

JENNIFER PETERSON *conductor, vocal coach*

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Opera Companies:

American Opera Projects, 2001-'09
Anchorage Opera, 2001
Austin Lyric Opera, 2001
Bay Area Summer Opera Theater Institute, 2007
Berkshire Opera Festival, 2000
Boheme Opera New Jersey, 2006
Bronx Opera, 1997-'99
Brooklyn Conservatory of Music, 1998-'99
Chautauqua Opera, 1994
Connecticut Opera, 1998-2000, 2005
Delaware Valley Opera, 2000
Des Moines Metro Opera, 2005-'06
Dicapo Opera Theatre, 2000-'01
Eugene Opera, 2002-'03
Gotham Chamber Opera, 2004-'05
Greater Miami Opera, 1993-'94
Henry Street Chamber Opera, 2001-'02
Hunter College, 1998-'00
Inspiration Point Fine Arts Colony, 1997-'98
International Vocal Arts Institute, 1995-2002
Kentucky Opera, 2004
Lake George Opera Festival, 1998-'99
Metro Lyric Opera of New Jersey, 1999-2002
Mississippi Opera, 1999-2000
Myriad Opera, 2008
New Opera Theatre Ensemble of Scotland, 2001
New York City Opera, 2002
Opera Idaho, 1998-2000
Opera Memphis, 1995-'97
Opera Noire of New York, 2006-'09
Opera Northeast, 1998
Opera Orchestra of New York, 2003
Opera Theater of Connecticut, 2002
Opera Theatre of Rochester, 1991-'93
Opera Theatre of Saint Louis, 2004
Rochester Chamber Opera, 1992-'93
Seagle Music Colony, 2003
Téâtre Grattaciolo, 2000
Toledo Opera, 2003-'04
Virginia Opera, 1994-'95

Conducting Engagements:

Opera Noire of New York, Purcell's *Dido and Æneas*, 2009
St. John's College, Annapolis, Hollis Thoms' *The Moustache*, world première, 2009
American Lyric Theater, choral works by Borzoni, Foley, Meinwald, Sosa, Wang; workshop with Mark Adamo, 2009
American Opera Projects, operas in development by Lustig and O'Regan; workshop with Jonathan Miller, 2008
Brooklyn Repertory Opera, Mozart's *Le Nozze di Figaro*, 2008
Oberlin Baroque Performance Institute, Handel's *Admeto*, 2008
Bay Area Summer Opera Theater Institute, Handel's *Silla*, US première, 2007
Des Moines Metro Opera, "Stars of Tomorrow" gala concert (excerpts: 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, cover conductor, Chabrier's *L'Etoile*, 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, readings of: Bizet's *Carmen*, Leoncavallo's *Pagliacci*, Mascagni's *Cavalleria Rusticana*, Mozart's *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, J. Strauss' *Die Fledermaus*, 2000; Monteverdi's *L'Incoronazione di Poppea*, scenes, 1998
Inspiration Point Fine Arts Colony, *The Mikado*, 1997
Opera Memphis, 40th Anniversary Concert (excerpts: Mozart's *Die Zauberflöte*, Verdi's *Nabucco*, *Otello*), 1996

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Education:

Bachelor of Music, Oberlin College Conservatory of Music, '88

Double Major: Piano and Violin Performance

Master of Music, Indiana University School of Music, '90

Major: Piano Performance; Cognate Field: Music Theory

Doctor of Musical Arts, Eastman School of Music, 1990-'92 (in progress – 2 years completed)

Major: Piano Accompanying and Chamber Music; Minor: Opera Coaching

Early Music:

Harpichord, Fortepiano, Organ, Continuo

Realization, Historical Performance: studies and professional work with Patrick Allen, Mary Anne Ballard, Malcolm Bilson, Jim Bolyard, Anner Bylsma, Lisa Goode Crawford, Penelope Crawford, Max van Egmond, Arthur Haas, Penelope Jensen, Christopher Krueger, Marilyn McDonald, Catharina Meints, Jacques Ogg, Sarah Pillow, Byron Rakitzis, Stanley Ritchie, Cynthia Roberts, Gonzalo Ruiz, Andrew Schwartz, Kenneth Slowik, Richard Stone, Barbara Weiss, Webb Wiggins, Elisabeth Wright, Nancy Zylstra

New Music:

Collaborations with the following composers:

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 J. Lustig III, Gilda Lyons, Thea Musgrave, Eugene O'Brien, Jack Perla, Mike Reid, Roger Reynolds, Emanuel Serra, Jorge Sosa, Gregory Spears, Andrew Staniland, Stephen Andrew Taylor, Hollis Thoms, Philip Wharton, Gregg Wramage

Languages:

English, French, German, Italian, Russian, and Spanish – Language and Diction

Other Affiliations:

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

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

Oberlin Baroque Performance Institute, Staff Accompanist, Continuo Coach, 1992-2008

Hunter College, Adjunct Lecturer, 1998-2000

University of Arkansas, University of Mississippi, Guest Music Director, Master Classes, 1996-'97, 2007-'08

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

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

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

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

American Federation of Musicians, Local #802, Member, 1997-present

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Opera Repertoire:

* indicates world première ** = U.S. première *** = N.Y. première

George Antheil	<i>Venus in Africa</i> ***	Darius Milhaud	<i>Les Malheurs d'Orphée</i>
Dominick Argento	<i>A Water Bird Talk</i>	Claudio Monteverdi	<i>L'Incoronazione di Poppea</i>
Seymour Barab	<i>A Game of Chance</i>		<i>L'Orfeo</i>
	<i>Little Red Riding Hood</i>	Wolfgang Amadeus Mozart	<i>Così fan Tutte</i>
Samuel Barber	<i>A Hand of Bridge</i>		<i>Don Giovanni</i>
	<i>Vanessa</i>		<i>Die Entführung aus dem Serail</i>
Georges Bizet	<i>Carmen</i>		<i>Le Nozze di Figaro</i>
Benjamin Britten	<i>Albert Herring</i>		<i>Il Sogno di Scipione</i> **
	<i>Gloriana</i>		<i>Die Zauberflöte</i>
	<i>The Rape of Lucretia</i>	Thea Musgrave	<i>Simón Bolívar</i> *
Emmanuel Chabrier	<i>L'Etoile</i>	Carl Nielsen	<i>Maskarade</i>
Michael Ching	<i>Buoso's Ghost</i> *	Jacques Offenbach	<i>Les Contes d'Hoffmann</i>
	<i>Faith</i> ***	Giovanni Battista Pergolesi	<i>La Serva Padrona</i>
	<i>Out of the Rain</i>	Francis Poulenc	<i>Les Mamelles de Tirésias</i>
Domenico Cimarosa	<i>Il Matrimonio Segreto</i>	Giacomo Puccini	<i>La Bohème</i>
Aaron Copland	<i>The Tender Land</i>		<i>Gianni Schicchi</i>
Russell Currie	<i>Caliban</i> *		<i>Madama Butterfly</i>
	<i>The Cask of Amontillado</i>		<i>Suor Angelica</i>
	<i>Mackintosh</i>		<i>Tosca</i>
Gaetano Donizetti	<i>Don Pasquale</i>		<i>Turandot</i>
	<i>L'Elisir d'Amore</i>	Henry Purcell	<i>Dido and Æneas</i>
	<i>Lucia di Lammermoor</i>	Mike Reid	<i>Different Fields</i> *
John Eaton	<i>The Cry of Clytæmnestra</i>	Gioacchino Rossini	<i>Il Barbiere di Siviglia</i>
Manuel de Falla	<i>El Amor Brujo</i>		<i>L'Italiana in Algeri</i>
	<i>El Retablo de Maese Pedro</i>	Emanuel Serra	<i>Feathertop</i> *
	<i>La Vida Breve</i>	Johann Strauss	<i>Die Fledermaus</i>
Edward Ficklin	<i>Looking Back</i> *	Richard Strauss	<i>Salome</i>
Carlisle Floyd	<i>Susannah</i>	Igor Stravinsky	<i>The Rake's Progress</i>
George Gershwin	<i>Blue Monday</i>	Sir Arthur Sullivan	<i>The Mikado</i>
Christoph Willibald Gluck	<i>Orfeo ed Euridice</i>	Peter Ilyich Tchaikovsky	<i>Eugene Onegin</i>
Charles Gounod	<i>Faust</i>	Hollis Thoms	<i>The Moustache</i> *
	<i>Roméo et Juliette</i>	Ralph Vaughan-Williams	<i>Hugh the Drover</i>
George Frederic Handel	<i>Acis and Galatea</i>	Giuseppe Verdi	<i>Aida</i>
	<i>Admeto</i>		<i>Attila</i>
	<i>Alcina</i>		<i>Un Ballo in Maschera</i>
	<i>Arianna in Creta</i> **		<i>Falstaff</i>
	<i>Giulio Cesare</i>		<i>La Forza del Destino</i>
	<i>Rinaldo</i>		<i>Luisa Miller</i>
	<i>Serse</i>		<i>Otello</i>
	<i>Silla</i> **		<i>Rigoletto</i>
Engelbert Humperdinck	<i>Hänsel und Gretel</i>		<i>La Traviata</i>
Ruggiero Leoncavallo	<i>Pagliacci</i>		<i>Il Trovatore</i>
Pablo Luna	<i>Molinos de Viento</i>	Richard Wagner	<i>Die Walküre</i>
Pietro Mascagni	<i>Cavalleria Rusticana</i>	Robert Ward	<i>The Crucible</i>
Jules Massenet	<i>Werther</i>	Kurt Weill	<i>Street Scene</i>
Gian-Carlo Menotti	<i>Amahl and the Night Visitors</i>	Philip Wharton	<i>A Soap Opera</i> *
	<i>The Consul</i>	Ermanno Wolf-Ferrari	<i>Il Segreto di Susanna</i>
	<i>The Medium</i>	Bruce Wolosoff	<i>Madimi</i> *
	<i>The Telephone</i>	Riccardo Zandonai	<i>I Cavalieri di Ekebù</i>

References:

[Michael Ching](#), General and Artistic Director, Opera Memphis

[Joan Dornemann](#), Artistic Director, International Vocal Arts Institute, Assistant Conductor, Metropolitan Opera

[Michel Singher](#), Conductor, 831-419-2026

[Willie Anthony Waters](#), General and Artistic Director, Connecticut Opera

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Biography:

Born in Anchorage, Alaska, American conductor, pianist and harpsichordist **Jennifer Peterson** is respected for her informed and spirited interpretations in a vast range of musical styles, including opera, early music, new music, chamber music and art song repertoire. She conducted the United States première of Handel's 1713 opera *Silla* at the Bay Area Summer Opera Theater Institute in July of 2007, following two seasons as Chorus Master with the Des Moines Metro Opera. She has held positions in both the United States and internationally with numerous opera companies, including the New York City Opera, Opera Theatre of Saint Louis, Florida Grand Opera, Austin Lyric Opera, Opera Memphis, Connecticut Opera, and the International Vocal Arts Institute in Tel Aviv.

Ms. Peterson has collaborated extensively with living composers on new works, and is currently Music Director for the 'Composers & the Voice' Workshop Series with [American Opera Projects](#) in Brooklyn, New York. She is also actively involved in the field of Historically Informed Performance. While she is not working in opera, she is performing with the baroque trio [Galileo's Daughters](#) with Mary Anne Ballard on viola da gamba and soprano Sarah Pillow. Galileo's Daughters has performed several highly-praised concerts in New York City, at the Boston Early Music Festival, at the Piccolo Spoleto Festival in Charleston, South Carolina, and at the University of Notre Dame.

Ms. Peterson grew up in Eugene, Oregon and studied piano from the age of five and violin from the age of eight. She received further musical training from the Oberlin Conservatory of Music where in 1988 she completed her undergraduate degree in both violin and piano performance in the studios of violinist Marilyn McDonald and pianist Peter Takács. She then attended the Indiana University School of Music where she received a Masters Degree in Piano Performance in the studio of pianist and chamber musician Enrica Cavallo-Gulli, and simultaneously began her opera career as a vocal coach with the Indiana University Opera Theatre. She then spent three years in Rochester, New York, completing doctoral work at the Eastman School of Music and co-founding the Rochester Chamber Opera in 1992. Ms. Peterson's conducting instructors have included Michel Singher and Paul Nadler. She currently resides in Kew Gardens Hills, Queens, New York.

