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## **AMERICAN OPERA PROJECTS TAKES OPERAS TO SPACE, ASYLUMS, AND A HUMAN UTERUS IN “SIX SCENES”**

### **SINGERS TO PERFORM SCENES FROM NEW OPERAS BY EMERGING COMPOSERS & LIBRETTISTS CREATED IN AOP FELLOWSHIP PROGRAM “COMPOSERS & THE VOICE”**

BROOKLYN, NY, August 16, 2016— This fall, contemporary opera producer AMERICAN OPERA PROJECTS (AOP) will present COMPOSERS & THE VOICE: SIX SCENES 2016, a concert of opera scenes from ten artists emerging in the world of contemporary opera. Audiences will get a first look at six wildly different new works that range from imagining moments in the lives of famous people such as Sigmund Freud and Mabel Dodge Luhan or events taking place in a spaceship, an asylum, and a uterus. The composers Matthew Barnson, Carlos R. Carrillo, Nell Shaw Cohen, Marc LeMay, Cecilia Livingston, and Sky Macklay and librettists Edward Einhorn, Duncan McFarlane, Emily Roller, and Mark Sonnenblick, were chosen by AOP to spend a year creating new works in its bi-annual fellowship program Composers & the Voice (C&V).

The performances will be held on Friday, September 30 at 8:00pm at South Oxford Space (138 S. Oxford St.) in Fort Greene, Brooklyn, the home of AOP, and on Sunday, October 2 at 2:30pm at the National Opera Center (330 7th Ave, 7th floor) in Manhattan. Tickets range from \$10-\$25 general admission and are available at [www.aopopera.org](http://www.aopopera.org).

*Six Scenes 2016* will be performed by the AOP Resident Ensemble of Singers: coloratura soprano Tookah Sapper (Manhattan School of Music), lyric soprano Jennifer Goode Cooper (NYCO, Glimmerglass), mezzo-soprano Caitlin McKechny (Opera Memphis, Florida Grand Opera), tenor Blake Friedman (BAM, St. Petersburg Opera), baritone Kyle Guglielmo (Sarasota Opera), and bass Jonathan Woody (BAM, Apollo's Fire). Each of the scenes were composed specifically for the singers' voices, after months of study and experimentation during the C&V program. Supporting on piano will be C&V Music Directors Mila Henry, Kelly Horsted, and Charity Wicks.

Previous *Six Scenes* concerts have given audiences their first look at operas that went on to fully-produced world premieres including Gregory Spears' *Paul's Case* (UrbanArias and Prototype Festival), Jack Perla's *Love/Hate* (ODC/San Francisco Opera 2012), and the upcoming *Three Way* by Robert Paterson (Nashville Opera 2017) and *The Summer King* by Daniel Sonenberg (Pittsburgh Opera 2017).

Following the performances, one of the scenes will be selected to receive a staged reading at Manhattan School of Music in Spring 2017 as part of their annual New American Opera Previews series *From Page to Stage*.

#### **ABOUT COMPOSERS & THE VOICE**

Created and led by Steven Osgood (General and Artistic Director of Chautauqua Opera and former Artistic Director of AOP), *Composers & the Voice* gives composers and librettists experience working collaboratively with singers on writing for the voice and contemporary opera stage. American Opera Projects selects composers and librettists bi-annually for the fellowships, made possible in part by generous awards from The Andrew W. Mellon Foundation and The Victor Herbert Foundation. Participants meet in closed sessions from September to April to present and discuss new works composed specifically for the individual voices of the Resident Ensemble with additional training in acting, improv, and libretto study.

In addition to the workshop sessions, C&V fellows benefit from one-on-one mentoring from Ricky Ian Gordon, Daron Hagen, Michael Korie, David T. Little, Missy Mazzoli, Tobias Picker, Gene Scheer, Stephen Schwartz, and Royce Vavrek. Each of these distinguished artists review their C&V fellow's work, offer feedback, and participate in C&V discussions.

Since launching in 2002, C&V has fostered the development of 54 composers & librettists including composers Stefan Weisman (*The Scarlet Ibis*, PROTOTYPE Festival, 2015), Hannah Lash (Aspen Music Festival), Aleksandra Vrebalov (*Mileva*, Serbian National Theater), Vivian Fung (2013 Juno Award "Classical Composition of the Year") and librettist Sara Cooper (*The Memory Play*, off-Broadway). A complete list of alumni can be found at [www.aopopera.org/composers\\_voice](http://www.aopopera.org/composers_voice).

Founded in 1988, American Opera Projects is at the forefront of the contemporary opera movement, commissioning, developing, presenting, and producing opera and music theatre projects, collaborating with young, rising, and established artists, and engaging audiences in unique and transformative theatrical experiences. AOP has produced over 30 world premieres, including the Nathan Davis/Brendan Pelsue dance chamber opera *Hagoromo* starring Wendy Whelan (BAM, 2015), Kaminsky/Reed/Campbell's *As One* (BAM, 2014), Nkeiru Okoye's *Harriet Tubman: When I Crossed That Line to Freedom* (Irontale Center, 2014), and Lera Auerbach's *The Blind* (co-production with Lincoln Center Festival, 2013). Other notable premieres include Kimper/Persons' *Patience & Sarah* (1998), Weisman/Rabinowitz's *Darkling* (2006), Lee Hoiby's *This is the Rill Speaking* (2008), and Phil Kline's *Out Cold*, also at BAM (2012). AOP-developed operas that premiered with co-producers include Stefan Weisman's *The Scarlet Ibis* at PROTOTYPE Festival (2015), Gregory Spears's *Paul's Case* at Urban Arias (2013) and PROTOTYPE Festival and Pittsburgh Opera (2014), Jack Perla's *Love/Hate* at ODC Theater with San Francisco Opera (2012), Stephen Schwartz's *Séance on a Wet Afternoon* at New York City Opera (2011), Tarik O'Regan's *Heart of Darkness* at London's Royal Opera House (2011) and Opera Parallèle (2015).



**Composers & the Voice Fellows, 2015-16;** l. to r.: Matthew Barnson, Emily Roller, Edward Einhorn, Mark Sonnenblick, Marc LeMay, Duncan McFarlane, Sky Macklay, Cecilia Livingston, Carlos R. Carrillo, Nell Shaw Cohen; Photo by Steven Pisano

Additional photos available at: [www.flickr.com/photos/americanoperaprojects/](http://www.flickr.com/photos/americanoperaprojects/)

## LISTINGS INFO

- What: COMPOSERS & THE VOICE: SIX SCENES 2016, a concert of six opera scenes from ten emerging artists that range from imagining moments in the lives of famous people such as Sigmund Freud and Mabel Dodge Luhan and taking place in a spaceship, an asylum, and a uterus. Featuring performances by AOP's Resident Ensemble of Singers with Music Directors Mila Henry, Kelly Horsted, and Charity Wicks on piano.
- When: Friday, September 30 at 8:00pm and Sunday, October 2 at 2:30pm
- Where: Sep 30: South Oxford Space, 138 South Oxford St., Brooklyn, NY 11217  
Oct 2: National Opera Center, 330 7th Ave, 7th floor, New York, NY 10001
- Tickets: Sep 30: \$10 advance general admission, \$15 at the door  
Oct 2: \$20 advance general admission, \$25 at the door  
Available at: [www.aopopera.org](http://www.aopopera.org).

## THE CREATIVE TEAM

Composers:  
Matthew Barnson  
Carlos R. Carrillo  
Nell Shaw Cohen  
Marc LeMay  
Cecilia Livingston  
Sky Macklay

Librettists:  
Edward Einhorn  
Duncan McFarlane  
Emily Roller  
Mark Sonnenblick

Steven Osgood, C&V Artistic Director  
Mila Henry, Music Director  
Kelly Horsted, Music Director  
Charity Wicks, Music Director

## PERFORMERS

Tookah Sapper, soprano  
Jennifer Goode Cooper, soprano  
Caitlin McKechney, mezzo-soprano  
Blake Friedman, tenor  
Kyle Guglielmo, baritone  
Jonathan Woody, bass

## BIOS

### 2015-17 COMPOSERS & THE VOICE FELLOWS

MATTHEW BARNSON is the composer of numerous works for orchestras, choirs, string quartets, voices, chamber ensembles, dancers, and computers. An assistant professor of composition at the State University of New York at Stony Brook, he has received fellowships, commissions, and awards from the Guggenheim Foundation, the Barlow Endowment, and the American Academy of Arts and Letters. His work has been performed at Carnegie Hall, the Museum of Modern Art, the Kennedy Center, the Aldeburgh Festival, the Royal Academy of Music, the Santa Fe Chamber Music Festival, ISCM World Music Days, MATA, Wigmore Hall, Aspen, the San Francisco War Memorial and other venues throughout the United States and Europe. His album of string quartets, *Sibyl Tones*, was released on Tzadik in 2014. He lives in New York.

Born in San Juan, Puerto Rico, composer CARLOS R. CARRILLO is the recipient of numerous awards including the Bearns Prize, the Charles Ives Scholarship from the American Academy of Arts and Letters, BMI and ASCAP awards. He has been commissioned by Music and the Anthology for the Da Capo Chamber Players, the New York Youth Symphony, Concert Artists Guild and the Pennsylvania Music Teachers Association. Dr. Carrillo holds degrees from the Eastman School of Music (BM), Yale University (MM) and the University of Pennsylvania (PhD). He is Assistant Professor of Composition-Theory at the University of Illinois at Urbana-Champaign. [www.music.illinois.edu/faculty/carlos-carrillo](http://www.music.illinois.edu/faculty/carlos-carrillo)

Brooklyn-based composer and librettist NELL SHAW COHEN writes music for chamber ensembles, orchestra, voice, and visual media. Her opera based on the life of Mabel Dodge Luhan will be featured at the Harwood Museum of Art in Taos, NM and in AOP's Six Scenes, following her upcoming residency at The Helene Wurlitzer Foundation. In 2014, Cohen's monodrama "The Coming of Spring" received a workshop staging in NYC and she was Composer-in-Residence with the NYU Symphony. She has collaborated with The Peabody Essex Museum and Parrish Art Museum to present her works inspired by art. She also integrates her music with video and online multimedia installations. As founder of composers' network and publication LandscapeMusic.org, she advocates for music engaging with nature and is presenting two concerts this year celebrating the National Park Service's centennial. Cohen (b. 1988), M.M. New York University, B.M. New England Conservatory, has studied with Herschel Garfein, Michael Gandolfi, Missy Mazzoli, and Julia Wolfe. [www.nellshawcohen.com](http://www.nellshawcohen.com)

EDWARD EINHORN is a director, playwright, librettist, and novelist. Among his work: plays about neurology; adaptations of sci-fi novels; translations of plays written in French, Czech, and ancient Greek; puppet theater; modern Oz novels; explorations of economic theory; autobiographical found text explorations; midrashim on Jewish cultural icons; and picture books about math. Recently, he has worked at HERE, La MaMa, 3LD Art & Technology Center, The New Ohio, St. Ann's Warehouse, the Walter Bruno Theater at Lincoln Center, The Brick, and the Czech Embassy. The New York Times has called his work "exquisitely ingenious", "dramatically shrewd," and "almost unbearably funny".

MARC LeMAY is a composer based in Philadelphia, where he is a PhD candidate in Composition at the University of Pennsylvania. Marc's career as a composer has spanned a variety of media, from works for solo instruments and chamber ensembles to pieces for voice, orchestra, and electroacoustic forces. A frequent collaborator, he has also written extensively for dance, theatre, film, art installations, and interactive media. His wide-ranging interests include philosophy, pop culture, words, maps, ritual, spirituality, and social justice; these interests continue to inform and influence his music. He has recently

begun composing his first opera, *The Minor Passion*, in collaboration with librettist and fellow Composers & the Voice fellow Duncan McFarlane. [www.marclmaymusic.com](http://www.marclmaymusic.com)

Known across Canada and the US for intensely dramatic chamber and vocal music, CECILIA LIVINGSTON explores memory, place, childhood, and solitude in a lush yet spare musical language that reveals the strange made familiar and the familiar made strange. A 2014 Composition Fellow at Bang On a Can's Summer Music Festival, her music has been heard at the 21C Music Festival, World Choral Games (Latvia), Eastman's Women In Music Festival, Vancouver International Song Institute, Scotia Festival of Music, ACDA's Summer Choral Composers Forum, Tapestry Opera's Composer-Librettist Laboratory, Canadian Contemporary Music Workshop, on tour in Canada with The Bicycle Opera Project, with the Kingston Symphony, and with Toronto's Thin Edge New Music Collective. She looks forward to upcoming chamber opera and vocal music projects with TorQ Percussion Quartet, the Canadian Art Song Project, through Soundstreams' 2016 Emerging Composer Workshop with mentor-composer Steve Reich, and as a continuing Fellow with American Opera Projects. [www.cecilialivingston.com](http://www.cecilialivingston.com)

SKY MACKLAY is a composer, oboist, and multimedia artist originally from Minnesota and now based in NYC. Her recent projects include a piece for Spektral Quartet's Comic Cadences album (Many Many Cadences), a sonic and kinetic installation of harmonica-playing inflatable sculptures (Harmonibots), and new works for ICE and the New York Virtuoso Singers. Her orchestral piece, *Dissolving Bands*, was commissioned by the Lexington (MA) Symphony and was the winner of the 2013 Leo Kaplan award from ASCAP. Sky is pursuing her DMA in composition at Columbia University and is on the faculty of The Walden School Young Musicians Program. <https://soundcloud.com/skymacklay>.

DUNCAN MCFARLANE studies and teaches satire, writes lyrics and libretti as asked, and denies that brevity's wit's soul.

EMILY ROLLER is the librettist of *Esther* and *Teach for A While*, which received readings in the 2015 Graduate Musical Theatre Writing Spring Reading Series at NYU and of *Bloody Mary*, which received an NYU reading in 2016. She is the author of *The Alloway Files* (New Stein Publishing House), *Hookers*, *Flankers*, and *Locks* (Bare Knuckles Press), and many short pieces for the page and the stage. She is a graduate of Yale, the MA in Writing program at Johns Hopkins, and the Graduate Musical Theater Writing Program at NYU Tisch. She lives in Brooklyn and blogs at [www.ejroller.com](http://www.ejroller.com).

MARK SONNENBLICK is a composer, lyricist, and scriptwriter, although not always at the same time. Collaborations include *Independents* ("Best Production" FringeNYC, "Critics' Pick" New York Times), *Ship Show* (Yale Institute for Music Theatre, dir. Mark Brokaw), *Stompcat in Lawndale* (Ars Nova Ant Fest), *Wheel of Misfortune* (Denver Center for the Performing Arts), *The Dinosaur Hunters* (touring children's show), *Rodman in North Korea* (Houghton Lyric Theater), and *Bunkerville* (Yale DRAMAT). Larson Grant and Kleban Prize finalist, MAC Award nominee, special merit award winner (New Musicals, Inc.). Composer fellow at the John Duffy Institute (Virginia Arts Festival), alumnus of the Johnny Mercer Songwriting Project and Writers Colony, commissioned by the American Opera Initiative (Washington National Opera, Kennedy Center) and Lincoln Center Originals. This summer: *Bunkerville* (BSU Discovery Festival), *Devotion* (Finger Lakes Musical Theatre Festival), *Midnight at the Never Get* (NYMF Special Event).

## SINGERS

JENNIFER GOODE COOPER is a "lustrous soprano" (Wall Street Journal) with "steely eyed ferocity" (NY Times) who "fills the theater with her soaring soprano voice" (Variety). Last season, she joined Mark Delavan as Blitch to sing the title role in Floyd's *Susannah* with Toledo Opera, and premiered Nathaniel Stookey's *Ivonne* at Opera Memphis, which she reprised at this year's New Works Sampler at the Opera America Conference at Wolf Trap. Other career highlights: Miss Jessel in Britten's *The Turn of the Screw* (New York City Opera), Titania/Hippolyta in the first known a cappella opera, Michael Ching's *A Midsummer Night's Dream* (Opera Memphis), Musetta in Baz Luhrmann's acclaimed Broadway and LA productions of *La Bohème*, Backup singer for Patti Lupone, Weekly Hip-Hopera singer with celebrity DJ's Ed Lover and Dr. Dre (NY's Power 105.1). Jennifer was a 2013 Arts Envoy of the US Embassy (to Mozambique), and a 2014 recipient of a Professional Development Grant from the Weill Foundation. [www.jennifergoodecooper.com](http://www.jennifergoodecooper.com)

BLAKE FRIEDMAN recently appeared as Tenor Soloist in the *Liebeslieder Walzer* with New York City Ballet at Lincoln Center. Other career highlights include Tenor Soloist at Avery Fisher Hall in Mozart's *Vesperi Sollemnes de Confessore*, Singer in *Tchaikovsky: None but the Lonely Heart* (BAM Fisher) and Theo Van Gogh in *Van Gogh's Ear* (Clark Institute/AIER) with Ensemble for the Romantic Century, Conte Almaviva in *Barbiere di Siviglia* and Pang in *Turandot* with St. Pete Opera, Soloist with Tampa Oratorio Singers in Handel's *Messiah*, Soloist with Key Chorale in Bach's *Magnificat* and Beethoven's *Mass in C Major*, and Alfredo in *La Traviata* with Long Island Opera. Mr. Friedman holds a Master's and Professional Studies Diploma from The Manhattan School of Music and a Bachelor's from The Eastman School of Music. In addition to C&V, he has worked with AOP on development workshops of Michael Dellaira and J. D. McClatchy's *The Leopard* and as a resident singer in their partnership with NYU Tisch's Opera Writing Workshop.

Kyle Guglielmo has appeared with Sarasota Opera, LoftOpera, American Opera Projects (AOP), American Lyric Theater, the Princeton Festival, Piedmont Opera, and the Westfield Symphony (New Jersey Festival Opera). Kyle has created roles in three world premieres with AOP: Brodess/Overseer in *Harriet Tubman: When I Crossed that Line to Freedom*, Dax in *The Companion*, and Calvin Griffith in the concert premiere of *The Summer King*. He also created the role of Dr. Pill in the world premiere of Daron Hagen's *Little Nemo in Slumberland* at Sarasota Opera. In April 2016 Kyle made his Carnegie Hall debut as the Celebrant in Bernstein's *Celebrations from MASS* with the Yale Symphony. Notable musical theater performances include Curly in *Oklahoma!* at the University of North Carolina School of the Arts, broadcast in HD on North Carolina Public Television, and Giuseppe Naccarelli in *The Light in the Piazza* with Piedmont Opera. Kyle is an alumnus of the William Esper Studio in Manhattan, the A. J. Fletcher Opera Institute (University of North Carolina School of the Arts), and Georgia State University.

"Powerhouse mezzo" (Albert Williams, *The Chicago Reader*) CAITLIN MCKECHNEY returned to Opera Memphis in April of 2016 as the title role in Peter Brook's *Tragedie de Carmen*, hailed by John W. Sparks of the Commercial Appeal for her "captivating vocals and powerful expressions ... vividly showing vulnerability and intelligence." Favorite roles include Inez Serrano in Andy Vores's *No Exit* and Suzuki in *Madame Butterfly* (Florida Grand Opera), Mezzo in Phillip Glass's *Hydrogen Jukebox* (Nashville Opera), Maddalena in *Rigoletto* (Opera Memphis), Flora in *La Traviata* (Opera North), Cousin Hebe in *HMS Pinafore* (Opera New Jersey) and Hansel in *Hansel and Gretel* (Amore Opera). She is also a member of the new music ensemble Hotel Elephant ([www.hotelelefant.org](http://www.hotelelefant.org)). In addition to singing, Caitlin loves playing the guitar and oil painting. [www.caitlinmckechney.com](http://www.caitlinmckechney.com)

Soprano TOOKAH SAPPER, from Oklahoma City, is a second-year Master's degree candidate at Manhattan School of Music studying with Joan Patenaude-Yarnell. This past fall, she appeared in *Sonic Blossom*, an interactive performance exhibit at the Metropolitan Museum of Art. MSM credits include: *Cendrillon* (Feé), *Albert Herring* (Cis), Schubert's *Mass in G Major* (Soloist), Mozart's *C Minor Mass* (Soprano II Soloist). University of Central Oklahoma credits include: *L'Elisir d'amore* (Adina), *The Messiah* (Soloist), *Dido and Aeneas* (Belinda), *Gallantry* (Lola), and *Gianni Schicci* (Nella). Summer program credits include: *The Maid of Orleans* (Solo Angel) with Russian Opera Workshop in Philadelphia, and *Pirates of Penzance* (Mabel) and *Le nozze di Figaro* (Barbarina) with Opera in the Ozarks in Eureka Springs, Arkansas.

Called "charismatic" and "riveting" by the New York Times, bass-baritone JONATHAN WOODY is a sought-after performer of early and new music across North America. He is a member of the Grammy®-nominated Choir of Trinity Wall Street and has performed in recent seasons with American Classical Orchestra, New York Baroque Incorporated, Bach Collegium San Diego, Nashville Symphony, Pegasus Early Music, Spire Chamber Ensemble, the Carmel Bach Festival, the Oregon Bach Festival, Opera Lafayette, New Amsterdam Presents and Beth Morrison Productions. In 2016, Jonathan won the inaugural Tafelmusik Vocal Competition and appeared with Tafelmusik Baroque Orchestra in Jeanne Lamont Hall. Jonathan holds degrees from the University of Maryland, College Park, and McGill University and currently resides in Brooklyn, NY.

## MUSIC DIRECTORS

MILA HENRY is a New York-based pianist, coach, and music director who specializes in music theater projects and vocal chamber music, ranging from art song to cabaret, folk opera to indie musicals, standard repertoire to contemporary classics. She served as AOP's Resident Music Director from 2010-2014, and has assisted in their Composers & the Voice program since 2011, and has collaborated on both workshops and world premieres with American Lyric Theater, Beth Morrison Projects (BMP), Center City Opera Theater, Gotham Chamber Opera, HERE, OPERA America, Opera on Tap, Ripe Time, VisionIntoArt, and Two Sides Sounding. Notable engagements include: *The Blind* (Lincoln Center Festival); *Thumbprint* and *The Scarlet Ibis* (PROTOTYPE); *The Difficulty of Crossing a Field* (BMP, Cantaloupe Music release 2015); *Day of Wrath* (New York Musical Theatre Festival); *As One* and 2014 Obie Award Winner *The World is Round* (BAM). A native of the Philadelphia area, she lives in Brooklyn. milahenry.com

Pianist KELLY HORSTED, a native of Sioux City, Iowa, enjoys an active career in NYC as an accompanist, music director and vocal coach specializing in new opera, art song, and role preparation. An enthusiast of new music, Kelly began his fifth season at Composers & the Voice in 2015. Kelly's other AOP projects have included Sheila Silver's *Beauty Intolerable*, Tarik O'Regan's *Heart of Darkness*, Paula Kimper's *The Bridge of San Luis Rey* as well as *Rosencrantz and Guildenstern Are Dead*, by Hershel Garfein, directed by Mark Morris. Kelly prepared the cast of *Patience & Sarah* for Lincoln Center Festival premiere. Kelly has collaborated with Center for Contemporary Opera's Atelier Series, Chelsea Opera, Remarkable Theater Brigade, Opera Company of Brooklyn, Urban Arias, New Jersey Opera Theater, Friends and Enemies of New Music and at NYU's Tisch Graduate Musical Theater Program. Kelly has taught at Hunter College, Mannes College of Music, and Operaworks. Kelly is currently a faculty member at the Hartt School of Music in Hartford, CT. KellyHorsted.com

CHARITY WICKS, a pianist and music director who is highly lauded for her versatility, is at ease with a wide range of repertoire, from solo works and chamber music, to contemporary opera and musical theater. She is delighted to return as a music director for AOP's Composers & the Voice program! Wicks has been involved with many AOP projects, including the opera *The Summer King* by former C&V composer Daniel

Sonenberg, *Semmelweis* by Ray Lustig, *The Golden Gate* by Conrad Cummings, as well as the workshops of Stephen Schwartz's opera *Séance on a Wet Afternoon*, for which she was also the associate conductor for the world premiere. Wicks has also worked on several Broadway musicals, including *Wicked*, *Violet*, *Big Fish*, *Nice Work If You Can Get It*, *In the Heights*, and *Spring Awakening*. She holds a BM and MM from Temple University, and a DMA from The Manhattan School of Music.

#### ARTISTIC DIRECTOR, COMPOSERS AND THE VOICE

STEVEN OSGOOD was recently named General and Artistic Director of Chautauqua Opera, where he conducted *La Traviata*, *The Mikado*, and *Song From the Uproar* this summer. As Artistic Director of American Opera Projects (2001 to 2008) he created Composers & the Voice, and conducted the world premieres of Paula Kimper and Wende Persons' *Patience & Sarah* at the Lincoln Center Festival, and Janice Hamer and Mary Azrael's *Lost Childhood* in Tel Aviv. In 2014 he conducted AOP's acclaimed premiere of *As One* by Laura Kaminsky, Mark Campbell and Kimberly Reed. He has conducted premieres by Tan Dun, Iannis Xenakis, Missy Mazzoli and Daron Hagen, among others. He has served on the Music Staff of the Metropolitan Opera since 2006. Most recently he conducted the world premiere of *JFK* by David T. Little and Royce Vavrek. He will conduct Opera Philadelphia's world premiere of *Breaking the Waves* by Mazzoli and Vavrek to begin the 2016/17 season. [www.srosgood.com](http://www.srosgood.com)

**END**

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Tel: (718) 398-4024/Fax: (718) 398-3489 / [www.aopopera.org](http://www.aopopera.org)