



## ***KIRSTEN C. KUNKLE,*** ***SOPRANO***

Soprano Kirsten C. Kunkle has been hailed as an outstanding singing actress with a voice that has been described as beautiful, ethereal, powerful, fiery, and bewitching.

During the 2016 season, Ms. Kunkle made her role debut as **Suor Angelica** with Wilmington Concert Opera and revisited the role of the Mother in **Amahl and the Night Visitors** with OperaLancaster. She made her professional straight play debut in **Machinal** with EgoPo Classic Theater and her professional musical theatre debut as Domina in **A Funny Thing Happened on the Way to the Forum** with the Scranton Shakespeare Festival. Additionally, she was awarded an Honorable Mention for The American Prize in Voice – Professional Art Song and Oratorio Division (Women), was a semi-finalist for The American Prize in Opera (Women), and was chosen for the DC Metro Theater Arts Best of 2016 for her performance as the Mother in "Amahl and the Night Visitors" with OperaLancaster and for ensemble (role of Edith Standen) for the world premiere of "Shadow House" with The Philadelphia Opera Collective and PhilaLandmarks.

In recent seasons, Ms. Kunkle performed the roles of Mimi in **La bohème** with Windy City Opera, Rosalinde in **Der Fledermaus** with Opera Tennessee, First Lady in **The Magic Flute** with Delaware Valley Opera Company, and Sorceress in **Dido and Aeneas** with OperaLancaster. With the Philadelphia Opera Collective, she has created leading roles in numerous world premieres, including Edith Standen in **Shadow House**, Annie Jump Cannon in **Jump the Moon**, Edgar Allan Poe in **Opera Macabre: Edgar Allan Poe**, and Dr. Frankenstein in **By You That Made Me, Frankenstein**. Other favorite roles include Lolanta and Brigitta in **Iolanta**, Zemfira in **Aleko**, Lisa in **Pique Dame**, Foreign Woman in **The Consul**, Donna Elvira in **Don Giovanni**, Laetitia in **The Old Maid and the Thief**, and the Witch in **Hansel and Gretel**.

In 2015, Ms. Kunkle made her Carnegie Hall debut as a first-place winner in the American Protégé Competition. She was the 2014 Pennsylvania District National Association of Teachers of Singing Artist Award winner and won second place in the Roschel Vocal Competition in 2015. A soloist with the Dana Symphony Orchestra, Rome Symphony (Georgia), and Toledo Symphony (Ohio), Ms. Kunkle has also been active as a recitalist, performing in concert in Georgia, Michigan, New Mexico, Ohio, Pennsylvania, and Austria.

Ms. Kunkle attended Bowling Green State University and the University of Salzburg for her undergraduate studies, majoring in voice performance with minors in Italian and German. Her graduate degrees are in voice performance from the University of Michigan. A voting member of the Muscogee Nation, Ms. Kunkle commissioned and premiered sixteen original compositions, including one of her own, based upon the poetry of her ancestor and highly-acclaimed poet of the Native American Muscogee Nation, Alex Posey.

She has recorded extensively through the Comic Opera Guild, specializing in the works of Victor Herbert. Her recordings are collected at the Library of Congress, the National Museum of the American Indian at the Smithsonian Institution, and the Merkel Area Museum in Merkel, Texas. Ms. Kunkle is included on the list of Classical Native American Artists and Musicians at the Smithsonian Institution's National Museum of the American Indian and on the Molto Native Music list of performers.

Ms. Kunkle is originally from Fremont, Ohio and currently resides in Wilmington, Delaware.



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***KIRSTEN C. KUNKLE,***  
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**OPERATIC REPERTOIRE**

**Barab:**

Fairy Godmother – Fair Means or Foul

**Beethoven:**

Leonore – Fidelio

**Bizet:**

Micaëla, Carmen – Carmen

**Boito:**

Margarita, Elena – Mefistofele

**Britten:**

Ellen Orford – Peter Grimes

**Floyd:**

Curley's Wife – Of Mice and Men  
Susannah – Susannah

**Gounod:**

Marguerite – Faust

**Hartman:**

Annie Jump Cannon – Jump the Moon

**Hays:**

Mad Space Woman – Toowhopera

**Humperdinck:**

Die Knusperhexe – Hansel and Gretel

**Leoncavallo:**

Nedda – Pagliacci

**Mascagni:**

Suzel – L'amico Fritz  
Santuzza – Cavalleria Rusticana

**Menotti:**

Mother – Amahl and the Night Visitors  
Magda, Foreign Woman, Voice on the Record – The Consul  
Laetitia – The Old Maid and the Thief

**Mozart:**

Fiordiligi – Così fan tutte  
Donna Elvira, Donna Anna – Don Giovanni  
Elettra – Idomeneo  
Contessa Almaviva – Le nozze di Figaro  
Erste Dame, Zweite Dame, Pamina – Die Zauberflöte

**Offenbach:**

Antonia, Giulietta, Stella – Les contes d'Hoffmann

**Poulenc:**

Mme. Lidoine, Mme. Marie – Dialogues des Carmelites

**Previn:**

Blanche – A Streetcar Named Desire



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**OPERATIC REPERTOIRE (CONT.)**

**Puccini:**

Mimì, Masetta – La bohème  
Minnie – La fanciulla del West  
Cio-cio-san – Madama Butterfly  
Manon – Manon Lescaut  
Magda – La rondine  
Suor Angelica – Suor Angelica  
Giorgetta – Il Tabarro  
Liú – Turandot

**Purcell:**

Dido, Sorceress – Dido and Aeneas

**Rachmaninoff:**

Zemfira – Aleko

**Revak:**

Edgar Allan Poe – Opera Macabre: Edgar Allan Poe  
Dr. Frankenstein – By You That Made Me,  
Frankenstein

**J. Strauss:**

Rosalinde – Die Fledermaus

**R. Strauss:**

Ariadne – Ariadne auf Naxos  
Marschallin – Der Rosenkavalier

**Tchaikovsky:**

Tatyana – Eugene Onegin  
Iolanta, Brigitta – Iolanta  
Lisa – Pique Dame

**Van Sciver:**

Edith Standen – Shadow House

**Verdi:**

Amelia – Un ballo in maschera  
Desdemona – Otello  
Leonora – Il trovatore

**Wagner:**

Elsa – Lohengrin  
Senta – Der fliegende Holländer

**Weill:**

Mrs. Murrant – Street Scene



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**ORCHESTRAL/ORATORIO REPERTOIRE**

**Barber:**

Knoxville: Summer of 1915

**Beethoven:**

Symphony N° 9

**Brahms:**

Ein deutsches Requiem

**Britten:**

Ceremony of Carols

**Fauré:**

Requiem

**Handel:**

Messiah

**Hebble:**

Glad Tidings of Great Joy

**Jenkins:**

The Armed Man

**Mozart:**

Coronation Mass  
Requiem

**Rorem:**

Ariel

**R. Strauss:**

Vier letzte Lieder

**Verdi:**

Requiem

**Wagner:**

Wesendonck Lieder



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# ***KIRSTEN C. KUNKLE,*** ***SOPRANO***

## **REVIEWS**

### **Amahl and the Night Visitors**

"Kunkle brings her outstanding singing and acting skills to her role as the mother, registering a full range of emotions in her clear and powerful vocals, on her expressive face, and in her legible body language. She is filled with impatience towards her son (in "Amahl! Amahl!" "Stop Bothering Me!", and "Amahl, I Told You Not To Be A Nuisance!"), desperate in her poverty ("All That Gold"), and sincere in her decision to allow her boy to join the Magi on their journey to adore Jesus (in their poignant duet in "Do You Really Want to Go?"). She is a constant highlight of the show."

**Deb Miller, DC Metro Theatre Arts, December 11, 2016**

### **Shadow House**

"Among the show's most affecting pieces are...the powerful vocals of POC virtuosi Kunkle and Lienhard whose resonant notes echo through the halls."

**Deb Miller, DC Metro Theatre Arts, September 13, 2016**

### **Machinal**

"Within all of the metal and harshness of the world, there was the voice calling out to the Young Woman, daring her to keep going. Kirsten is like a Siren from a dark sea, seducing the Young Woman to jump off the ship... Kirsten is an amazing artist. Obviously she is a gifted soprano with a powerful and beautiful voice. But she is also an amazing performer. She knows how to use her whole body to tell a story, not just her voice. I personally find her to be hypnotizing on stage and she is really willing to make bold choices. I always look for excuses to have her on the team."

**Interview of director Brenna Geffers by Henrik Eger, DC Metro Arts, May 11, 2016**

"Kirsten C. Kunkle's vocals are bewitching and she gives a stand out performance as part of the solid ensemble."

**Rebecca Rendell, Talkin' Broadway, April 30, 2016**

"The piercing vocalizations performed by Kirsten C. Kunkle complement the oneiric experience mourning the heroine's struggle and introducing a mystical, almost supernatural, element to the scenic reality."

**Katarzyna and Cain Elliott-Maksymowiczon, PA Theatre Guide, April 25, 2016**

"Saturating nether-world noise, distinctive lighting, and ethereal vocalities, including Kirsten Kunkle's sublime singing, soundtrack and woman's fight for air."

**Lisa Panzer, Phindie, April 26, 2016**



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# ***KIRSTEN C. KUNKLE,*** ***SOPRANO***

## **REVIEWS(Cont.)**

### **The Magic Flute**

"Her three ladies in waiting also had comedic chops to match their vocal skills."

**Michael J. Miller, Broad Street Review, July 18, 2015**

### **By You That Made Me, Frankenstein**

"...A perfect vehicle for the resonant, mellifluous voice of soprano Kirsten C. Kunkle"

**Debra Miller, Phindie, September 15, 2014**

"...The best operatic performers...Kirsten C. Kunkle (Dr. Frankenstein)."

**David Patrick Stearns, The Philadelphia Inquirer, September 15, 2014**

### **Carrie**

"Kunkle's beautiful operatic voice marks a great contrast to the other musical styles found in the show.  
It helps set her character apart and establishes her as a force of her own."

**Chris Laning, Stage Magazine, October 23, 2013**

### **Opera Macabre**

"With an intermezzo that features soprano Kirsten Kunkle singing the "Music of the Spheres"  
(inspired by a line from Poe's memento-mori poem "The Conqueror Worm"), OPERA MACABRE  
is sure to capture all the "chilling suspense and lurid language" of the 19th-century-Gothic author."

**Debra Miller, Stage Magazine, July 29, 2013**

### **Aleko**

"Kirsten Kunkle used fiery dark tones to play the dramatic gypsy woman, Zemfira."

**Steve Cohen, Broad Street Review, July 22, 2012**

### **L'incoronazione di Poppea**

"Kirsten C. Kunkle was an effective Arnalta"

**Michael H. Margolin, OPERA (Volume 57, No. 4), April, 2006**

### **The Gondoliers**

"Infectiously vivacious"

**Bowling Green Sentinel-Tribune, 2000**



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