

KEITH CHAMBERS, CONDUCTOR

Keith Chambers has conducted over 100 performances of 40 different operas for companies including **The Dallas Opera**, **Amarillo Opera**, **Shreveport Opera**, **Asheville Lyric Opera**, **First Coast Opera**, **American Lyric Theater**, **Manhattan Opera Studio**, **Moore's Opera Center**, **The Living Opera**, **Martha Cardona Opera**, **Opera in the Ozarks**, and **American Opera Projects**. He has served as Cover and/or Assistant Conductor for over 40 different operas and has assisted noted conductors Emmanuel Villaume, Patrick Summers, Willie Anthony Waters, and Riccardo Frizza, among others. He is currently the Principal Guest Conductor of **Manhattan Opera Studio** and the Founder & Artistic Director of **New Amsterdam Opera**.



A strong relationship with **The Dallas Opera** has provided Mr. Chambers with the opportunity to conduct The Dallas Opera Family Concerts and student performances of *The Elixir of Love*. He recently led *Un giorno di regno* for the **Seattle Opera** Young Artist Program and has conducted for **Amarillo Opera** (*Tosca*), **Manhattan Opera Studio** (*Radamisto*, *Hänsel & Gretel*, *Le nozze di Figaro*), **American Opera Projects** (*Nora*, *in the Great Outdoors*), **Martha Cardona Opera** (*Tosca*, *Gianni Schicchi*, *Cavalleria rusticana*), **Sugar Land Opera** (*The Impresario*, *The Station*), **New York Lyric Opera** (*Cendrillon*, *Le nozze di Figaro*, *Pagliacci*, *Rigoletto*, *Hansel & Gretel*), **Opera in the Ozarks** (*Don Giovanni*, *L'elisir d'amore*), and **Halifax Summer Opera** (*Giulio Cesare*). For **Asheville Lyric Opera**, he has conducted performances of *Man of La Mancha* and *Roméo et Juliette*, of which the *Asheville Citizen-Times* wrote that "it is easy to see why the conductor Keith Chambers is in demand."

Most recently, he conducted *Werther* for **Martha Cardona Opera** at Merkin Hall, and he made his **Carnegie Hall** debut conducting *Die Zauberflöte* and has appeared with **Crested Butte Music Festival** (*Rigoletto*), **Toledo Opera** (*Cavalleria rusticana*, *Rigoletto*, *Falstaff*, *Ariadne auf Naxos*), **Opera Saratoga** (Gala performance of *Tosca*), **Seattle Opera YAP** (*Ariadne auf Naxos*) and **Connecticut Opera**.

For **New Amsterdam Opera**, he has conducted the inaugural performance of the company with Beethoven's *Fidelio*. Mr. Chambers conducted Verdi's *La forza del destino*, of which Parterre.com wrote "Keith Chambers, the company's director, is also its conductor...the intensity of the overture proved contagious and the ensembles held together nicely. His choices of snips to make to keep the running time below four hours escaped the vigilance of all but the pedantic; the result flowed most impressively. His taste in scores to revive and

singers to perform them is exceptional. With the loss of OONY, he fills a niche. I hope word spreads of his success and that other such occasions result."

Mr. Chambers has served as Chorus Master for over 30 productions, including **Opera New Jersey** (*La traviata, Carmen, Die Fledermaus, Madama Butterfly, Tosca, La Cenerentola, The Merry Widow, Lucia di Lammermoor, The Mikado, Die Entführung aus dem Serail, Il barbiere di Siviglia, Il trovatore, H.M.S. Pinafore, Don Pasquale, Don Giovanni, Faust*), **Opera Saratoga** (*L'elisir d'amore, Die Zauberflöte*), **Moore's Opera Center** (*Casanova's Homecoming, L'Italiana in Algeri, La bohème, Der Freischütz, Les Contes d'Hoffmann, Katya Kabanova*), **Opera in the Ozarks** (*L'elisir d'amore, Die Fledermaus, Die Zauberflöte*) & **Shreveport Opera** (*Madama Butterfly, Carousel, Carmen*).

He maintains a strong musical presence as a conductor and coach in New York City, including extensive experience with new music and living composers. For **American Lyric Theater**, he conducted the workshop premiere of *The Turing Project* and *The Poe Project*, the latter in conjunction with Opera America's New Works Forum. He has also served as Music Director & Pianist for premieres of new operas at **Symphony Space** in New York City as part of American Lyric Theater's *Adam and Eve* project. For **American Opera Projects**, he conducted *Nora, In The Great Outdoors* at **Lincoln Center** and debuted with the **PROTOTYPE Festival** for Gregory Spears' *Paul's Case*.

Mr. Chambers is a former Assistant Conductor of **New York City Opera, The Dallas Opera, Seattle Opera, and Toledo Opera**. He has served as faculty of the **Seattle Opera Young Artist Program, Westchester Summer Vocal Institute**, and the **RESONANZ Festival** and is the previous Artistic Director of **The Living Opera**, Principal Conductor and Casting Consultant for **New York Lyric Opera**, and Chorus Master of **Shreveport Opera**. He has also adjudicated orchestras for **New York Sounds of Spring International Music Festival** at **Carnegie Hall**.

An accomplished pianist, Mr. Chambers has appeared as concerto soloist with the **Delaware Symphony, Clear Lake Symphony, and Naples Philharmonic**, with conductors Erich Kunzel and Maurice Peress. A protégé of pianist Ivan Davis, he has been a featured guest artist at the **Chopin Festival** at the Catholic University in Peru, and the **Chopin Foundation of Miami**. He has appeared with soprano Kirsten Chambers in a series of joint solo piano and voice recitals at **Lake George Opera** and **Northwestern State University**. Mr. Chambers has been official pianist for The Dallas Opera Competition, Shreveport Opera Singer of the Year Competition, Amarillo Opera Gala, and the Fort Worth Opera McCammon Competition.

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KEITH CHAMBERS, CONDUCTOR - Recent Reviews

La forza del destino, NEW AMSTERDAM OPERA

Keith Chambers, the company's director, is also its conductor. The intensity of the overture proved contagious and the ensembles (the *concertato* at Hornachuelos, at the abbey, in the soldiers' camp) held together nicely. His choices of snips to make to keep the running time below four hours escaped the vigilance of all but the pedantic; the result flowed most impressively. His taste in scores to revive and singers to perform them is exceptional. With the loss of OONY, he fills a niche. I hope word spreads of his success and that other such occasions result.

- John Yohalem, *Parterre.com*

The orchestra, directed by Keith Chambers, had many great moments including the overture, which had a buoyant tempo. Chambers gave the small chamber orchestra the power needed for each duet, giving the music the rhythmic accuracy that Verdi requires.

- Francisco Salazar, *OperaWire*

Mr. Chambers led the driving overture with gusto, a persistent energy that anticipated the return of its great themes throughout the score. This performance employed an orchestra (with just two cellos and one bass) but that proved ideal for the intimate black box theater and more importantly, did not drown out the singers.

- Paul Pelkonen, *Superconductor*

Fidelio, NEW AMSTERDAM OPERA

We consider it ambitious to have tackled *Fidelio*, Beethoven's sole opera; thanks to some fine and highly accurate conducting as well as some excellent casting, the night was a huge success. The large church was filled to capacity and the standing ovation impressive. Musical values were so high that sets and costumes were not missed.

- *Voce di Meche*

OPERATIC REPERTOIRE

Adamo, <i>Little Women</i>	Mozart, <i>Die Zauberflöte</i>
Argento, <i>Casanova's Homecoming</i>	Nelson, <i>A Room with a View</i>
Barber, <i>Vanessa</i>	Offenbach, <i>Les Contes d'Hoffmann</i>
Beethoven, <i>Fidelio</i>	Prokofiev, <i>The Love for Three Oranges</i>
Berkeley, <i>A Dinner Engagement</i>	Puccini, <i>Gianni Schicchi</i>
Bizet, <i>Carmen</i>	Puccini, <i>Il tabarro</i>
Bizet, <i>Le Docteur Miracle</i>	Puccini, <i>La bohème</i>
Britten, <i>A Midsummer Night's Dream</i>	Puccini, <i>Madama Butterfly</i>
Copland, <i>The Tender Land</i>	Puccini, <i>Suor Angelica</i>
Donizetti, <i>Don Pasquale</i>	Puccini, <i>Tosca</i>
Donizetti, <i>L'elisir d'amore</i>	Puccini, <i>Turandot</i>
Donizetti, <i>Lucia di Lammermoor</i>	Purcell, <i>Dido and Aeneas</i>
Gilbert & Sullivan, <i>The Gondoliers</i>	Purcell, <i>King Arthur</i>
Gilbert & Sullivan, <i>HMS Pinafore</i>	Rossini, <i>Il barbiere di Siviglia</i>
Gilbert & Sullivan, <i>The Mikado</i>	Rossini, <i>La Cenerentola</i>
Gilbert & Sullivan, <i>The Pirates of Penzance</i>	Rossini, <i>L'italiana in Algeri</i>
Gounod, <i>Faust</i>	Schönberg, <i>Erwartung</i>
Gounod, <i>Romeo et Juliette</i>	J. Strauss, <i>Die Fledermaus</i>
Handel, <i>Agrippina</i>	R. Strauss, <i>Ariadne auf Naxos</i>
Handel, <i>Giulio Cesare</i>	R. Strauss, <i>Elektra</i>
Handel, <i>Radamisto</i>	R. Strauss, <i>Friedenstag</i>
Heggie, <i>Great Scott</i>	R. Strauss, <i>Der Rosenkavalier</i>
Humperdinck, <i>Hänsel und Gretel</i>	R. Strauss, <i>Salome</i>
Janáček, <i>Katya Kabanova</i>	Talbot, <i>Everest</i>
Lehar, <i>The Merry Widow</i>	Tchaikovsky, <i>Iolanta</i>
Leigh, <i>Man of La Mancha</i>	Verdi, <i>Aida</i>
Leoncavallo, <i>Pagliacci</i>	Verdi, <i>Falstaff</i>
Mascagni, <i>Cavalleria rusticana</i>	Verdi, <i>La forza del destino</i>
Massenet, <i>Cendrillon</i>	Verdi, <i>Un giorno di regno</i>
Massenet, <i>Manon</i>	Verdi, <i>Otello</i>
Menotti, <i>The Consul</i>	Verdi, <i>Rigoletto</i>
Menotti, <i>The Old Maid & The Thief</i>	Verdi, <i>La traviata</i>
Mozart, <i>La clemenza di Tito</i>	Verdi, <i>Il trovatore</i>
Mozart, <i>Così fan tutte</i>	Wagner, <i>Der fliegende Holländer</i>
Mozart, <i>Die Entführung aus dem Serail</i>	Wagner, <i>Lohengrin</i>
Mozart, <i>La finta giardiniera</i>	Wagner, <i>Siegfried</i>
Mozart, <i>Don Giovanni</i>	Wagner, <i>Tristan und Isolde</i>
Mozart, <i>Le nozze di Figaro</i>	Wagner, <i>Die Walküre</i>
Mozart, <i>Der Schauspieldirektor</i>	Weber, <i>Die Freischütz</i>

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