



T: (212) 969-1797 | [info@uiatalent.com](mailto:info@uiatalent.com)  
850 7th Ave., Suite 1003  
New York, NY 10019

NYC DCWP License N° 2082447  
[www.uiatalent.com](http://www.uiatalent.com)

## KYLE ALBERTSON

### BASS-BARITONE



Renowned not only for his luxurious voice, confidence, and style, but also for his versatility and ability to bring a character to life on stage, bass-baritone Kyle Albertson is taking the business by storm. This season, Mr. Albertson's engagements include Lt. Horstmayer in Kevin Puts' ***Silent Night*** for Florida Grand Opera and a role and company début as Jack Rance in ***La fanciulla del West*** with Nashville Opera. He will also sing Beethoven's ***9th Symphony*** for the Alabama Symphony, join Jacksonville Symphony as Scarpia in ***Tosca***, and sing the title role in the World Premiere of Aaron Levin's ***Trusted*** with Chicago Opera Theatre Vanguard Series.

Last season, Mr. Albertson returned to Pittsburgh Opera to sing Scarpia in ***Tosca*** and Austin Opera as Senator Johnny Iselin in Kevin Puts and Mark Campbell's ***The Manchurian Candidate***, made his role début as Jochanaan in ***Salome*** with San Diego Opera, and returned to The Atlanta Opera as Wotan in ***Siegfried***. He also joined Pacific Symphony to sing Wotan in ***Das Rheingold*** and The Cleveland Orchestra to sing the Mayor in ***Jenůfa***. In addition, he recently joined Maestro Gustavo Dudamel and the LA Philharmonic for ***Das Rheingold***, The Dallas Opera for ***Elektra***, Pittsburgh Opera as the title role in ***Der fliegende Holländer***, and Virginia Opera as the Wanderer (Wotan) in ***Siegfried***. Mr. Albertson also made his début with Lyric Opera of Kansas City as Wotan in their production of ***Journey to Valhalla***, a compendium of Wagner's epic Ring Cycle.

His first foray into Wagner's demanding vocal universe came in his house début at Lyric Opera of Chicago for their production of ***Das Rheingold***, which he returned to as Donner in Minnesota Opera's production shortly thereafter. Mr. Albertson then went on to cover Greer Grimsley's Wotan in Francesca Zambello's production of ***Der Ring des Nibelungen*** for San Francisco Opera and returned to the Lyric Opera of Chicago for their production of ***Siegfried***.

Of his début as Wotan in Wagner's epic masterpiece ***Die Walküre***, in Maestro Jaap van Zweden's final performance with the Dallas Symphony, *Theater Jones* exclaimed, "the most impressive aspect of this performance came undoubtedly from Wotan...his voice masterfully brought the character to life...Albertson's interactions throughout the performance with his most beloved daughter, Brünnhilde, were ingeniously convincing. Coupled with Albertson's commanding, though endearing, baritone, these moments did not seem like an opera concert at all, rather a fully realized engagement of dramatic and musical interpretation." *The Dallas News* called his performance "gripping... I can't recall the opera's final parting of father and daughter so emotionally intense...this high-intensity performance will surely rank as a legend in Dallas musical history. This tour-de-force performance left no doubt that the next great American Wotan had arrived."

Mr. Albertson made his European début at Opera Köln in Germany as Frank Maurant in ***Street Scene***, followed by his début with Oper Graz in Austria, performing the title role of ***Der fliegende Holländer*** in more than 12 performances, as well as Wotan in their concert performances of Lortie's ***Der Ring an einem Abend***. Albertson made his main stage Metropolitan Opera début as Angelotti in ***Tosca***, having first joined their



roster for productions of ***Don Giovanni***, ***Le nozze di Figaro***, ***Die Zauberflöte***, ***Dialogues des Carmélites***, ***The Merry Widow***, and ***Manon***.

Previous engagements have included Wotan in both ***Das Rheingold*** and ***Die Walküre*** for Virginia Opera, Wotan in ***Das Rheingold*** for Opera Santa Barbara, a role début as the title role in Bartok's ***Bluebeard's Castle*** with Opera Roanoke, a role début as Prometheus in Walter Braunfels' ***Die Vögel*** with Pacific Opera Victoria, and a return to Santa Fe Opera to cover the title role in ***Der fliegende Holländer***. He made his début as Scarpia in ***Tosca*** for Virginia Opera, Lieutenant Horstmayer in ***Silent Night*** with Opera San José, Escamillo in ***Carmen*** for the Hudson Valley International Festival of the Voice, Sharpless in ***Madama Butterfly*** with New Jersey Festival Orchestra and the Northern Lights Music Festival, Zuniga in ***Carmen*** with Dallas Opera, Sacristan in ***Tosca*** with Houston Grand Opera, the Sergeant of Police in ***The Pirates of Penzance*** with The Atlanta Opera, Lescaut in ***Manon Lescaut*** with Opera Grand Rapids, De Guiche in ***Cyrano*** with Detroit Opera and Opera Carolina, the title role in ***Sweeney Todd*** with Syracuse Opera, Sam in ***Trouble in Tahiti*** with Opera Parallel at SFJazz, and JP Morgan in the world premiere of ***Tesla*** with SoBe Arts in Miami. In addition, he performed Lyndon B. Johnson in the workshop of David T. Little's ***JFK*** and Bartolo in ***Il barbiere di Siviglia*** with Fort Worth Opera; Porthos in ***Les Trois Mousquetaires*** with the Hudson Valley Festival; Rucker Lattimore in ***Cold Sassy Tree*** with Sugar Creek Opera Festival; and the roles of the Prison Warden in ***Dead Man Walking***, Hobson in ***Peter Grimes***, and the Duke in ***Roméo et Juliette***, all with Des Moines Metro Opera.

As a sought-after concert artist, a few recent highlights include Bruckner's ***Te Deum*** with Houston Symphony; Verdi's ***Requiem*** with the Handel Society of Dartmouth; Handel's ***Messiah*** with Boise Philharmonic; Papageno in Boston Youth Symphony's concert performance of ***Die Zauberflöte*** at Symphony Hall; a Carnegie Hall début in Rutter's ***Mass of the Children*** and a subsequent return for Kevin Padworski's ***Wanderlust***; and a concert version of ***Der Rosenkavalier*** with Christoph Eschenbach and the National Symphony.

Albertson is a graduate of the Santa Fe Opera Program, Minnesota Resident Artist Program, the Glimmerglass Festival, Aspen Opera Theater Center, and Chicago Opera Theater. He appeared in a variety of productions during his training including ***Les contes d'Hoffmann***, ***Le nozze di Figaro***, ***Un ballo in maschera***, ***Roméo et Juliette***, ***La donna del lago***, and performed the roles of Escamillo in ***Carmen***, Harašta in ***The Cunning Little Vixen***, Geronimo in Cimarosa's ***Il matrimonio segreto***, Gus O'Neill in John Musto's ***Later the Same Evening***, Nilakantha in ***Lakmé*** — about which critics lauded, "Kyle Albertson made an imposing Nilakantha, bringing life to a character that is barely two-dimensional," — Quince in ***A Midsummer Night's Dream***, and Henry Kissinger in ***Nixon in China***, for which he was praised by the *Chicago Sun Times* and the *Chicago Tribune* for his "watchful" and "effective" portrayal.

Albertson has been a finalist in several competitions such as The Gerda Lissner Foundation International Vocal Competition, the George London Foundation Competition, the Marcello Giordani Competition, the Liederkrantz Competition, and The Metropolitan Opera Laffont Competition. He holds a Master of Music degree from DePaul University, where he studied with world renowned mezzo-soprano Susanne Mentzer, and a Bachelor of Music degree from the University of Northern Iowa where he studied with David Smalley. He is currently in the studio of Dr. Steven King.