

Kirsten Chambers

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EDUCATION

Master of Music - Vocal Performance, *magna cum laude*

Moore School of Music at the University of Houston

Student of Katherine Ciesinski

Intensive German Language Study, AIMS in Graz, Austria

Bachelor of Music – Vocal Performance, *magna cum laude*

Illinois Wesleyan University

Student of Dr. Sam Scifres

Piano Minor

PERFORMANCE EXPERIENCE

Donna Anna	<i>Don Giovanni</i>	Indianapolis Opera	2020
Marie _c	<i>Wozzeck</i>	Metropolitan Opera	2019-20
Loreley _x	<i>Loreley</i>	Teatro Grattacielo	2019
Helena	<i>Die Ägyptische Helena</i>	Odyssey Opera	2019
Helmwige _c	<i>Die Walküre</i>	Metropolitan Opera	2019
Mother/Prosecutor	<i>Dreamer</i>	White Snake Projects	2019
Salome	<i>Salome</i>	Florida Grand Opera	2018
Sentax	<i>Der fliegende Holländer</i>	International Opera Festival	2018
Frau	<i>Erwartung</i>	The Orchestra NOW	2017
The Angel	<i>Angels in America</i>	New York City Opera	2017
Infant Klara	<i>Der Zwerg</i>	Odyssey Opera	2017
Salome	<i>Salome</i>	Metropolitan Opera	2016
Maria	<i>Friedenstag</i>	American Symphony	2016
Isolde _c	<i>Tristan und Isolde</i>	Metropolitan Opera	2016
Leonore	<i>Fidelio</i>	New Amsterdam Opera	2016
Foreign Princess	<i>Rusalka</i>	Lyric Opera of Kansas City	2015
Elsa	<i>Lohengrin</i>	Opéra de Rennes	2015
Salome	<i>Salome</i>	Opera Hong Kong	2014
Elsa	<i>Lohengrin</i>	Hong Kong Arts Festival	2014
Isolde _x	<i>Tristan und Isolde</i>	Hong Kong Philharmonic	2014
Elsa _x	<i>Lohengrin</i>	Mikhailovsky Theater	2013
Brünnhilde _x	<i>Die Walküre</i>	Orchestra Kentucky	2013
Elsa	<i>Lohengrin</i>	Savonlinna Opera Festival	2013
Elsa	<i>Lohengrin</i>	Oulu Philharmonic	2013
Santuzza	<i>Cavalleria rusticana</i>	Martha Cardona Opera	2012
Nora	<i>Nora</i>	American Opera Projects	2011
Tosca	<i>Tosca</i>	Opera Saratoga	2011

Turandot _c	<i>Turandot</i>	Arizona Opera	2011
Ariadne _c	<i>Ariadne auf Naxos</i>	Toledo Opera	2010
Cio-Cio-San _x	<i>Madama Butterfly</i>	Opera New Jersey	2010
Eleonora	<i>Prima la musica</i>	Lake George Opera	2009
Drawing Teacher	<i>Paul's Case</i>	American Opera Projects	2009
Nedda	<i>I Pagliacci</i>	Bronx Opera	2008
Norma _x	<i>Norma</i>	Opera New Jersey	2008

c Denotes Cover

x Denotes Partial Role

REVIEWS

SALOME, METROPOLITAN OPERA

"The performance ended with a standing ovation. Much of it went to debut of Kirsten Chambers, who took over the lead role at the last minute and who offered one of the best and most complete interpretations in decades in the Metropolitan Opera of the impetuous teenager. The soprano, of brilliant timbre, gave life to Salome with naturalness from her first appearance, making the role something fascinating. And she did so in the stylized production of Jürgen Flimm, which since its premiere in 2004 had not had such a convincing Salome."

- Eduardo Brandenburger, Ópera Actual.com

"Kirsten Chambers threw herself entirely into this impulsive character...her singing was marked by a fiery timbre and high notes that had both steely focus and shimmery luster...her confrontational duet with Jochanaan and the destructive final scene -- she offered a psychologically detailed approach. 'Dance of the Seven Veils' was handled with nuance and oozed sexuality, making hearts race."

- Christopher Browner, Classical Source Magazine

SALOME, FLORIDA GRAND OPERA

"Pennsylvania soprano Kirsten Chambers is tall, svelte, and drop-dead movie star gorgeous. More to the point, she has training as a dancer, extraordinary musicianship and a voluminous penetrating voice that can ride the mammoth orchestral sound and sound as fresh at the end as in her first lines. It's no surprise that she was hired as a cover (understudy) for Isolde at the Met in 2016, as well as for Salome. And when the scheduled singer became ill, Chambers made her unexpected debut on less than a half-day's notice. Salome is a killer role, but this splendid artist was vocally and physically fearless. She dominated the proceedings, and performed the dance with agility and allure – along with the now-obligatory flash of full frontal at the end. In her central confrontation with the tangibly imposing, sonically stentorian Jochanaan of Mark Delavan, Chambers was up close and personal, hardly wincing at the prophet's vicious rejections. Her voice rang out in the upper range, projected reasonably well in the middle, then took on an appropriately sinister timbre in the very low excursions that pepper her maniacal final scene solo with the severed head. In Salome's final excruciatingly high vocal line, a point where many singers weaken and rush through, this imperturbable soprano looked straight at the conductor as together they drew out the top notes with seemingly endless stamina and exultation."

- Robert Croan, Palm Beach Arts Paper

"From her first entrance Chambers proved a Salome to be reckoned with. She brought movie-star glamour and a sense of cunning to the princess's every move. Chambers is a terrific singing actress, and even when she stood perfectly still on stage, she commanded attention. She was lively and vivacious at her first entrance. This Salome was downright flirtatious toward Jochanaan when he emerged from the cistern and seemed bewildered by his rejection and denouncement, reaching out to him as he returned to his prison. She became a tigress as she intoned the phrase "Give me the head of Jochanaan" to Herod with ever more rage. Chambers' vocal range easily encompassed the role's demands, and her bright sound carried easily over Strauss's orchestra at full force with high notes that ring like steel. She reveled in the long phrases, bringing finely varied dynamics and vocal coloring to her exchanges with Herod. Chambers made the psychodrama of the final scene compelling as Salome embraces the severed head of the prophet in this solo tour de force."

- Lawrence Budmen, South Florida Classical Review

ERWARTUNG, THE ORCHESTRA NOW

"Ms. Chambers's bright lyric soprano lent fragile innocence to her portrayal of the desperate Woman."

- Anthony Tommasini, New York Times

"Ms. Chambers tackled this complex and difficult role with total commitment, spending the voice freely and rising up to some bright, sustained high notes. In the more conversational passages, she found appropriate word colours, and everything she sang had an intense quality that gave her singing a sense of urgency. I should like to hear her as Marie in WOZZECK and also as Cassandra in LES TROYENS."

- Oberon's Grove

"Ms. Chambers, besides essaying the so taxing role, beautifully enunciated and phrased, gave totally of her hands, her body, her eyes. Her voice, utterly beautiful...gave the part the vulnerability so essential to the role. Plus, she gave, in other words, all the drama necessary for the piece to have its ultimate strength."

- Harry Rolnick, ConcertoNet.com

ANGELS IN AMERICA - NEW YORK CITY OPERA

"The most distinctive scenes are those involving the titular Angel (Kirsten Chambers)...these passages are heralding and cataclysmic. Chambers drove home the celestial import with her arresting, gleaming soprano, also adding an insouciant touch of self-mocking at her own vocal pyrotechnics."

- Joshua Rosenblum, Opera News

"Kirsten Chambers was compelling in the Angel's Straussian dramatic soprano explosions, and she looked like Karita Mattila in a flowing white trouser suit by Kaye Voyce."

- Heidi Waleson, The Wall Street Journal

"Kirsten Chambers flung out the high-lying declamation of the Angel with easy aplomb, and, in one of the production's few moments of wit, does a striking visual imitation of the young Karita Mattila. (Man, could we have used a diva with that kind of pizzazz back in the dark days of 1985!)"

- James Jorden, New York Observer

"The most naturally operatic character in the play is the eccentric angel who appears to Prior, and Kirsten Chambers digs into her swooping, penetrating pronouncements."
- Zachary Woolfe, The New York Times

"Kirsten Chambers, all in white, sings brightly, even exquisitely, with a perfect fusion of purity and passion."
- Martin Bernheimer, Financial Times

LOHENGRIN, OPÉRA DE RENNES

"Kirsten Chambers is a delicious Elsa, with an ecstatic smile; the legato is beautiful with radiant high notes."
- Jean-Marc Proust, Opéra Magazine

"Kirsten Chambers possesses the assets needed to incarnate the ideal Elsa. She is young and beautiful with a power behind her voice she knows when to use and a great sense of stagecraft....the emotion her passionate interpretation generates. We accompany her in her suffering and her doubts all along the performance. She experiences an authentic moment of glory whilst trying out the wedding dress. It is a true scene of apotheosis in which the entire audience experiences a moment of vocal ecstasy."
-Thierry Martin, Unidivers.Fr

TEACHING EXPERIENCE

Private Teaching:

International Summer Opera Festival of Morelia, Mexico 2018-2020

Voice Teacher / Masterclass Technician

- Instruct private lessons to young artists and opera studio members in a safe and challenging environment
- Equip singers to perform in fully staged opera productions with orchestra
- Coach artists on style, musicianship, and diction while promoting healthy vocal habits to perform in semi-weekly area venues and gala concert with full orchestra
- Modify teaching style to cater to student's individual tastes and needs
- Teach weekly masterclasses

Voice Teacher - Self Employed 2003-present

- Arm students with knowledge of vocal technique, musicianship, and performance
- Employ a systematic approach to vocal technique which communicates concrete concepts to produce free vocal function
- Provide a safe haven for vocal exploration, growth, and expression
- Promote healthy vocal habits and practices
- Hold yearly voice recitals

Graduate Teaching Associate - University of Illinois - Champaign, IL 1997-1998

- Assisted in teaching group voice class of undergraduate non-music majors
- Taught selected undergraduate non-music major students private voice
- Organized recitals for students in both class and private voice

Masterclass Teaching:

Queens College – Queens, NY TBA
Vocal Techniques Masterclass

Butler University – Indianapolis, IN 2020
Vocal Techniques Masterclass

Indianapolis Opera – Indianapolis, IN 2020
Vocal Techniques Masterclasses

International Summer Opera Festival of Morelia, Mexico 2018-2020
Vocal Techniques Masterclasses

University of Toledo – Toledo, OH 2018
Vocal Techniques Masterclass

Northwestern State University – Natchitoches, LA 2009, 2015
Recital & Music Business Masterclass

University of Central Oklahoma – Edmond, OK 2006
Opera Acting Masterclass

Adjudicating Experience:

- **Jensen Foundation Vocal Competition** – NY, NY 2019
- **Vienna Summer Music Festival Competition** – NY, NY 2019-2017
- **The Roger Rees Awards** – Great Neck, NY 2018
- **SOX Idol, Shreveport Opera** – Shreveport, LA 2007

Promotional Experience:

- **Operabiz Podcast** 2018
Episode 1002: Kirsten Chambers
- **Complete Vocal Fitness by Claudia Friedlander** 2018
Fitness Model
- **The Beard and Lens** 2017
5 Pro Tips for a Great Opera Audition Video
- **Sexi Soprano Webinar** 2017
The Inner Experience of the Artist

Classroom Teaching:

Opera New Jersey – Princeton, NJ 2007-2009
Opera Education Teacher/Young Artist

- Taught music and stage direction for interactive opera performance
- Nurtured confidence, concentration, and stage presence

- Shreveport Opera** – Shreveport, LA 2006-2007
 Opera Education Teacher/Young Artist
- Educated students about different jobs in producing opera and music vocabulary
 - Led students in exploring opera through theater games and improvisation
 - Nurtured confidence, concentration, and stage presence
 - Taught music and stage direction for interactive opera performance
- Class Voice Teacher** – Moore After-School Program - Moore, OK 2005-2006
- Teach basic vocal technique and basic musicianship skills for students grades 4-5
 - Assign age-appropriate songs
 - Nurture confidence, concentration, and stage presence
 - Provide recital at the end of every semester
- Adjunct Professor** – Oklahoma City Community College 2005-2006
- Teach Music Appreciation, a college course, to students at the NE Academy
 - Emphasize vocabulary necessary to communicate about different elements in music
 - Identify composers and major compositions related to art periods in Western classical music
 - Develop aural comprehension related to elements of music
 - Encourage a student's sensitivity to particular kinds of music
- Teacher** - Southampton School - Houston, TX 2003 summer
- Organized Montessori work centers and schedules
 - Assisted lead morning teacher with daily summer theme related lesson plans in all subject areas
 - Provided afternoon music lesson plans for grades 4-5
 - Led students in composing lyrics and music for rock opera performances
- Program Director** - Naperville Area YMCA - Naperville, IL 1998-1999
- Supervised grades K-5 in before & after school and summer programs
 - Provided music lessons plans for grades K-5
 - Created schedule, lesson plans, and activity instructions for Site Directors
 - Managed Site Directors and Assistant Counselor responsibilities
- Class Voice Teacher** - University of Illinois - Champaign, IL 1997-1998
- Assisted in teaching group voice class of undergraduate non-music majors
 - Taught selected undergraduate non-music major students private voice
 - Organized recitals for students in both class and private voice
- Music Counselor** - Pittsburgh Center for the Arts - Pittsburgh, PA 1993-1997
- Supervised grades Pre-K-5 in summer arts programs
 - Directed morning sing-a-longs for ages 4-5
 - Assisted in opera workshop classes and performances
- Church Choir & Conducting Experience:**
- Staff Singer (Sub)** – Madison Avenue Baptist Church – NYC 2018-2020
- One soloist on a part
 - Must have excellent ability to sight read

- Staff Singer** – First Presbyterian Church - Norman, OK 2005-2006
- Help lead the soprano section for the choir
 - Serve as soprano soloist
- Staff Singer** - West University Baptist Church - Houston, TX 2004-2005
- Served as an offertory, concert, and oratorio soloist
 - Led the soprano section for the choir
 - Sang second soprano for advanced resident vocal ensemble, *Brothers and Sisters in Christ*
 - Assisted with Kinder Choir rehearsals
- Kinder Choir Director** - First Presbyterian Church - Houston, TX 2003-2004
- Planned one-hour lesson plan for weekly rehearsals
 - Rehearsal schedule began with vocal warm-ups prior to musical rehearsal of traditional hymns and praise songs, musical games taught emphasized music theory fundamentals, sight singing, listening, and movement
 - Conducted when choir sang, once every other month at offertory service
 - Planned special holiday programs
 - Supervised after hour play for choir children ages 4-10
- Staff Singer** - St. Mark's United Methodist Church - Houston, TX 2001-2003
- Served as an offertory, concert, and oratorio soloist
 - Led the soprano section for the choir
 - Performed liturgical and non-liturgical themed recitals
 - Conducted soprano sectionals during rehearsals
 - Assisted Choir Director with warm-ups and rehearsals
- Asst. Choir Director** - Wesley United Methodist – Naperville, IL 1999-2000
- Assisted adult and youth choir director with warm-ups and rehearsals
 - Conducted Youth Choir during all choir sings
 - Conducted both adult and youth choir with orchestra for special service
 - Accompanied youth musicals on keyboard
 - Gave private voice lessons to youth
- Choir Director** - Evangelical United Methodist – Bloomington, IL 1995-1997
- Planned all aspects of music for the worship services including: leading and choosing hymns and special music
 - Led weekly rehearsals
 - Conducted the choir during Sunday worship service and for special events
 - Arranged music for performance in worship
- Music Administrative Experience:**
- Graduate Music Office TA** - University of Houston - Houston, TX 2001-2003
- Managed administrative duties
 - Advised students on degree plans
 - Recruited new students and assisted with coordination of auditions and events
 - Interviewed prospective undergraduate and graduate students

- Conducted intensive research for Dean on curriculum revision and student statistics
- Graded papers for non-music major education classes
- Trained new advisor

Music Office TA - Piano Preparatory Dept. - Bloomington, IL 1994-1997

- Handled all administrative duties
- Maintained large parent database
- Supervised group piano classes
- Recruited and trained new staff

PROFESSIONAL QUALIFICATIONS

Languages Sung: Czech, English, French, German, Italian, Spanish

Languages Spoken: English, German

Languages Studied: French, German, Italian

Private Music Theory Tutor (University of Houston, University of Illinois)

Acting Classes (Carnegie Mellon, Illinois Wesleyan University)

Dance: Ballet, Ballroom, Flamenco, Irish Step, Jazz, Modern Dance, Musical Theatre, and Tap

HONORS & AWARDS

- Moores School of Music Awards: Tuition Waiver with Teaching Assistant Fellowship
- University of Illinois Music Awards: Tuition Waiver with Voice TA Stipend
- Sigma Alpha Iota Awards: College of Honor Award, Sword of Honor, Scholastic Certificate, Patroness Scholarship
- Illinois Wesleyan School of Music Awards: David T. Martin Memorial Scholarship Fund, Harriet Rust Scholarship Recipient, Music Talent Award

PROFESSIONAL ORGANIZATIONS

- AGMA: American Guild of Musical Artists
- Alpha Lambda Delta: National Scholastic Honor Society
- American Choral Directors Association, *Chapter President*: National Society for Choral Directors
- DictionBuddy: Ambassador
- EGAS: Scholastic Service Organization
- Sigma Alpha Iota, *Rush Chair*: National Professional Music Fraternity for Women
- Phi Kappa Phi: National Scholastic Honor and Character Society