greer
Faculty, Opera Department
New England Conservatory of Music
290 Huntington Avenue
Boston, MA 02115
617-585-1100
John.Greer@necmusic.edu

John Hoomes
Artistic Director
Nashville Opera Company
Noah Liff Opera Center
3622 Redmon Street
Nashville, TN 37209
615-832-5242
jhoomes@nashvilleopera.org

Marilyn Horne
Park Ten
10 West 66th Street, 28B
New York, NY 10023

Jay Lesenger
General Director
Chautauqua Opera NYC (Sept.-May)
412 West 42nd Street, Suite 4
New York, NY 10036
212-779-3177
JDLdirects@aol.com

Christopher Mattaliano
General Director
Portland Opera
211 SE Caruthers Street
Portland, OR 97214
503-241-1407
cmattaliano@portlandopera.org

Darren Keith Woods
General Director
Fort Worth Opera
1300 Gendy Street
Fort Worth, TX 76107
817-731-0833
dkwoods@fwopera.org