

DEAN



ARTISTS
MANAGEMENT

KIRK EICHELBERGER BASS

“...bass [Kirk Eichelberger](#) plays four diverse villains with smoothly evil authority.”
Riverfront Times

“The devil gets the best lines in many circumstances, but rarely so definitively as when he's portrayed by a singer like bass Kirk Eichelberger. His performance as Mephistopheles combined tonal suavity and power with a dark, sardonic edge that bespoke all sorts of demonic undercurrents; the duet with Marguerite in the cathedral scene was a tour de force of fiery bravado.”

San Francisco Chronicle

“As Mephistopheles (a k a the devil), Kirk Eichelberger vacillated between funny and downright frightening, his piercing bass sounding especially demonic in the Act 2 Golden Calf aria.” The Birmingham News

“In many respects, it should be titled "Mephistopheles." Kirk Eichelberger, suave, satirical and supremely confident, took great pleasure as the Devil in manipulating Faust or taunting villagers with man's love of mammon. His lyric bass voice pierced the auditorium with laser-like precision and menace.”

Grand Rapids Press

“Operatic Devils should all speak French, wear snappy clothes and sound like Kirk Eichelberger. The bass's thundering, cunning voice was the devil's food cake of Opera San José's *Faust*--dark, chewy and delicious.”

Metroactive Stage

“But the evening belonged to Kirk Eichelberger who played Méphistophélès. Eichelberger's resonant voice filled the hall with every sound. He was placed within the orchestra during his entrance to both “acts” and so his sound seemed to emerge from the instruments themselves. Eichelberger went to devil school. He was witty at all the right times, moved in all the right ways, and was just scary enough at all the right times. He is an amazing musician. I was so persuaded by Eichelberger that as I left the Hoffman Auditorium I was actually noticeably younger. I am still not completely sure what that will cost me. I'll worry about that later.”

Sonic Labyrinth

“The cast is remarkably strong and, to give the devil his due, Kirk Eichelberger is a standout as Mephistopheles. Stepping in on rather short notice for an indisposed David Michael, Eichelberger commands instant attention with his resonant bass and riveting stage presence. The sinuous, almost feline quality of his movements and his ability to fully inhabit his character bring to the drama a delicious sense of menace and malevolence that never flags.”

Dayton City Paper

“But the strongest vocal contribution came from the brilliant bass Kirk Eichelberger, making the most of a small assignment as Ferrando.”

San Francisco Chronicle

“The star here was bass Kirk Eichelberger, who added yet another item to his list of local triumphs with an uproarious and commandingly sung turn as Bottom. From his stage-hogging introductory scene, in which he insists on playing every role in the upcoming theatrical presentation, to his lazy romantic interlude with Tytania, Eichelberger endowed every episode with grandeur and controlled temperament.”

San Francisco Chronicle

“As Raimondo, the family chaplain, bass Kirk Eichelberger was necessarily underutilized (when will the company give this gifted singer the showcase production he deserves?). But he commanded the stage at every turn, bringing particular pathos to the moment in Act 3 when he reveals the depths of Lucia's murderous derangement.”

San Francisco Chronicle

“The orchestra...began tentatively, then found their footing and smoked as bass Kirk Eichelberger entered with burnished-black notes and a cutting delivery. It was the sound of doom; Eichelberger was a scary delight all night.”

San Jose Mercury News

“Bass Kirk Eichelberger was the very embodiment of Elijah, by turns pleading, scolding, reassuring, triumphing, despairing. He is a gifted actor — sensitive both to large emotions and to details of language — and a gifted singer, varying the colors in his voice for maximum effect.”

San Francisco Classical Voice

“Bass Kirk Eichelberger sings with distinction as the assassin Sparafucile.”

Vancouver Sun

“Special mention must be made of bass Kirk Eichelberger's truly frightening Ferrando.”

Opera Canada

“Supporting roles were well handled, with bass Kirk Eichelberger as a rock solid Ferrando, projecting well and embodying his role admirably.”

Winnipeg Free Press

“San Jose opera fans already know the power and sureness of Kirk Eichelberger's bass, but what really impresses here is his acting. One of the liveliest Leporellos I've ever seen, Eichelberger takes all that charisma and turns it inside-out, making of Alexei Karenin a black hole of a personality. His first monologue, "What is the shadow in her eye?" is a brooding, coldly calculating appraisal, serving notice of two things: that the composer will use set pieces, and that Karenin will be the most strangely intriguing character in the piece.”

Operaville