

ROCHELLE BARD

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RANDSMAN ARTISTS MANAGEMENT

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Soprano **Rochelle Bard** has been described as an *'exquisite singing actress, brilliant and heart-breaking.'* Ms. Bard performed her second Donizetti queen *Maria Stuarda*, 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.'

Last season included 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. Celebrating Knoxville Opera's 40th anniversary, Ms. Bard performed excerpts from *Esclarmonde*, *Norma*, *Adriana Lecouvreur*, *Semiramide*, and *Maria Stuarda* in a gala concert, where she was described as 'stunning' and 'exquisitely gorgeous.' In 2018/19, she returns to Knoxville for *Carmina Burana*, *Tosca* with Opera Theater of CT, and Rosalinda in *Die Fledermaus* with Opera Tampa.

Recent performances include **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 recently with Opera Company of Middlebury and 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.

Opera roles also include the tour de force performance of the four heroines Olympia/ Antonia/ Giulietta/ Stella in *Les Contes d'Hoffmann*. She has performed the title role in *The Merry Widow* five times, including Opera Tampa and Utah Festival 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; Musetta in *La Boheme* with Sacramento Opera; Gilda in *Rigoletto* with Rockland Opera, Opera San Jose and Cape Cod Opera; and Micaëla in *Carmen* with Ash Lawn Opera. As the Foreign Princess in *Rusalka* with Boston Lyric Opera, she was deemed by *Opera News* to be *'a deliciously evil enchantress.'* Formerly an Artist in Residence with Opera San José, Baltimore Opera, and Tanglewood, Ms. Bard performed Violetta in *La Traviata*, Cio-Cio San in *Madama Butterfly*, Pamina in *Die Zauberflöte*, and Juliette in *Roméo et Juliette*.

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. Her 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 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 9th* with the Wilmington Symphony and Cambridge Symphony, the *Messiah* with the Hartford Symphony,, Rachmaninoff *Vocalise*, *Exultate Jubilate*, *Lord Nelson Mass*, *Elijah*, *Bachianas Brasileiras*, Beethoven *Mass in C*, *Coronation Mass* and the Brahms *Requiem*.