

Kyle Stegall, tenor

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Performance Résumé

- Professional tenor soloist in opera, concert, recital, recording, and ensemble
- Frequent featured vocal pedagogue/master clinician
- Specialist in Baroque performance practice
- Alumnus of: University of Missouri (BM), University of Michigan (MM), Yale University (Artist Diploma)
- Applied and classroom instruction experience: Yale University, University of Nebraska
- Frequently engaged in repertoire spanning the Baroque to premieres of new works.

Venues and Presenters of Note

Alice Tully Hall-Lincoln Center, Trinity Church Wall Street, American Bach Soloists- San Francisco, CA, Philadelphia Chamber Music Society, University Music Series- Ann Arbor, MI, Music Before 1800-NYC, Virginia Music Festival, Omaha Symphony, Detroit Opera, Bach Society of St. Louis, The Juilliard School, Seraphic Fire, California Bach Society, Naples Philharmonic Orchestra, Boulder Philharmonic, Valley of the Moon Music Festival, West Edge Opera - San Francisco, Music in the Round-Melbourne, Vic., Australia, Modesto Symphony, Missouri Symphony, Left Coast Chamber Ensemble, Bach Society Houston, Music Festival Corona del Mar, Portland Baroque Orchestra, Atlanta Baroque Orchestra, Spire Chamber Ensemble -Kansas City, MO, Yale Choral Artists, Australian International Productions,

Conductors and Music Directors of International Acclaim

Joseph Flummerfelt, Masaaki Suzuki, Stephen Stubbs, William Christie, Manfred Honeck, Kathleen Allan, Nicholas McGegan, Julian Wachner, Matilda Hofmann, David Hill, Simon Carrington

Distinguished Collaborators and Coaches

Rhodri Clarke- piano, Ted Taylor-piano, Steven McGhee-piano, Martin Katz-piano, Eric Zivian- fortepiano, Elizabeth Blumenstock- violin, The Melbourne Piano Trio

Summary of frequently-contracted repertoire

J.S. Bach - Evangelist and tenor soloist, all major works and cantatas

G.F. Handel - All major oratorios

F.J. Haydn- All major oratorios

W.A. Mozart- Lyric tenor roles, masses

Romantic Lieder, Romantic mélodies, English and American song

Britten - All repertoire (concert, recital, and opera) for tenor

Teaching experience

University of Nebraska, Omaha School of Music

Full-time instructor in vocal performance, August 2017-present

-Applied Lessons

-Lyric Diction Sequence (Italian, French, German, and English Lyric Diction and International Phonetic Alphabet)

-Vocal Literature

Yale University

Instructor of Voice- Yale Glee Club August 2013-2015

-Applied Lessons for students enrolled in the Yale Glee Club

Education

Yale University – School of Music, Institute of Sacred Music

Artist Diploma, vocal performance, 2014

-Recipient of the Margo Fassler Performer's Excellence Award (awarded once a year to a single graduating student).

-The Yale Artist Diploma program is made up of a maximum of 6 students at any given time

-Capstone project: Britten's Michelangelo Sonnets: Forbidden Love in a time of War

-Taught undergraduate applied lessons throughout the period of study

University of Michigan - School of Music, Theater, and Dance

Master of Music, vocal performance, 2011

University of Missouri, Columbia – School of Music

Bachelor of Music, vocal performance, 2009

Aldeburgh Music Festival Britten-Pears Programme

Fellow, summer of 2015

In-depth study of Britten and Schubert song with Ian Bostridge, Julius Drake, Malcolm Martineau, and Christoph Prégardien

Professional Recordings as tenor soloist

Handel: *Messiah*, March 2016

-Blu-Ray DVD, American Bach Soloists

-Recorded in San Francisco's Grace Cathedral

Myrtle and Rose: Songs by Clara and Robert Schumann, July 2019

-Avie Records, London UK

Press Highlights

"Tenor Kyle Stegall delivered the entire role with a powerful blend of tonal sweetness and expressive urgency."

-San Francisco Chronicle, June/2019

"His voice had ardor and lyricism and the poetry he conveyed, full of love and longing, was deeply affecting."

-Classical Sonoma, July/2018

"Tenor Kyle Stegall, listed as a guest artist in the otherwise all-Juilliard cast, was a handsome, dashing Hippolyte who coped intelligently with the punishing haute-contre range of his music, phrasing it with clarity and urgency."

-Opera News, April/2018

"Stegall blossomed into his character with a gentle tone that melted the hearts of all."

-OperaWire, April/2018

"Juilliard reached beyond its own personnel to engage Kyle Stegall, a genuine "haute-contre"-that peculiarly French high-tenor voice type-who contributed a first-rate Hippolyte."

-Musical America, April/2018

"As Hippolyte — a role for a high so-called haute-contre — Kyle Stegall phrased with eloquence."

-New York Times, April/2018

" Tenor Kyle Stegall's voice rang out clearly, even though the venue doesn't have ideal acoustics at all, hardly having walls. His Endimione, love interest of Diana, is convincing, as Stegall is tall and handsome."

-The Opera Tattler, August/2017

"Stegall's Endimione is an appealing hero, his voice arcing beautifully in the top register and his acting full of youthful ardor. He makes his first entrance cavorting down the theater's central aisle, sporting a see-through plastic raincoat."

-OperaWire, August/2017

"...tenor Kyle Stegall brought lyricism and ardor to the role of Endimione."

-San Francisco Chronicle, August/2017

"My favorite voice in the entire cast was tenor Kyle Stegall. I have heard Stegall a few times and his voice always stuns with its unforced beauty and superior musicality. This was the first opera I have seen him perform and hope it's not the last. He's a special talent."

-Civic Center, August/2017

"Kyle Stegall's clarion tenor rings."

-ForAllEvents, August/2017

"Kyle Stegall possesses a well-trained tenor voice and an easiness of delivery that made him a delight to listen to."

-San Francisco Classical Voice, August/2017

"Mr. Stegall is a master of dark contrasts... beautifully sung, richly hued and distinct Polish. He made a strong case for this repertoire in a tenor version rather than the more popular light soprano."

-Classical Sonoma, July/2017

"Words were no problem for tenor Kyle Stegall, who as the narrator/evangelist provided dramatic vividness to his recitatives."

-St. Louis Post-Dispatch, May/2017

"The role of Saint John the Evangelist was sung by tenor Kyle Stegall, who possesses a fine-grained tone and a supple technique that enables him to achieve great expressivity."

-Berkeley Daily Planet, May/2017

"Stegall used the words as a springboard into the musical rhythm but always looking to inflect his dialogue in a way that gave it conversational life. He sang the arias well, of course, and the whole performance suggested an intellect at work, Stegall shaping the lines like a good actor."

-San Francisco Classical Voice, May/2017

"Kyle Stegall as St. John the Evangelist has a sweet, unforced tenor infused with musical sensitivity, and his performance was a continuous delight."

-Civic Center, May/2017

"Kyle Stegall, who sang the part of the narrating Evangelist, was excellent: he performed the challenging role with unflappable poise and a confluence of technical versatility and textual clarity. His singing was by far the most consistent of the afternoon—such a

quality is practically a requirement of the role—and provided a solid foundation for the rest of the music."

-KC Metropolis, April/2017

"Mr. Stegall sang with great intensity of emotion in all ranges, and the audience and singer seemed completely engaged in the drama and beauty of the music and words. The singer at times seemed transported to other worlds, expressing the texts with gestures of voice, face, eyes, hands and body. Knowing German was not necessary for understanding the emotional journeys in *Der Jungling an der Quelle* and *Der Jungling und der Tod*. An eerie and unforgettable moment occurred at the end of the song *Death and the Maiden*, as Mr. Stegall very slowly raised his right hand out toward the audience and stared into the far distance."

-Classical Sonoma, July/2016

"...the music brought out Mr. Stegall's rich sonority, excellent German diction and his skill at swelling delicately on soft notes. It was charm with strength. Applause was heavy."

-Classical Sonoma, July/2016

"Kyle Stegall, a tall tenor with a clear and appealing voice, sang gracefully and with meaning."

-Saint Louis Post-Dispatch, May/2016

"Filling the title role was the tenor Kyle Stegall, who carried not only the performance of *Jonas* on his shoulders, but most of the concert as well. Stegall is a remarkable young singer, with both brains and vocal brawn. He put his clear, powerful voice to good use with intelligent and well-informed interpretative decisions. What is more, Stegall has a knack for the dramatic, which brought *Jonas* to life as a quasi-theatrical event, transcending the garden-variety "stand-up, sit-down" oratorio format we are used to seeing. Stegall was able to absorb viewers into the action so that they became characters in the drama themselves, something which is rarely achieved in opera, let alone oratorio. Stegall employed an impressive range of vocal techniques in order to convey *Jonah's* emotional trajectory from fear to abandon to penitence. His ability to create the illusion of crying out while maintaining a beautiful tone quality was especially moving."

- San Francisco Classical Voice, March/2016

"Mr. Stegall sang with flutist Sandra Miller. This beautiful aria showcased both the singer and flutist's ornamented phrases, glistening with brilliant idiomatic flourishes."

- Classical Sonoma, December/2015

"Tenor Kyle Stegall followed the same passage with the sternly triumphant, "He that dwelleth in heaven shall laugh them to scorn," and "Thou shalt break them with a rod of iron." His sound was bright, focused, and full of retribution."

-examiner.com, December/2015

"...outstanding, with extra kudos for Stegall in his role as Evangelist. His lively and empathetic delivery aptly reflected the changing moods and aspects of the biblical storyline. The aria "Frohe Hirten, eilt, ach eilet" (Joyful shepherds, haste, ah hasten), a joyful coloratura back-and-forth with a solo flute, was lovely, the tenor briefly stepping out of his role as Evangelist to urge the shepherds to visit the newborn Christ."

– San Francisco Classical Voice, December/2015

"All four displayed marvelous voices, with Mr. Stegall especially praiseworthy for the quality of his tenor in the higher registers."

– Meals from the Marketplace, December/2015

"Tenor Kyle Stegall had a wonderfully bright, flexible voice & very clear diction. He sang his recitatives expressively, & his virtuoso arias sounded fluent & agile."

– Not for Fun Only, December/2015

"The Requiem also brought professional vocal talent to the stage:... tenor Kyle Stegall – by far the best and most musically self-aware of the four."

– The Tartan, February/2015

"Stegall in particular has a soulfulness to his singing that is something that can't be taught, and it was wonderful hearing the young tenor in a role that could have been written for him at this point in his career."

–Civic Center, January/2015

" Kyle Stegall was brilliant with his portrayal of Acis. His tone was perfect, and the characterization true and genuine. Tenors can seem so pretentious and pompous, but this one seemed as though he could really love."

– The Sacramento Choral Scholar, January/2015

"Kyle Stegall truly stunned in the second act. His honeyed voice took on a fervent, almost startling power when vocalizing his rage against Polyphemus ("Love sounds th'alarm and fear is a-flying"). The jealous passion was evident in his burning eyes."

– The Daily Californian, January/2015

“...the feather-light phrasing of tenor Kyle Stegall, who was a bright and energetic Acis, a shepherd too distracted by love to take proper care of his flock.”

– San Francisco Classical Voice, January/2015

“Mr. Stegall’s soaring melismas and ascending ornaments, accompanied by the orchestra, left no doubt that he was in full command of his instrument.”

– Classical Sonoma, December/2014

“Tenor, Kyle Stegall, led into “Hallelujah,” with “He that dwelleth,” and “Thou shalt break them,” with a heroic, flexible sound proclaiming the vengeful retribution of God.”

– Examiner.com, December/2014

“...Stegall’s sterling reading of Britten’s Winter Words cycle: blemish-free production and a ringing mastery of the required compass...”

– The Sydney Morning Herald, September/2014

“The most impressive by far was Kyle Stegall, the tenor who sang the demanding part of the Evangelist with lovely tone, ardent expression and good diction.”

– The New York Times, April/2014

“...the resounding narrations and arias by Evangelist Kyle Stegall were pointed and never over dramatic.”

– Concertonet.com, April/2014

“The sweetness of his voice was a pleasure...and ...made the musical parts seem secondary to the text.”

– Seen and Heard International, April/2014

Selected performed repertoire

Monteverdi: Vespro della beata vergine SV206, Laudate Dominum SV287, various motets

Frescobaldi: se l'aura spira F7.15

Bruhns: Jauchzet dem Herrn solo motet

Schütz: Ich werde nicht sterben SWV 346, Musikalische Exequien

Carissimi: Jepthe, Jonas,

Strozzi: Udite amante

M.A. Charpentier: Actéon H481

Buxtehude: Quemadmodum desiderat cervus BuxWV 92, Membra jesu nostri

Biber: Missa Salisburgensis

Purcell: Various Anthems, songs, and odes, Te deum Z232, Dido and Aeneas

Rameau: Hippolyte et Aricie

J.S. Bach: All major works, cantatas

G.F. Handel: La Resurrezzione, Messiah, Samson, Acis and Galatea, Alexander's Feast, Esther, Dixit Dominus, Utrecht te deum, various anthems and arias

C.W. Gluck: Armide, various arias

Haydn: All major oratorios, various songs and arias, songs with piano trio

M. y Soler: L'arbore di Diana

W.A. Mozart: Die Zauberflöte, Clemenza di Tito, Don Giovanni, Così fan Tutte, various arias and Lieder, Requiem, Mass in C, Mass in c, Davide Penitente

L. v Beethoven: Christus am Ölberge, An die ferne Geliebte, various Lieder, Lieder with piano trio

F. Schubert: Mass in G D167, Mass in Bflat D324, Auf dem Strom D943, Die schöne Müllerin, Winterreise, various Lieder

Donizetti: Lucia di Lammermoor, L'elisir d'amore, Don Pasquale, various songs

J. Strauss: Die Fledermaus

Fel. Mendelssohn: Paulus, Elijah, Die Erste Walpurgisnacht, various Lieder

Chopin: Polish songs

Saint-Saëns: Oratorio de Noël

Dvořák: Stabat Mater, Cigánské melodie, various songs

Gabriel Faure: Poème d'un jour, Cinq mélodies "de Venise", various songs

Chausson: Serres Chaudes op.24, various songs

Puccini: Gianni Schicchi, Madama Butterfly, Messa di Gloria

R. Strauss: Mädchenblumen, Op.22, various Lieder

F. Delius: Drei Lieder von Verlaine, various songs

R. V. Williams: Songs of Travel, various songs

Stravinsky: Pulcinella, Canticum Sacrum, The Rake's Progress, Oedipus Rex

Barber: Despite and Still, various songs and arias

Britten: Serenade for Tenor, Horn and Strings, Les Illuminations, A Midsummer Night's Dream, Saint Nicolas, Albert Herring, Our Hunting Fathers, Cantata Misericordium, Winter Words, Holy Sonnets of John Donne, On This Island, Canticle 1-3, Songs from the Chinese, Seven Sonnets of Michelangelo, Rejoice in the Lamb, Hymn to St. Cecilia, various songs

Howells: Hymnus Paradisi

Adamo: Little Women

World Premieres: Bryan Stanley "Three Sandberg Songs", Laura Schwendinger "Artemisia", Chris Roe "The Thought-Fox", Miriam Miller "Jacob and Rachel"

Evidence by Testimony of Pedagogical Success

-copies of original files available upon request

-student testimonials are taken from blind evaluation programs

"In the area of teaching, Professor Stegall's course evaluation ratings are through the roof. It is clear he is an excellent teacher based on the numerical rating averages as well as the comments from students." -Teacher Evaluation Committee

"I am absolutely amazed by the incredible improvement that Professor Stegall brought to his studio last year. His students sound fantastic, which paired with outstanding evaluations clearly demonstrate teaching of the highest caliber. It is a real pleasure working with Professor Stegall. He is a wonderful colleague!" - Director, School of Music

"Professor Stegall is very good at explaining how the voice works and how to manipulate it healthily. He is very talented in the field himself so it is easier to trust what he says." - voice student

"He paid attention to detail when it came to the specific qualities of my voice. He took the time to fix little things and I was very appreciative of that." - voice student

"He is very skilled in this area. He also had a plan for every class." - diction student

"I have never seen somebody who was so enthusiastic about diction, and his enthusiasm is what made the class so much fun. His methods of teaching helped immensely, and gave me a new appreciation for diction in general." - diction student

“Professor Stegall’s way of explaining certain vocal techniques is easy to understand and, most importantly, easy to grasp. I have never had so much success in phasing out old, bad habits and instilling new, healthy ones with any other voice teacher than as I have with Professor Stegall. His ability to catch small errors in my previous technique is immaculate and seemingly effortless. He also picks challenging and interesting repertoire, which makes me feel like he truly cares about my style.” -voice student

“Professor Stegall is really great in how he encourages students to improve. He has a genuine interest in his students and he wants to make sure that they are balancing everything okay. He has been a great mentor during this semester”- voice student

“Professor Stegall authentically shows his enthusiasm to learn which makes it easier to learn from him. Such as good teacher and person at heart. He is crazy intelligent! His intelligence overflows from within.” -voice student

“Professor Stegall was an absolutely amazing teacher who had many things to share and explain to better help me understand the concepts required for singing. His use of diverse metaphors and analogies really helped to keep my mind engaged and focused on the tasks at hand.” - voice student

“Professor Stegall was always very energetic and had a passion for the subject.” -diction student

“Professor Stegall is not only a fantastic artist, but also a wonderful teacher. A true renaissance man, he makes an incredibly difficult subject much more accessible to those of us who have had no prior experience. It’s no wonder that his students are always so happy to see him.” - diction student

“I have grown so much with professor Kyle Stegall, more than with any other voice teacher I have ever had. His technique of teaching and doing so with every individual student is an amazing feat. He works hard on his students that make us feel cared for, listened to, and encouraged. Things get really hard but he is there for us when we need him. When he lost his colleague to suicide, he really reached out to us to let us know he was there for us. In lessons he made sure I felt comfortable.” - voice student

“Professor Stegall did an absolutely amazing job and had many different ways of explaining complicated concepts to help me understand my instrument better.” -voice student