

DAVID KELLETT

TENOR

What the critics say as primo tenore/principal tenor...

Return of Ulysses

Town Topics

"The two meatier tenor roles of the opera were allocated to non-students; University Lecturer David Kellett sang the role of Eumaeus the shepherd with a relentless protectiveness of Penelope. The register and musical style of this role clearly foreshadowed the operatic vocal style of such later composers as Handel, and Mr. Kellett was effective in maintaining the required stamina."

Alice in Wonderland

Town Topics

"Tenor David Kellett is always solid on an operatic stage, and has participated in a number of Westergaard premieres. He and Ms. Jolicoeur performed well in tandem as two heads of the "Caterpillar," and as the "Mad Hatter" (with a great purple hat), he helped bring the scene to the appropriate level of confusion."

New York Times

"The other singers...David Kellett, tenor... were all in strong voice and met Mr. Westergaard's demands with flexibility and energy."

The Magic Flute

The Star Ledger

"Kellett's tenor was ardent and clear."

Classical New Jersey

"David Kellett's voice has been an instrument that I have found appealing since I first heard him over 20 years ago. He had a refreshing lyric quality then that was sufficient in carrying power up to his higher register where it would take on a slightly driven quality. He always reminded me of having a smoothness like "Tito Schipa" several generations ago. Kellett's voice is a finely produced instrument, and he has retained that smoothness of line and production throughout the registers even as age has darkened the tone and added weight. Thus he has now acquired a deeper intensity to other enviable aspects of his singing. I found his performance to be both ardent and powerful as he found the right balance of stoicism and romantic aspiration in his character."

Rigoletto

The News-Times (Danbury)

"The third side of the triangle was David Kellett as the lecherous Duke - who sang loudly but displayed subtlety in his second-act recitative and aria, and who sang the final note of "La donna e mobile" without tenors' usual excess."

The Home Reporter & Sunset News

"As the Duke of Mantua, tenor David Kellett was delightful, winning admiration for his portrayal and fine singing."

Boro Park Community News

"David Kellett, who was warmly received by the audience, has a pleasing, young tenor voice. He sings with taste and refinement. Kellett's opening "Questa e quella" was nicely done and his "e il sol dell'anima" passages were lovely. Mr. Kellett is a fine artist and was a loyal servant to the composer in many ways."

Bastien and Bastienne

The Washington Post

"Soprano Anne McKenna and tenor David Kellett balanced each other's voices deliciously as the young sweethearts."

Belisario

The Princeton Packet

"Also outstanding is David Kellett, an elegant, refined villain with menacing poise in every gesture and a bell-like tenor."

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(Continued)

The Star Ledger

"Tenor David Kellett was likewise effective as the courtier Eutropio, who gave a brief spoke plot summary, in English, before each act."

Twelfth Night (Amram)

The New York Times - Bernard Holland

"Set apart from the rest of the cast was the pleasing, seamless tenor of David Kellett in the role of Feste."

Albert Herring

The News Times

"David Kellett starred in the title role. A slender lad, he looked like the perfect nebbish until his "emancipation" at the opera's end. Kellett sang with a pure, accurate tone and with excellent diction. His overall handling of the role was outstanding."

Il Barbiere di Siviglia (Paisiello)

The New Yorker - Andrew Porter

"The Rosina, Anne McKenna and the Almaviva, David Kellett were winning."

Il Giovedì Grasso (Donizetti)

The New Yorker - Andrew Porter

"... modestly but attractively performed by artists who showed some wit and some character. The best of them were ... and David Kellett, the Ernesto."

Blennerhassett

The Daily News

"The cast with David Kellett and ... as the lovers, were both personalities and artists."

The New York Times - Bernard Holland

"... and David Kellett were the strong principals."

Il Barbiere di Siviglia

The Trenton Times

"David Kellett sang the role of Count Almaviva with a tenor of unusual quality and he made a likeable hero. His two first act serenades were meltingly sung."

The Princeton Packet

"His clear, light tenor was especially suited to the recitative sections which he performed with freedom, expressivity and clarity of diction. His agile, full sound lent grace and beauty to the aria sections. His acting in the straightforward role of lover was convincing."

Die Fledermaus

New York Senior Connection

"Tenor David Kellett was a remarkable singing-actor as Eisenstein."

Borough Park Community News

"The Eisensteins ... David Kellett, delivered their parts with nice vocal presence and physical aplomb."

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What the critics say in concert and incidental music...

England's Green and Pleasant Land – Richardson Hall, Princeton, NJ

Town Topics

“Vaughan Williams' Merciless Beauty featured three "rondels" based on texts of Chaucer, expertly sung by tenor David Kellett, accompanied by Ms. Lim, Mr. Parrini, and violinist Emma Powell. Mr. Kellett sang with a sensitive and well-controlled sound, with attention to the text and an ability to find phrase direction in music with ambiguous meter, showing himself to be a singer who could sell a story well in song.”

This England – Richardson Hall, Princeton, NJ

Town Topics

“Mr. Kellett was joined in selections from A Birthday Hansel by harpist Elaine Christy, harp instructor at Princeton University. Mr. Kellett, despite his protestations of the challenges of singing music composed for the unique voice of Peter Pears, sang with lyricism and clean diction.”

Paulus – Choral Arts Society, Westfield, NJ

The Westfield Leader

“The two men, tenor David Kellett and baritone Andrew Martens, did an excellent job. Both have big, rich voices and delivered their solos with drama and musicality.”

Schubertiade – Richardson Hall, Princeton, NJ

Town Topics

“Tenor David Kellett is an opera singer by trade, having premiered several operatic works of Princeton composer Peter Westergaard in the past. Mr. Kellett brought a significant amount of drama to Schubert's “Mondenschein” and “Nachthelle,” both set for tenor and male chorus. Mr. Kellett was also accompanied by Ms. Tao, as well as twelve men of the Princeton Chamber Choir and Mr. Crouch doubling as both conductor and singer. In both of these songs, the solo vocal line was written high enough above the choral line to create a dramatic effect. Mr. Kellett is clearly used to projecting to the back of large halls, and sang with point and attention to drama. Solo voice and chorus worked together precisely, effectively combining Schubert's mastery of Lieder melody and choral writing.”

L'amour du poète L'Assemblée d'Alcor, Strasbourg, France

Dernières Nouvelles d'Alsace (DNA) - Strasbourg

“In Schumann's lieder, David Kellett expresses all the nuances of complex feelings with accuracy and sincerity. He whispers declarations of love in heartfelt pianissimos and plunges deeply within to express the anguish in the recitative-like Ich hab' im Traum geweinet...”

“Moreover, the enchanted audience was able to savour a gem by way of an encore: Die beiden Grenadiere by Schumann, a wink at the Strasbourgeois, in which a soldier expresses his wish to be buried in France, Kellett unleashed his theatrical prowess to the fullest.”

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(Continued)

Patronage Appreciated – Richardson Hall, Princeton, NJ

Town Topics

"Tenor David Kellett, also on the faculty of the University, approached "Das Blut, so meine Schuld," from Cantata Number 78, with a great deal of drama, choosing not to bring out the lightness and joy of the resolution of the piece. Mr. Kellett demonstrated good long vocal line... Mr. Kellett's rendition of Duparc's "Invitation au Voyage" was pensive and clean, with pianist Margaret Kampmeier subtle providing accompaniment, especially the rolling and shimmering passages toward the end of the song. Ms. Kampmeier and Mr. Kellett were especially precise in their timing of Poulenc's short and lively "Avant le Cinema."

Peter Westergaard's Moby Dick – Richardson Hall, Princeton, NJ

Classical New Jersey

"Most dramatic visually was Kellett as the Parsee who predicts that he will go before Ahab as a guide. He wore a turban and sat below Ahab in their scene together. He is a fine tenor who also sang well the parts of Ishmael in the tale, Mr. Stubb, and Queequeg, who in the opera is a minor character not at all as prominent as in Melville's novel."

Ancient Voices – Richardson Hall, Princeton, NJ

Town Topics

*"The Chamber Players ... warmed up the afternoon with four lieder by Franz Schubert, performed by tenor David Kellett and accompanied by Ms. Tao. Mr. Kellett's voice is full of richness, with every pitch laden with color. This richness often made the words sound more ferocious than the text actually called for, but was certainly suitable for the second lied, *Der Atlas*."*

Evening at Schubert's concert - Richardson Hall, Princeton, NJ

Town Topics

"Tenor David Kellett, launched the evening with five Schubert lieder, including some repertory favorites. Kellett didn't take the easy route of exaggerated effects, for example, in the famous Erlkönig where many singers differentiate the three characters almost to the point of parody. Rather his interpretations were astute, subtle and smooth."

Lieder Concert with Richardson Chamber Players

Princeton Packet

"Tenor David Kellett and baritone James Demler's voices created a pleasing, unforced blend in the Mendelssohn set. Precise diction and unity of phrasing also contributed to the set's success."

An Edwardian Evening - Opera at Florham

Classical New Jersey

"David Kellett, the tenor for the evening, was a perfect counterpart and blend for Ms. McKenna. And so it should be, since they unite not only in song but also in marriage. Most impressive for his long sustained piano tones, Mr. Kellett nonetheless surprised and dazzled the audience with some very heroic upper range fortes."

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The Bitter Tears of Petra Von Kant

New York Newsday

"A live interlude from "La Traviata" (nicely sung by David Kellett and Anne McKenna) works , too."

The New York Times

"In the duet, David Kellett and Anne McKenna earn bravos, especially considering they are singing Verdi in a third floor walk-up on East Fourth Street."

Show Boat excerpts

The News Times

"... the tenor's voice sounding light and well-produced."

1000th Performance Gala – Pearl Lang Dance Company

Backstage

"Adding to the overall luster of the production were luscious costumes designed by A. Christina Giannini for the women in predominating pastel shades, and superb accompaniments by pianist Leon Bates and Susan Kagan and vocalists Juliana Janes-Yaffe, Karen Lykes, David Kellett, and Robert Osborne. "

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What the critics say as comprimario...

Le Nozze di Figaro

Opera News

"David Kellett's Don Basilio was a delightfully fussy troublemaker, relishing every bit of intrigue..."

Tender Land

Opera

"The largest cameo - the postman Mr. Splinters, was rendered lively by the veteran tenor David Kellett."

New York Classical Review

"David Kellett was delightful and even-toned as the kindly postman Mr. Splinters."

Voce di Meche

"In the role of the postman Mr. Splinters, tenor David Kellett fit right in with the Depression Era and the Midwestern locale."

Sweeney Todd

U.S. 1

"David Kellett put the prescribed panache into his role as the black-mailing rival barber Pirelli."

Town Topics

David Kellett and ... demonstrated the solid depth of the cast."

Amahl and the Night Visitors

The Princeton Packet

"An interesting exception was David Kellett, who interpreted King Kaspar as an old man, making the deafness more plausible, and sang with a strong, ringing tenor."

Falstaff

The Daily Gazette

"Bardolph was given little touches of outrageousness by David Kellett that work splendidly in their context."

The Star Ledger

"David Kellett (Bardolph) and ... (Pistol) Mutt-and-Jeffed their way through the opera, and very well, too."

The Princeton Packet

"... as Pistol and David Kellett as Bardolph made a ribald, strong-voiced couple of troublemakers."

The Asbury Park Press

"Supporting Falstaff were his two cronies: David Kellett as Bardolph and ... as Pistol. Both were funny and musical."

The Bergen Record

"Falstaff's drinking buddies Bardolph (David Kellett) and Pistol sing strongly and act very debauched."

Rose Marie

The Advocate

"David Kellett was a lyrical Emile La Flamme."

The Darien News Review

"I liked David Kellett's light tenor and darker intent as Emile."