

JENNIFER PETERSON *conductor, opera coach*

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853 Seventh Avenue (between 54th & 55th Streets), Suite 2A, New York, NY 10019

Conducting Engagements:

operamission, Handel's *Almira*, North American premiere, 2012
operamission, 'Puccini's *La Bohème: Assembly Required*,' 2011
operamission, Schoenberg's *Pierrot Lunaire* and Stravinsky's *L'Histoire du Soldat*, 2011
operamission, Mozart's '*Così fan tutte: Some Assembly Required*,' 2010
Opera on Tap, Daniel Felsenfeld's *The Bloody Chamber*, 2010
operamission, 'OPERA IN FLIGHT: new scenes & one-acts,' world premiere of Clint Borzoni's *Margot Alone in the Light*, Edward Ficklin's *Anniversary*, and scenes from Stephen Andrew Taylor's *Paradises Lost*, 2010
operamission, 'HANDEL at the Gershwin,' scenes from the London operas with original instruments, ongoing series, 2009-present
American Opera Projects, Act I of Gregory Spears' *Paul's Case*, 2009
St. John's College, Annapolis, Hollis Thoms' *The Moustache*, world premiere, 2009
American Lyric Theater, choral works by Clint Borzoni, Peter Foley, Julia Meinwald, Jorge Sosa, and Derrick Wang; workshop with Mark Adamo, 2009
American Opera Projects, scenes from Tarik O'Regan's *Heart of Darkness*; workshop with Jonathan Miller, 2008
Oberlin Baroque Performance Institute, readings of Handel's *Admeto*, *Berenice*, and *Sosarme*, 2008-'09
Myriad Opera, Puccini's *Tosca*, 2008
Bay Area Summer Opera Theater Institute, Handel's *Silla*, United States premiere, 2007
Des Moines Metro Opera, 'Stars of Tomorrow' gala concert, excerpts from Bizet's *Les Pêcheurs de Perles*, Donizetti's *L'Elisir d'Amore*, Mozart's *Così fan tutte*, Puccini's *La Bohème*, 2005-'06
Eugene Opera, Puccini's *La Bohème*, 2003
New York City Opera, Associate Conductor, Chabrier's *L'Étoile*, Verdi's *Rigoletto*, 2002
Opera Theater of Connecticut, Handel's *Giulio Cesare*, Tchaikovsky's *Eugene Onegin*, 2002
Delaware Valley Opera, Donizetti's *L'Elisir d'Amore*, 2000
New York Repertory Ensemble, Bizet's *Carmen*, Leoncavallo's *Pagliacci*, Mascagni's *Cavalleria Rusticana*, Mozart's *Così fan tutte*, *Le Nozze di Figaro*, Puccini's *La Bohème*, *Tosca*, Verdi's *Aida*, *Un Ballo in Maschera*, *La Forza del Destino*, *Otello*, *La Traviata*, 2000-'03
Hunter College, Johann Strauss' *Die Fledermaus*, 2000; scenes from Monteverdi's *L'Incoronazione di Poppea*, 1998
Inspiration Point Fine Arts Colony, *The Mikado*, 1997
Opera Memphis, 40th Anniversary Concert, excerpts from Mozart's *Die Zauberflöte*, Verdi's *Nabucco*, *Otello*, 1996

Opera Companies:

American Lyric Theater, 2009	Lake George Opera Festival, 1998-'99
American Opera Projects, 2001-'09	Metro Lyric Opera of New Jersey, 1999-2002
Anchorage Opera, 2001	Mississippi Opera, 1999-2000
Austin Lyric Opera, 2001	New Opera Theatre Ensemble of Scotland, 2001
Bay Area Summer Opera Theater Institute, 2007	New York City Opera, 2002
Berkshire Opera Festival, 2000	Opera Idaho, 1998-2000
Boheme Opera New Jersey, 2006	Opera Memphis, 1995-'97
Bronx Opera, 1997-'99	Opera Noire of New York, 2006-present
Brooklyn Conservatory of Music, 1998-'99	Opera Northeast, 1998
Chautauqua Opera, 1994	Opera on Tap, 2010
Connecticut Opera, 1998-2000, 2005	Opera Orchestra of New York, 2003
Delaware Valley Opera, 2000	Opera Theater of Connecticut, 2002
Des Moines Metro Opera, 2005-'06	Opera Theatre of Rochester, 1991-'93
Dicapo Opera Theatre, 2000-'01	Opera Theatre of Saint Louis, 2004
Eugene Opera, 2002-'03	operamission, 2009-present
Gotham Chamber Opera, 2001-'05	Rochester Chamber Opera, 1992-'93
Greater Miami Opera, 1993-'94	Seagle Music Colony, 2003
Inspiration Point Fine Arts Colony, 1997-'98	Téâtre Grattacielo, 2000
International Vocal Arts Institute, 1995-2002	Toledo Opera, 2003-'04
Kentucky Opera, 2004	Virginia Opera, 1994-'95

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Education:

Bachelor of Music, **Oberlin College Conservatory of Music**, 1988
Double Major: Piano and Violin Performance

Master of Music, **Indiana University School of Music**, 1990
Major: Piano Performance; Cognate Field: Music Theory

Doctor of Musical Arts, **Eastman School of Music**, 1990-'92 (in progress)
Major: Piano Accompanying and Chamber Music; Minor: Opera Coaching

Languages:

English, French, German, Italian, Spanish - Language and Diction
familiarity with Czech and Russian

Affiliations:

operamission, founder and director, 2009-present

American Opera Projects, Music Director for the 'Composers & the Voice' Workshop Series, 2005-'09

Galileo's Daughters (Baroque Trio), Harpsichordist; concerts in New York City, Boston Early Music Festival, Piccolo Spoleto, University of Notre Dame, 2001-'06

Oberlin Baroque Performance Institute, Scholarship Accompanist, Continuo Coach, 1992-2009

Luther College, University of Arkansas, University of Connecticut, University of Mississippi, Guest Conductor, Master Classes, Recitative Workshops, 1996-'97, 2007-'11

Hunter College, Adjunct Lecturer, 1998-2000

Vital Theatre Company, Music Director, (Off-Broadway), 1999-2001

Metropolitan Opera Council, Arkansas District, Judge, National Auditions, 1996

Memphis Symphony Orchestra, Virginia Symphony, Section Violinist, Pianist, Harpsichordist, 1994-'97

Greater Miami Opera, Young Artist, winner of the James Byrd Anderson, Jr. Award, 1993-'94

Eastman School of Music and Indiana University, Graduate Assistantships in Opera Coaching, 1989-'92

Eastman School of Music, Excellence in Accompanying Award, 1991

Indiana University School of Music, Associate Instructor of Music Theory, 1988-'89

American Federation of Musicians (currently Local #802), Member, 1985-present

Historical Performance:

Collaborations with Patrick Allen, Mary Anne Ballard, Malia Bendi-Merad, Malcolm Bilson, James Bolyard, Daniel Bubeck, Anner Bylsma, Lisa Goode Crawford, Penelope Crawford, Max van Egmond, Arthur Haas, Penelope Jensen, Christopher Krueger, Marilyn McDonald, Catharina Meints, Jacques Ogg, Sarah Pillow, Joan Plana, Byron Rakitzis, Stanley Ritchie, Cynthia Roberts, Gonzalo X. Ruiz, Andrew Schwartz, Ezra Seltzer, Kenneth Slowik, Nell Snaidas, Benjamin Sosland, Michael Sponseller, Richard Stone, Barbara Weiss, Beth Wenstrom, Webb Wiggins, Elisabeth Wright, Nancy Zylstra

New Music:

Collaborations with Milton Babbitt, Claude Baker, James Borchers, Clint Borzoni, Michael Ching, David Claman, Conrad Cummings, Russell Currie, Michael Dellaira, David Dzubay, John Eaton, Daniel Felsenfeld, Edward Ficklin, Jeff Grace, John Harbison, Jeffrey Hass, Lee Hoiby, Kristin Kuster, Christopher Lacy, George Lam, Hannah Lash, David Lefkowitz, Raymond Lustig, Gilda Lyons, Thea Musgrave, Eugene O'Brien, Tarik O'Regan, Jack Perla, Mike Reid, Roger Reynolds, Emanuel Serra, Jorge Sosa, Gregory Spears, Andrew Staniland, Stephen Andrew Taylor, Hollis Thoms, Philip Wharton, Gregg Wramage

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Biography:

Conductor, pianist and harpsichordist JENNIFER PETERSON is the director of **operamission**, a new arts organization which has recently completed its fourteenth presentation since its founding in February of 2009. **operamission** is bringing opera, chamber music, art song and cabaret to audiences in the lobby of the Gershwin Hotel in the New York City's Flatiron in inventive new ways, as in its laboratory-style presentation 'Puccini's *La Bohème: Assembly Required*' a chronological cabaret of Kurt Weill's vocal music, an up-close and live-streamed production of Schubert's *Winterreise* (from the autograph manuscript) with tenor Adam Klein, a radio-style presentation of Schoenberg's *Pierrot Lunaire* paired with Stravinsky's *L'Histoire du Soldat*, several operatic world premieres, and the ongoing series, 'HANDEL at the Gershwin,' presenting G.F. Handel's magnificent London operas on historical instruments.

operamission has generated buzz and received press attention from major national media outlets including the New York Times, Washington Post, New York Observer (headline: "Twitter Invades the Opera House"), New York Post ("Can a 220-year-old opera be taught new tricks?"), and The New Yorker magazine ("Baroque and new-music specialist Jennifer Peterson takes apart Mozart's deliciously confounding opera of infidelity and puts it back together in the spirit of a lab experiment, a jam session, and a cabaret over the course of four performances").

Ms. Peterson has appeared at over fifty opera companies in the United States and internationally, including the New York City Opera, Opera Memphis, Opera Theatre of Saint Louis, Des Moines Metro Opera, and the International Vocal Arts Institute in Tel Aviv, Israel.

Having received her musical training at the Oberlin College-Conservatory of Music, the Indiana University School of Music, and the Eastman School of Music in Rochester, NY where she co-founded the Rochester Chamber Opera, Ms. Peterson has been actively involved in historical performance as a harpsichordist and chamber musician, as well as being an avid purveyor of new opera to new audiences.

Current and future **operamission** presentations and plans can be followed at www.operamission.org. Plans include the North American premiere of Handel's first opera, *Almira*, as well as an interactive offering designed to lead audiences through the ongoing development of **operamission**'s first commission, full-length opera-in-progress by composer Clint Borzoni and librettist Edward Ficklin, *Antinous and Hadrian*.

Born in Anchorage, Alaska, Jennifer grew up on the west coast and has been residing in Kew Gardens Hills, Queens, since 1997 while maintaining an active vocal coaching studio in midtown Manhattan.



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Operatic Repertoire:

	* indicates world premiere	US = U.S. premiere	NY = N.Y. premiere	# = in progress
George Antheil	<i>Venus in Africa</i> - NY	Jules Massenet	<i>Werther</i>	
Dominick Argento	<i>A Water Bird Talk</i>	Gian-Carlo Menotti	<i>Amahl and the Night Visitors</i>	
Seymour Barab	<i>A Game of Chance</i>		<i>The Consul</i>	
Samuel Barber	<i>A Hand of Bridge</i>		<i>The Medium</i>	
	<i>Vanessa</i>		<i>The Telephone</i>	
Georges Bizet	<i>Carmen</i>	Darius Milhaud	<i>Les Malheurs d'Orphée</i>	
Clint Borzoni	<i>Antinous and Hadrian</i> #	Claudio Monteverdi	<i>L'Incoronazione di Poppea</i>	
	<i>Margot Alone in the Light</i> *		<i>L'Orfeo</i>	
Benjamin Britten	<i>Albert Herring</i>	Wolfgang Amadeus Mozart	<i>Così fan tutte</i>	
	<i>Gloriana</i>		<i>Don Giovanni</i>	
	<i>The Rape of Lucretia</i>		<i>Die Entführung aus dem Serail</i>	
Emmanuel Chabrier	<i>L'Étoile</i>		<i>Le Nozze di Figaro</i>	
Michael Ching	<i>Buoso's Ghost</i> *		<i>Il Sogno di Scipione</i> - US	
	<i>Faith</i> - NY		<i>Die Zauberflöte</i>	
	<i>Out of the Rain</i>	Thea Musgrave	<i>A Christmas Carol</i>	
Domenico Cimarosa	<i>Il Matrimonio Segreto</i>		<i>Harriet, the Woman Called Moses</i>	
Aaron Copland	<i>The Tender Land</i>		<i>Simón Bolívar</i>	
Russell Currie	<i>Caliban</i> *	Carl Nielsen	<i>Maskarade</i>	
	<i>The Cask of Amontillado</i>	Jacques Offenbach	<i>Les Contes d'Hoffmann</i>	
	<i>Mackintosh</i> #	Giovanni Battista Pergolesi	<i>La Serva Padrona</i>	
Gaetano Donizetti	<i>Don Pasquale</i>	Jack Perla	<i>Love/Hate</i> #	
	<i>L'Elisir d'Amore</i>	Francis Poulenc	<i>Les Mamelles de Tirésias</i>	
	<i>Lucia di Lammermoor</i>		<i>La Voix Humaine</i>	
John Eaton	<i>The Cry of Clytæmnestra</i>	Giacomo Puccini	<i>La Bohème</i>	
Manuel de Falla	<i>El Amor Brujo</i>		<i>Gianni Schicchi</i>	
	<i>El Retablo de Maese Pedro</i>		<i>Madama Butterfly</i>	
	<i>La Vida Breve</i>		<i>Suor Angelica</i>	
Edward Ficklin	<i>Anniversary</i>		<i>Tosca</i>	
	<i>Looking Back</i> *		<i>Turandot</i>	
Carlisle Floyd	<i>Susannah</i>	Henry Purcell	<i>Dido and Æneas</i>	
George Gershwin	<i>Blue Monday</i>	Mike Reid	<i>Different Fields</i> *	
Christoph Willibald Gluck	<i>Orfeo ed Euridice</i>	Gioacchino Rossini	<i>Il Barbiere di Siviglia</i>	
Charles Gounod	<i>Faust</i>		<i>L'Italiana in Algeri</i>	
	<i>Roméo et Juliette</i>	Emanuel Serra	<i>Feathertop</i> #	
George Frideric Handel	<i>Admeto</i>	Gregory Spears	<i>Paul's Case</i> #	
	<i>Alcina</i>	Johann Strauss	<i>Die Fledermaus</i>	
	<i>Almira</i> - US	Richard Strauss	<i>Salome</i>	
	<i>Arianna in Creta</i> - US	Igor Stravinsky	<i>The Rake's Progress</i>	
	<i>Ariodante</i>	Sir Arthur Sullivan	<i>The Mikado</i>	
	<i>Berenice</i>	Stephen Andrew Taylor	<i>Paradises Lost</i> #	
	<i>Deidamia</i>	Peter Ilyich Tchaikovsky	<i>Eugene Onegin</i>	
	<i>Floridante</i>	Hollis Thoms	<i>The Moustache</i> *	
	<i>Giulio Cesare</i>	Ralph Vaughan Williams	<i>Hugh the Drover</i>	
	<i>Lotario</i>	Giuseppe Verdi	<i>Aida</i>	
	<i>Muzio Scevola</i>		<i>Attila</i>	
	<i>Partenope</i>		<i>Un Ballo in Maschera</i>	
	<i>Il Pastor Fido</i>		<i>Falstaff</i>	
	<i>Rinaldo</i>		<i>La Forza del Destino</i>	
	<i>Rodelinda</i>		<i>Luisa Miller</i>	
	<i>Rodrigo</i>		<i>Otello</i>	
	<i>Serse</i>		<i>Rigoletto</i>	
	<i>Silla</i> - US		<i>La Traviata</i>	
	<i>Siroe</i>		<i>Il Trovatore</i>	
	<i>Sosarme</i>	Richard Wagner	<i>Die Walküre</i>	
Engelbert Humperdinck	<i>Hänsel und Gretel</i>	Robert Ward	<i>The Crucible</i>	
Kristin Kuster	<i>The Trickster and the Troll</i> #	Kurt Weill	<i>Street Scene</i>	
Ruggiero Leoncavallo	<i>Pagliacci</i>	Philip Wharton	<i>A Soap Opera</i> *	
Pablo Luna	<i>Molinos de Viento</i>	Ermanno Wolf-Ferrari	<i>Il Segreto di Susanna</i>	
Raymond Lustig	<i>The Doctors' Ward</i> #	Bruce Wolosoff	<i>Madimi</i> *	
Pietro Mascagni	<i>Cavalleria Rusticana</i>	Riccardo Zandonai	<i>I Cavalieri di Ekebù</i>	