

ROBERT TWETEN CONDUCTOR

Conductor Robert Tweten has been described as leading with “verve and precision,” as well as having “flawless” pacing and “musicality and near-symbiotic accord with singers which always impresses.”

Tweten has enjoyed a long relationship with Utah Opera/Symphony where he conducts *Silent Night* this season, his eleventh opera with the company since 2005. He has conducted extensively in his native Canada, with productions including: *Tosca* and *Il barbiere di Siviglia* for Vancouver Opera, *Lucia di Lammermoor*, *Rigoletto*, *Madama Butterfly* and *Fidelio* for Edmonton Opera, *Don Giovanni* for Opera Ontario, *The Gondoliers* for UBC Opera, *L'isola disabitata* with the Canadian Opera Company, and *Die Zauberflöte*, *Le nozze di Figaro*, *Pagliacci/Gianni Schicchi*, *Il barbiere di Siviglia*, *L'italiana in Algeri*, and *Otello* with Calgary Opera.



Recent debuts include Dayton Opera's *Madama Butterfly*, Tulsa Opera's *Carmen*, and *La Cenerentola* with El Paso Opera, and other opera companies he has conducted for include Sarasota Opera, Austin Lyric Opera, Opera Birmingham, Opera Southwest, Madison Opera, and Lyric Opera of Chicago, a company with which he has had a long tenure as Assistant Conductor.

After conducting the New Mexico Philharmonic's season-opening concert in 2011, Tweten returned to lead two programs in 2013, including playing and conducting Mozart's K.488 piano concerto. He has performed with the Santa Fe Symphony in orchestral concerts as well as Handel's *Messiah* and the Mozart *Requiem*, and in 2011 and 2012 Tweten led a series of concerts with young classical crossover artist, Jackie Evancho, which toured numerous US cities including Buffalo, Atlantic City, Pittsburgh, Los Angeles, and with the San Diego and Fresno Symphonies.

Robert began his career as a piano soloist after receiving his Associate of Arts Degree from the Victoria Conservatory of Music and winning competitions such as the *Du Maurier Search for Stars* and the *Canadian National Piano Championship*. Equally at home as a recitalist, collaborator, and chamber musician, he has performed with many of the industry's most prominent singers and instrumentalists, including Lorraine Hunt Lieberson, Elizabeth Futral, Catherine Malfitano, Samuel Ramey, Thomas Hampson, Joyce Di Donato, Rachel Barton Pine, the Taos Chamber Music Group, and the St. Lawrence Quartet, in venues such as Alice Tully Hall, Chicago's Orchestra Hall, the Santa Fe Chamber Music Festival, Los Angeles' Disney Hall, Barcelona's Gran Teatre del Liceu, Vienna's Konzerthaus, London's Wigmore Hall, and the Salzburg Festival.

The 2019 season marks Robert's 29th season with The Santa Fe Opera where he serves as Head of Music Staff. During his tenure with SFO he has conducted performances of *Don Giovanni*, *Le nozze di Figaro*, *Katya Kabanova*, *The Pirates of Penzance*, *Ermione*, and the *50th Anniversary Concert*, and was on the podium for the world premiere opera, *The (R)evolution of Steve Jobs*.

Performances in the 2017-2018 season included *La bohème* with Utah Opera, *Il barbiere di Siviglia* with Kentucky Opera, and *Turandot* with Lyric Opera of Chicago, as well as joining the faculty of the New England Conservatory where he has recently been appointed *Music Director of the Opera Department*. The 2018-2019 season saw his return to Utah Opera for *Roméo et Juliette*, Calgary Opera for *Rigoletto*, and a debut with Opera San Antonio for *Faust*. Engagements for 2020 include a return to Utah Opera for *Silent Night* and a return to Opera San Antonio.

ROBERT TWETEN

CONDUCTOR

OPERA/CONCERT

Opera San Antonio	<i>Don Giovanni</i>	Conductor	2020
Utah Opera	<i>Silent Night</i>	Conductor	2020
Opera San Antonio	<i>Faust</i>	Conductor	2019
Calgary Opera	<i>Rigoletto</i>	Conductor	2019
Utah Opera	<i>Roméo et Juliette</i>	Conductor	2018
New England Conservatory	<i>Later the Same Evening</i>	Conductor	2018
Kentucky Opera	<i>Il barbiere di Siviglia</i>	Conductor	2018
Lyric Opera of Chicago	<i>Turandot</i>	Conductor	2018
Santa Fe Opera	<i>The (R)evolution of Steve Jobs</i>	Conductor	2017
Utah Opera	<i>La bohème</i>	Conductor	2017
El Paso Opera	<i>La Cenerentola</i>	Conductor	2017
Utah Opera	<i>Carmen</i>	Conductor	2016
Calgary Opera	<i>Die Zauberflöte</i>	Conductor	2016
Dayton Opera	<i>Madama Butterfly</i>	Conductor	2015
Utah Opera	<i>Tosca</i>	Conductor	2015
Edmonton Opera	<i>Lucia di Lammermoor</i>	Conductor	2015
New Mexico Philharmonic	All-Mozart Concert	Conductor	2015
Calgary Opera	<i>Le nozze di Figaro</i>	Conductor	2015
Utah Opera	<i>Madama Butterfly</i>	Conductor	2014
Tulsa Opera	<i>Carmen</i>	Conductor	2014
Edmonton Opera	<i>Madama Butterfly</i>	Conductor	2014
Utah Opera	<i>La traviata</i>	Conductor	2014
Calgary Opera	<i>L'italiana in Algeri</i>	Conductor	2013
Sarasota Opera	<i>Les pêcheurs de perles</i>	Conductor	2013
New Mexico Philharmonic	<i>Mozart K488 Piano Concerto</i>	Conductor/Soloist	2013
Calgary Opera	<i>Otello</i>	Conductor	2012
Utah Opera	<i>Il trovatore</i>	Conductor	2012
Vancouver Opera	<i>Il barbiere di Siviglia</i>	Conductor	2012
Utah Opera	<i>Rigoletto</i>	Conductor	2012
Edmonton Opera	<i>Fidelio</i>	Conductor	2012
Calgary Opera	<i>Gianni Schicchi/I pagliacci</i>	Conductor	2011
Utah Opera	<i>Falstaff</i>	Conductor	2011
Edmonton Opera	<i>Tosca</i>	Conductor	2011
Sarasota Opera	<i>Die Zauberflöte</i>	Conductor	2010
Calgary Opera	<i>Il barbiere di Siviglia</i>	Conductor	2009
Austin Lyric Opera	<i>La Cenerentola</i>	Conductor	2008
Santa Fe Opera	<i>Le nozze di Figaro</i>	Conductor	2008
Opera Birmingham	<i>Tosca</i>	Conductor	2008
Utah Opera	<i>Don Giovanni</i>	Conductor	2008
Vancouver Opera	<i>Tosca</i>	Conductor	2007
Santa Fe Opera	50 Anniversary Concert	Conductor	2006
Opera Ontario	<i>Don Giovanni</i>	Conductor	2006
Opera Southwest	<i>The Merry Widow</i>	Conductor	2006
Utah Opera	<i>Die Zauberflöte</i>	Conductor	2006
Utah Opera	<i>Jenufa</i>	Conductor	2005
Opera Southwest	<i>La traviata</i>	Conductor	2005
Santa Fe Opera	<i>Don Giovanni</i>	Conductor	2004
Opera Southwest	<i>Falstaff</i>	Conductor	2004
Santa Fe Opera	<i>Katya Kabanova</i>	Conductor	2003
Santa Fe Symphony	<i>Mozart Requiem, Emperor Concerto</i>	Conductor	2003
Santa Fe Opera	<i>The Pirates of Penzance</i>	Conductor	2002
Lyric Opera of Chicago	<i>Die Zauberflöte</i>	Conductor	2002

OPERA/CONCERT cont. . .

Opera Pacific	<i>Il barbiere di Siviglia</i>	Conductor	2002
Canadian Opera Company	<i>L'isola disabitata</i>	Conductor	2002
Lyric Opera of Chicago	<i>"Night of Rising Stars"</i> – LOCAA Concert	Conductor	2001
Santa Fe Symphony	Handel's <i>Messiah</i>	Conductor	2001
Santa Fe Opera	<i>Ermione</i>	Conductor	2000

Relevant Positions Held

Lyric Opera of Chicago	Assistant Conductor	1993-2011
Santa Fe Opera	Head of Music Staff	1991-present
Canadian Opera Company	Head Coach	1989-1993
Houston Grand Opera Studio/U. of Houston	Assistant Conductor/Coach	1987-1989
Banff Center for the Fine Arts	Coach/Conductor of Opera and Musical Theater	1983-1989

CRITICAL ACCLAIM

Utah Opera – *Silent Night*

"The Utah Symphony, led by Robert Tweten, gave a magnificent performance of the score on Saturday."

-Utah Arts Review, 2020

Utah Opera – *Roméo et Juliette*

"Utah Opera favorite Robert Tweten, conducting the Utah Symphony, conjured a buoyant orchestral lyricism and deft balance with singers."

-Opera News, 2019

"Conductor Robert Tweten, a veteran of Utah Opera, led members of the Utah Symphony in a well-crafted performance of the score."

-Utah Arts Review, 2018

"Chorus Master Michaela Calzaretta and Conductor Robert Tweten create a masterful musicality between the chorus and the orchestra, creating some of the most musically effective moments of the story with the choral pieces."

-Front Row Reviewers Utah, 2018

"Utah Opera Chorus Master Michaela Calzaretta and Conductor Robert Tweten come together musically to deliver a stellar production"

-The Utah Review, 2018

New England Conservatory – *Later the Same Evening*

"Robert Tweten conducted in his NEC debut with energy, lightness, drama, and wit; whatever Musto asked for, Tweten and his accomplished band provided. Singers and pit always synced perfectly, and this is not easy with the complexity of preserving speech rhythms while making music."

-Boston Musical Intelligencer, April 2018

Kentucky Opera – *Il barbiere di Siviglia*

"Robert Tweten conducted the Louisville Orchestra, and it sounded rich even when the only music coming from the pit was from the harpsichord."

-WFPL.org, February 2018

Utah Opera – *La bohème*

"Conductor Robert Tweten led the Utah Symphony in a lovingly detailed performance of the lush Puccini score."

-The Salt Lake Tribune, October 2017

"Robert Tweten conducted. He does this with precision and incredible pacing. Tweten has enjoyed a long collaboration with the Utah Opera and Symphony. This will be his eleventh experience conducting the Opera/Symphony since 2005. The orchestra swells and persuades the audience, just as much as the actors on the stage. We feel a shared connection with the orchestra and the notes they play. With a sixty piece orchestra, the pit was full. The sound falls upon the audience with what feels like perfection."

-FrontRowReviewersUtah.com, October 2017

Utah Opera – Carmen

"Conductor Robert Tweten, conducting members of the Utah Symphony Orchestra, showed sensitivity to singer's needs and produced a cohesively balanced and precise performance. The preludes to each act were musical gems, Bizet's infectious melodies becoming earworms of an agreeable kind. "

-Opera News, February 2017

"The Utah Symphony provides a stellar performance of the score under the direction of Robert Tweten. The orchestral sections that open each act were among the delights of Saturday's performance; woodwind playing was particularly enjoyable."

-Salt Lake Tribune, October 2016

Utah Opera – Tosca

"The production's biggest treat came from the pit—members of the Utah Symphony Orchestra conducted brilliantly by Utah Opera favorite Robert Tweten. Quicksilver woodwinds and strings negotiated the score unerringly, and the band's potent horn section capped thrilling climaxes. Tweten showed unerring sense of balance, blend and drama."

- Opera News, January 2016

Edmonton Opera – Lucia di Lammermoor

"Conductor Robert Tweten kept the pace lively in the pit, and the Edmonton Symphony Orchestra showed how well they can play for the right conductor"

-Edmonton Journal, April 2015

Utah Opera – Madama Butterfly

"Conductor Robert Tweten presided over one of the most completely satisfying interpretations of a score at the Capitol Theatre in memory — musicians responding with thrilling musical swells and crests from the opening fugue to the heart-stopping ending chords."

-Opera News, January 2015

"Robert Tweten led the Utah Symphony in an outstanding performance of the luscious score."

-Salt Lake Tribune, October 2014

Tulsa Opera – Carmen

"It began with the overture. "Carmen" is described as a marvel of orchestration, and guest conductor Robert Tweten's direction of the Tulsa Opera Orchestra allowed all the elements of the orchestra to be clearly heard, each contributing their individual voice to the whole. The result was a performance that was a marvelous example of passionate restraint just forceful enough, never swooning through those well-known melodies."

-Tulsa World, May 2014

Edmonton Opera – Madama Butterfly

"A quick mention, too of the rich tones and expressiveness that conductor Robert Tweten elicited from the orchestra. . . "

-Edmonton Journal, April 2014

Utah Opera –La traviata

"The compatible production team of director José Maria Condemi and conductor Robert Tweten closely examined themes of the characters' private and public lives, highlighting the evolution of their relationships. New eyes on the venerable score also amped-up dramatic moments, providing solid musical underpinning for the gifted cast. . . and the Utah Symphony, currently playing at their highest level under new music director Thierry Fischer, responded well to Tweten's intelligent interpretation."

-Opera News, April 2014

"Robert Tweten leads the Utah Symphony in a well-paced and expressive performance of Verdi's magnificent score."

- Salt Lake Tribune, January 2014

Sarasota Opera- Les pêcheurs de perles

"In the season's final performance of Bizet's opera on March 22, conductor Robert Tweten gave a suave account of the enticing score, and the chorus was fantastic."

- Opera News, June 2013

"The truly excellent orchestra, sensitively led by Robert Tweten, is consistently satisfying, with warm string sounds and solid winds."

- Sarasota Herald-Tribune, February 2013

Utah Opera – Il trovatore

"Conductor Robert Tweten, a Utah Opera favorite, summoned colorful and passionate playing from the superb Utah Symphony Orchestra, highlighting the score's evocative details."

- Opera News, January 2013

New Mexico Philharmonic – Wagner and Prokofiev Concert

"The original Overture to Wagner's "Tannhauser" [...] Conductor Robert Tweten led the players in an interpretation alternately solemn and impassioned. [...] Fresh from the preceding weekend's run of Prokofiev's "Romeo and Juliet," the Philharmonic tackled the composer's Fifth Symphony, the most popular of his seven. Tweten masterfully led the orchestra through this highly challenging work replete with an unusual and often quite surprising use of the orchestra. [...] The opening Andante, taken at a good clip, was an intriguing mix of thick textures and odd instrumental combinations, creating a sound world uniquely Prokofiev. There was an almost manic drive to the Allegro marcato, a frantic train ride to an unnamed but imperative destination, punctuated by some sprightly wind playing. The expansive Adagio soared with the overwhelming passion of the love scene in "Romeo and Juliet".

-Albuquerque Journal, January 2013

Vancouver Opera – *Il barbiere di Siviglia*

"Conductor Robert Tweten goaded lively and boisterous performances from the orchestra and chorus alike in this polished, artful and thoroughly entertaining production."

- Opera Canada, November 2012

Calgary Opera – *Otello*

"Otello stands as a kind of Mount Olympus in the Verdi repertoire to direct, conduct and perform. Happily, all were up to task, as Calgary Opera under the auspices of director Kelly Robinson and conductor Robert Tweten delivered a triumph for its season opener...Finally, the orchestra is to be congratulated for their hard work in managing to rein in one of the most difficult operas in the repertoire. The orchestra was powerful and navigated their way cleanly through the titanic score with considerable skill, ably led by Maestro Tweten. It was an enthralling performance, befitting a triumphant opening night."

-Calgary Herald, November 2012

Utah Opera – *Rigoletto*

"Conductor Robert Tweten led members of the Utah Symphony with sensitivity, putting the spurs to the orchestra to heighten dramatic moments but always with a keen ear for balance and tasteful phrasing."

- Opera News, April 2012

New Mexico Philharmonic – Tchaikovsky's *Symphony no. 5*

"Tweten led an extroverted performance of Tchaikovsky's Symphony No. 5 ablaze with color and startling rhythms. Tweten masterfully sculpted a dynamic arc that naturally allowed the primary theme to soar brilliantly in the strings. The Finale...was indeed majestic, the intersecting lines of counterpoint illuminated by exultant playing in all sections of the orchestra. The decibel level of the applause that followed was truly deafening. The audience appreciation was palpable. For an opening night this couldn't have been more successful."

- Albuquerque Journal, December 2011

Edmonton Opera - *Tosca*

"The Edmonton Symphony, led by Robert Tweten, enriched the performance immensely. The supplemented brass section, in particular, deserves special mention, but the entire musical balance and attention to the orchestra's role were superb."

- Opera Canada, June 2011

Utah Opera - *Falstaff*

"Tweten paced and blended orchestral and vocal forces skillfully, eliciting an engaging energy. Members of the Utah Symphony Orchestra articulated the witty score with precision and clarity. The opera's ending fugue featured well-defined vocal and instrumental entrances, bobbing to the surface like feeding fish." - Opera News, 2011

"Conducted by Robert Tweten, the Utah Symphony orchestra's performance of Verdi's work is integral to the story — not just a well-executed and masterfully written accompaniment."

- The Deseret News, 2011

Sarasota Opera - *Die Zauberflöte*

"The company's unpretentious style worked somewhat better in its Egyptian-themed staging of 'Die Zauberflöte.'...The Sarasota Orchestra sounded impressive under conductor Robert Tweten." -The Wall Street Journal, 2010

"If you look at the G. Schirmer vocal score of Mozart's "Die Zauberflöte" you'll see that it has only 167 pages of music. Yet some productions can seem interminable. Fortunately, the one presented by the Sarasota Opera positively flew by. First, the pacing was swift, starting with the well-known overture, played beautifully by the Sarasota Opera Orchestra under the direction of Robert Tweten."

-Your Observer.com, 2010

Edmonton Opera – *Rigoletto*

“Conductor Robert Tweten led the Edmonton Symphony Orchestra with a sensible attention to the rise and fall of the dramatic action. There were no dry spots in any of the singers' quieter moments, where instrumental zeal can overshadow the vocal effort.”
-Opera Canada, 2009

Calgary Opera – *Il barbiere di Siviglia*

“Conductor Robert Tweten, making his debut with the company, favoured brisk tempos and a genial view of the score, particularly evident in the smooth, but skilfully played overture, surely the most famous in all opera.”
-Calgary Herald, 2009

Austin Lyric Opera – *La cenerentola*

“Musically, the production was well in hand with Robert Tweten wielding the baton. This young man has a remarkable flair for Rossini, invariably finding the right balance between singers and orchestra and capturing all the wit and sparkle in the score. He also had the courage and the skill to ‘press the pedal to the metal,’ as it were, with some blazing fast tempos. This fine cast and orchestra had apparently been rehearsed within an inch of their lives and in this opening night performance, they responded to Tweten’s beat with enthusiasm and musicality.”
-The Art of the Conductor.com, 2008

Vancouver Opera - *Tosca*

“Another star of the evening was the orchestra, with Maestro Robert Tweten, another newcomer, teasing out white-heat playing from the pit that would have graced several of the world's major opera houses. The orchestral sound, even in the wonky acoustics of the Queen E, came out shimmeringly, with polished playing one of the highlights of an evening that offered pleasure after pleasure. This *Tosca*, one to add to the memory books (and I've seen Carerras, Caballé, and Domingo in these roles), with its lavish sets and top-flight cast, brought a splendid close to Vancouver Opera's 2006-07 season.”
-Review Vancouver.org, 2007

“The chorus is terrific too, and conductor Robert Tweten gets nothing but beautiful playing from the Vancouver Opera Orchestra. This is a dream closing for an opera company, something that should get the subscriptions going for next year.”
-Vancouver Sun, 2007

Opera Ontario - *Don Giovanni*

“Opera Ontario fielded an impressive cast for a production of *Don Giovanni* (seen Oct. 21), most noteworthy for introducing Ontario audiences to Canadian artists Daniel Okulitch in the title role and conductor Robert Tweten, both of whom have made names for themselves in the U.S. Under Tweten, the Hamilton Philharmonic produced crisp, unified playing in a considerably lightened style. Tweten's tendency to emphasize contrasts between one tempo and the next consistently heightened the work's dramatic impact.”
-Opera News, 2006