

KEITH CHAMBERS, CONDUCTOR

Keith Chambers has conducted nearly 200 performances of almost 60 different operas for companies including **The Dallas Opera**, **Indianapolis Opera**, **Shreveport Opera**, **Asheville Lyric Opera**, **Opera Ithaca**, **Opera in the Heights**, **New Amsterdam Opera**, **Amarillo Opera**, and **First Coast Opera**, among others. He has served as Cover/Assistant Conductor for over 40 different operas and has assisted noted conductors, including Emmanuel Villaume, Patrick Summers, Willie Anthony Waters, and Riccardo Frizza. He is the Founder, Artistic Director & Principal Conductor of **New Amsterdam Opera** and Co-founder and Artist Manager at **New Classical Artist Management**. Mr. Chambers joined the music staff of **Houston Grand Opera** in 2026. He was named Music Director of **Amelia Island Opera** in 2025.



At **The Dallas Opera**, Mr. Chambers has conducted **The Dallas Opera** Family Concerts and student performances of *The Elixir of Love*. He recently led performances of *Un giorno di regno* for the **Seattle Opera** Young Artist Program and has conducted for **Amarillo Opera** (*Tosca*), **Asheville Lyric Opera** (*Roméo et Juliette*), **Manhattan Opera Studio** (*Radamisto*, *Hänsel & Gretel*, *Die Zauberflöte*, and *Le nozze di Figaro*), **Indianapolis Opera** (*South Pacific*, *Don Giovanni*), **Shreveport Opera** (*La bohème*), **Opera Ithaca** (*Song from the Uproar*, *Hamlet*), and **New Amsterdam Opera** (*Hérodiade*, *I Vespri Siciliani*, *La Dame Blanche*, *Lucrezia Borgia* & *La Favorita*). Recent conducting performances include *Hänsel & Gretel* for **Temple University** and **Manhattan Opera Studio**, *Carmen* for **Teatro Lirico d'Europa**, and *L'enfant et les sortilèges*, *The Merry Widow*, *Monsieur Chouflieri*, *Hobson's Choice* & *Così fan tutte* for Moores School of Music at the **University of Houston**.

Additional performances in recent seasons include *La bohème* for **Florida State University** and in **St. Petersburg**, *Il barbiere di Siviglia* for **Opera Orlando**, *Die Zauberflöte* for **Queens College**, *Our Town* and *Die Zauberflöte* for **West Texas A&M University**, *Cendrillon* for **Furman University** (COVID-cancelled), *Hänsel & Gretel* and *Madama Butterfly* for **Amelia Island Opera**, *Concerts of Love* for **Permian Basin Opera**, *Un giorno di regno* for **Opera Orlando**, *Le nozze di Figaro* in **St. Petersburg**, and *Rigoletto* for **Teatro Lirico d'Europa**. Upcoming engagements include *Gianni Schicchi* for **Houston Christian University**, and *The Telephone/Craigslistlieder* and *Il Signor Bruschino/Trouble in Tahiti* for **Amelia Island Opera**.

In past seasons, Mr. Chambers conducted *Suor Angelica* & *Gianni Schicchi* at the **Wiener Kammeroper**, *Werther* for **Martha Cardona Opera** at Merkin Hall and made his **Carnegie Hall** debut conducting *Die Zauberflöte*. He has also conducted for **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 **New Amsterdam Opera**, Mr. Chambers conducted the inaugural performances of the company with Beethoven's *Fidelio* and Verdi's *La forza del destino*.

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*) and **Shreveport Opera** (*Madama Butterfly, Carousel, Carmen*).

Mr. Chambers 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*), **Berkshire Opera Festival**, **Permian Basin Opera**, and **Connecticut Opera**. Mr. Chambers was engaged as a Guest Coach for the Young Artist Program of **Florida Grand Opera**, served as Music Director of the **Moore's Opera Center** at the University of Houston, and joined the prestigious faculty of the **CoOPERATIVE Program** at Westminster Choir College and returned as a founding faculty member of the **Loyola University Dramatic Voice Symposium**.

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 former Assistant Conductor of **New York City Opera, The Dallas Opera, Seattle Opera, and Toledo Opera**. He has served as faculty of **Seattle Opera Young Artist Program, Westchester Summer Vocal Institute, RESONANZ Festival** and is previous Artistic Director of **The Living Opera**, Principal Conductor & Casting Consultant for **New York Lyric Opera** and Chorus Master of **Shreveport Opera**. He has adjudicated orchestras for **New York Sounds of Spring 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** in Lima, Peru and the **Chopin Foundation of Miami**. He has appeared 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.

www.keith-chambers.com

6/2026 - Please destroy any previously dated materials.

Recent Reviews

Hérodiade, NEW AMSTERDAM OPERA

Keith Chambers, the company's artistic director, led the orchestra...the brasses came in ominously, the saxophone was startling, the oriental harmonies (aided by a small but ardent chorus) set the scene, we got our money's worth. As with his work on *La Favorita* and *Forza del Destino*, Chambers made the case for grand opera as great theater.

- John Yohalem, *Parterre.com*

For the last few seasons, the New Amsterdam Opera has made it its mission to present rare masterworks to the New York audience. Maestro Keith Chambers, who kept the opera flowing...the orchestra summoning a wide array of colors despite Massenet's own repetitive use of certain musical techniques. But Chambers also challenged his instrumentalists to push their limits in terms of volume, sometimes shrinking to a shimmering whisper or exploding with boundless energy...

- David Salazar, *Operawire*

La favorita, NEW AMSTERDAM OPERA

Keith Chambers' organization, new to me, impressed with a fairly polished and full-out reading of the score in the West Park Sanctuary Theater's notably good acoustics. Meanwhile, watch for Chambers' continuing explorations with New Amsterdam Opera.

- David Shengold

Keith Chambers, New Amsterdam's conductor and director took care with three hours of Grade A Donizetti - the orchestra was impressively able and together, no mean feat in a grand opera score. We may find here the long-awaited and worthy successor to OONY.

- John Yohalem, *Parterre.com*

Music director Keith Chambers had a great sense of tempi and always gave his singers the space for each line. there was one thing present and that was the spirit of the New Amsterdam Opera. It was able to bring two artists at their vocal heights and bring unforgettable portrayals to the New York audience. Moreover, one has to commend the company for bringing this rare gem back to New York and this alone makes this company one to keep an eye out for.

- Francisco Salazar, *Operawire*

South Pacific, INDIANAPOLIS OPERA

Keith Chambers conducts the production. On Friday, his support of the singers was well-illustrated by the deftness of the accompaniment to "Some Enchanted Evening." The small but polished orchestra created just the right atmosphere to evoke the charm of Bali Ha'i (the island as well as the song).

- Jay Harvey Upstage

Man of La Mancha, ASHEVILLE LYRIC OPERA

The splendid pit band - winds, brass, and percussion, with guitar and double bass - was led with keen attentiveness by Keith Chambers.

- John Lambert, Classical Voice of NC

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 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>	Nelson, <i>A Room with a View</i>
Argento, <i>Casanova's Homecoming</i>	Offenbach, <i>Les Contes d'Hoffmann</i>
Argento, <i>Postcard from Morocco</i>	Offenbach, <i>Monsieur Chouflieri</i>
Barber, <i>Vanessa</i>	Prokofiev, <i>The Love for Three Oranges</i>
Beethoven, <i>Fidelio</i>	Puccini, <i>Gianni Schicchi</i>
Berkeley, <i>A Dinner Engagement</i>	Puccini, <i>Il tabarro</i>
Bernstein, <i>Trouble in Tahiti</i>	Puccini, <i>La bohème</i>
Bizet, <i>Carmen</i>	Puccini, <i>Madama Butterfly</i>
Bizet, <i>Le Docteur Miracle</i>	Puccini, <i>Suor Angelica</i>
Boieldieu, <i>La dame Blanche</i>	Puccini, <i>Tosca</i>
Britten, <i>A Midsummer Night's Dream</i>	Puccini, <i>Turandot</i>
Copland, <i>The Tender Land</i>	Purcell, <i>Dido and Aeneas</i>
Donizetti, <i>Don Pasquale</i>	Purcell, <i>King Arthur</i>
Donizetti, <i>La Favorita</i>	Ravel, <i>L'Enfant et Les Sortilèges</i>
Donizetti, <i>L'elisir d'amore</i>	Rorem, <i>Our Town</i>
Donizetti, <i>Lucia di Lammermoor</i>	Rossini, <i>Il barbiere di Siviglia</i>
Donizetti, <i>Lucrezia Borgia</i>	Rossini, <i>La Cenerentola</i>
Gilbert & Sullivan, <i>The Gondoliers</i>	Rossini, <i>L'italiana in Algeri</i>
Gilbert & Sullivan, <i>HMS Pinafore</i>	Rossini, <i>Il signor Bruschino</i>
Gilbert & Sullivan, <i>Iolanthe</i>	Schönberg, <i>Erwartung</i>
Gilbert & Sullivan, <i>The Mikado</i>	J. Strauss, <i>Die Fledermaus</i>
Gilbert & Sullivan, <i>The Pirates of Penzance</i>	R. Strauss, <i>Ariadne auf Naxos</i>
Gounod, <i>Faust</i>	R. Strauss, <i>Die Ägyptische Helena</i>
Gounod, <i>Romeo et Juliette</i>	R. Strauss, <i>Elektra</i>
Handel, <i>Agrippina</i>	R. Strauss, <i>Friedenstag</i>
Handel, <i>Giulio Cesare</i>	R. Strauss, <i>Der Rosenkavalier</i>
Handel, <i>Radamisto</i>	R. Strauss, <i>Salome</i>
Heggie, <i>Great Scott</i>	Talbot, <i>Everest</i>
Humperdinck, <i>Hänsel und Gretel</i>	Tchaikovsky, <i>Iolanta</i>
Janáček, <i>Katya Kabanova</i>	Thomas, <i>Hamlet</i>
Lehar, <i>The Merry Widow</i>	Ullmann, <i>Der Kaiser von Atlantis</i>
Leigh, <i>Man of La Mancha</i>	Verdi, <i>Aida</i>
Leoncavallo, <i>Pagliacci</i>	Verdi, <i>Don Carlo</i>
Mascagni, <i>Cavalleria rusticana</i>	Verdi, <i>Falstaff</i>
Massenet, <i>Cendrillon</i>	Verdi, <i>La forza del destino</i>
Massenet, <i>Herodiade</i>	Verdi, <i>Un giorno di regno</i>
Massenet, <i>Manon</i>	Verdi, <i>Otello</i>
Massenet, <i>Werther</i>	Verdi, <i>Rigoletto</i>

Mazzoli, *Song from the Uproar*

Menotti, *The Consul*

Menotti, *The Old Maid & The Thief*

Mozart, *La clemenza di Tito*

Mozart, *Così fan tutte*

Mozart, *Die Entführung aus dem Serail*

Mozart, *La finta giardiniera*

Mozart, *Don Giovanni*

Mozart, *Le nozze di Figaro*

Mozart, *Der Schauspieldirektor*

Mozart, *Die Zauberflöte*

Verdi, *La traviata*

Verdi, *Il trovatore*

Verdi, *I Vespri Siciliani*

Wagner, *Der fliegende Holländer*

Wagner, *Die Walküre*

Weber, *Die Freischütz*

Wagner, *Lohengrin*

Wagner, *Siegfried*

Wagner, *Tristan und Isolde*