

# ROCHELLE BARD

www.RochelleBard.com

RANDSMAN ARTISTS  
MANAGEMENT

PHONE 212-244-5874

EMAIL: randsman@aol.com



Soprano **Rochelle Bard** has been described as an *'exquisite singing actress, brilliant and heart-breaking.'* Ms. Bard performs her second Donizetti queen **Maria Stuarda** this season, and recently made her debut as **Norma** with for which critics proclaimed her:

*'beautifully constructed and achingly gorgeous delivery, at times soft as a whisper, and at others thrilling in its altitude...she carried off the dramatic contrast between the grandeur of confident matriarchal strength and the rage of a spurned woman with as much believability as can be wrung out of the role.'*

The 2016/2017 seasons includes the ruthless **Lady Macbeth** in **Macbeth** in Middlebury, VT, **Tosca** with MidAtlantic Opera, **Micaëla** in **Carmen** in CT, and finally the ill-fated queen **Maria Stuarda** in Knoxville, TN.

The 2014/15 season included **Elisabetta** in **Roberto Devereux** with the Opera Orchestra of New York as the cover for Ms. Mariella Devia, the title role in **Norma** as well as **Leonora** in **Il Trovatore** with Knoxville Opera, and the title role of **Tosca** in Boston. She performed **Violetta** in **La Traviata** twice this season with Opera Company of Middlebury, as well as with Shreveport Opera, under the baton of Joe Illick and directed by Bill Florescu.

In concert, Ms. Bard performed a concert of arias with the Opera Orchestra of New York and maestro Eve Queler at Alice Tully Hall in Lincoln Center and made her mainstage Carnegie Hall debut as the soloist in Beethoven's **Mass in C** and again as a soloist with MidAtlantic Opera. She has been recognized with prestigious awards from the Gerda Lissner Foundation Competition, George London Competition, the Metropolitan Opera National Council Awards, the Seoul International Competition, and the Licia Albanese-Puccini Competition.

Recent opera roles include the tour de force performance of the four heroines Olympia/ Antonia/ Giulietta/ Stella in **Les Contes d'Hoffmann** with West Bay Opera. She has performed the title role in **The Merry Widow** five times, with Opera Tampa, Utah Festival Opera, New England Light Opera, Altamura Center for the Arts, and St. Petersburg Opera, as well as Magda in **La Rondine** with Opera Tampa with Maestro Anton Coppola, the title role in **Lucia di Lammermoor** with Opera Idaho, West Bay Opera and Opera San Jose, Mary Willis in Carlisle Floyd's **Cold Sassy Tree** with Sugar Creek Opera, Donna Anna in **Don Giovanni** with Utah Festival Opera, Violetta in **La Traviata** with Opera San Jose, Musetta in **La Boheme** with Sacramento Opera, Gilda in **Rigoletto** with Rockland Opera, Opera San Jose and Cape Cod Opera, Micaëla in **Carmen** with Ash Lawn Opera, and the Foreign Princess in **Rusalka** with Boston Lyric Opera, for which **Opera News** deemed her *'a deliciously evil enchantress.'*

Previously an Artist in Residence with Opera San José, Ms. Bard performed Cio-Cio San in **Madama Butterfly**, Pamina in **Die Zauberflöte**, and Juliette in **Roméo et Juliette**. Ms. Bard was also engaged as a Studio Artist with Baltimore Opera, where she sang Barbarina and Countess (cover) in **Le Nozze di Figaro**, and covered Antonia and Giulietta in **Les Contes d'Hoffmann**. Subsequently, she was twice a vocal fellow at Tanglewood.

As Lady Macbeth in Verdi's **Macbeth**, *'Her voice is rich and engaging, she is a wonder...This Lord and Lady engage each other with a sparkling intimacy that makes their 'road to hell' a very exciting one.* As Violetta in **La Traviata**, *'Bard became Violetta by not only convincing acting, she incorporated the character and her joys and woes into her vocal delivery, much in the way that made Maria Callas a legend.'* As the title role in **Maria Stuarda**, *'Bard's performance exemplified the gentle nuance and outward clarity of a heroine in true bel canto style, while reserving startling power and strength for the inevitable conflict. Although Bard's performances have impressed in the past, this performance revealed a leading lyrical edge to her voice that is not only gorgeously crystalline but also has stunning depth. In her confrontation scene with Elizabeth, Bard's dramatic power emerged in the conclusion of Act I as she hurls a "vil bastarda" at Elizabeth as if it were a dagger.'*

A recipient of an honorary Doctorate of Music from her alma mater the College of the Holy Cross, and a Master's Degree from the New England Conservatory, Ms. Bard is a sought-after concert artist as well. Recent appearances include the **Mozart Requiem** with the **Mormon Tabernacle Choir**, **Carmina Burana** and the Poulenc **Gloria** with the New Haven Symphony, **Beethoven's 9<sup>th</sup>** with the Wilmington Symphony and Cambridge Symphony, the **Messiah** with the Hartford Symphony,, Rachmaninoff **Vocalise**, **Exsultate Jubilate**, **Lord Nelson Mass**, **Elijah**, **Bachianas Brasileiras**, Beethoven **Mass in C**, **Coronation Mass** and the Brahms **Requiem**.