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Richard Bernstein

Bass



A 2008 Grammy-nominated artist, Richard Bernstein is at the forefront of singers of his generation. Acclaimed for the resonant beauty of his voice and consummate stage abilities, his magnetic bass garners praise from critics and audiences alike. He has performed his signature role of Figaro in *Le Nozze di Figaro* worldwide with the opera companies of Philadelphia, San Diego, Pittsburgh, Atlanta, Chicago, Los Angeles, Vancouver, Portland, Palm Beach, as well as the Metropolitan Opera, Opera Pacific, Deutsche Oper Berlin, Bayerische Staatsoper in Munich, and Teatro del Maggio Musicale in Florence, among others.

For the 2011-2012 Season, Mr. Bernstein will return to the Metropolitan Opera for his 16th consecutive season, where he has appeared in 237 performances and over 50 broadcasts since his debut in 1995.

Highlights for the MET season include recreating the role of Lord Krishna in *Satyagraha*, which will also be broadcast in movie theaters internationally on November 19, 2011 for the MET's Live in HD Series, and Angelotti in *Tosca*. Mr. Bernstein will also cover Leporello in *Don*

Giovanni and the role of Fafner in both *Das Rheingold* and *Siegfried*. In February 2012, Mr. Bernstein will go back to the company where he made his operatic debut, the L.A. Opera, to debut the role of Superintendent Budd in *Albert Herring* under the baton of Maestro James Conlon.

For the 2010-2011 season at the Metropolitan Opera, Mr. Bernstein sang Zuniga in *Carmen*, Angelotti in *Tosca*, Pietro in *Simon Boccanegra*, First Apprentice in *Wozzeck*, Bello in *La Fanciulla del West* and the Forester and Flemish Deputy in *Don Carlo* on tour with the MET in Japan. He also covered the roles in the following operas: Ferrando in *Il Trovatore*, Fafner in *Das Rheingold*, Luther and Crespel in *Les Contes d'Hoffmann*, Colline in *La Bohème*, and Truffaldino in *Ariadne auf Naxos*. A highlight from last season was returning to the Seattle Opera to sing the role of Sancho Panza in *Don Quichotte*. Also, two new DVD's came out from the Metropolitan Opera on the Sony Masterworks label; Mr. Bernstein is featured in those as Pietro in *Simon Boccanegra* and the 2nd Soldier in *Salome*.

In the 2009-2010 season at the Metropolitan Opera, productions included Pietro in *Simon Boccanegra*, as well as the company's productions of *Die Zauberflöte*, *Tosca*, *Hamlet*, *House of the Dead*, *Armida*, *Ariadne auf Naxos*, *Les Contes d'Hoffmann* and *Carmen*. In July 2010, Mr. Bernstein made his debut with Opera Fairbanks as Leporello in *Don Giovanni*, followed by playing Bartolo in *Le Nozze di Figaro* with the Chicago Symphony at the Ravinia Festival.

In the 2008-2009 season, Mr. Bernstein performed Alidoro in *La Cenerentola* with the Atlanta Opera, Raimondo in *Lucia di Lammermoor* with Central City Opera, Pietro in *Simon Boccanegra* in his debut with the Boston Symphony Orchestra with Mo. James Levine, and he returned to the Metropolitan Opera

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for *Salome*, *La Bohème*, *Don Giovanni*, *Die Zauberflöte*, *Das Rheingold*, *Siegfried* and *Eugene Onegin*, as well as the MET's 125th Anniversary Gala. In addition, Mr. Bernstein was honored to be requested to perform selections of *Figaro* and *Falstaff* at the 1st National Endowment for the Arts Awards Ceremony in October 2008, honoring Leontyne Price, James Levine, Richard Gaddes and Carlyse Floyd.

In the 2007-2008 season, Mr. Bernstein reprised the role of Marco in *A View from the Bridge* with the Washington National Opera, a role he has previously performed at the MET. Opera News said, "Richard Bernstein's solid vocalism and astute theatrical skills brought out the simmering resentment of Rodolfo's moody brother, Marco." Completing the season at the Metropolitan Opera, he covered Figaro in *Le Nozze di Figaro* and performed their productions of *Manon Lescaut*, *War and Peace*, *Macbeth*, *The Gambler*, and Lord Krishna in *Satyagraha*. In the summer 2008, he performed Frank Maurent in *Street Scene* with Chautauqua Opera.

In the 2006-2007 season, Mr. Bernstein performed alternating nights as Colline in *La Bohème* and Alidoro in *La Cenerentola* with the Opera Company of Philadelphia, and he debuted at the Deutsche Oper Berlin and the San Diego Opera as Figaro in *Le Nozze di Figaro*. He also returned to the Metropolitan Opera in *Simon Boccanegra* and *Eugene Onegin*, and made his debut in Pamplona, Spain as Don Basilio in *Il Barbiere di Siviglia*. In concert, Mr. Bernstein performed the Bass Soloist in Beethoven's *Symphony No. 9* with the Charlotte Symphony, and Colline in *La Bohème* with the MET Opera in the Parks. Other recent noted engagements include his role debut of Orville Mason in the World Premiere of Tobias Picker's *An American Tragedy* and Colline in *La Bohème* with the Metropolitan Opera, Laurent in Tobias Picker's *Thérèse Raquin* at the world premiere in Dallas, Sancho Panza in *Don Quichotte* at the Klangbogen Festival in Vienna, and a return to Opera Pacific to revive his critically praised Mustafà in *L'italiana in Algeri*. He has performed Leporello in *Don Giovanni* at the opera companies of Los Angeles and Philadelphia, Théâtre du Capitole in Toulouse, Metropolitan Opera, and Savonlinna Festival in Finland.

On DVD, Mr. Bernstein appears on Sony's recent releases of *Simon Boccanegra* (Pietro) and *Salome* (2nd Soldier); on EMI's release of the MET's *Manon Lescaut* (Captain); and on Decca's release of *Eugene Onegin* (Zaretski), which was nominated in 2008 for the Best Opera Recording in the 51st Grammy Awards. He can also be heard on the recording of Tobias Picker's *Thérèse Raquin* as Laurent on Chandos Records.

Additionally, Mr. Bernstein has collaborated with a host of major American symphony orchestras and has also appeared at prestigious festivals here and abroad. These include the New York Philharmonic, the Chicago, Houston, San Francisco and National Symphonies, the Philadelphia Orchestra, the New York Choral Society at Carnegie Hall, as well as at the Lincoln Center, Ravinia, Spoleto and the Aspen Music Festivals, the Tanglewood Music Festival, and festivals abroad in Israel, Japan, Germany and Finland.

Mr. Bernstein is also regularly invited to judge regional and district auditions for the Metropolitan Opera National Council Auditions.

Born and raised in New York, Mr. Bernstein moved west to pursue his musical studies at the University of Southern California. Upon graduation he was invited to join the Los Angeles Opera Resident Artist program for five seasons.

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Repertoire

Operatic

Beethoven	<i>Fidelio</i>	Don Pizarro Don Fernando
Bellini	<i>I Puritani</i> <i>La Sonnambula</i>	Giorgio Walton Rodolfo
Berlioz	<i>Benvenuto Cellini</i> <i>La Damnation de Faust</i> <i>Les Troyens</i>	Giacomo Balducci Méphistophél ^{is} Narbal
Bizet	<i>Carmen</i>	Escamillo
Bolcom	<i>A View from the Bridge</i>	Marco
Britten	<i>A Midsummer Night's Dream</i>	Bottom
Donizetti	<i>Anna Bolena</i> <i>Lucia di Lammermoor</i>	Enrico VIII Raimondo
Floyd	<i>Susannah</i>	Olin Blitch
Gounod	<i>Faust</i>	Méphistophélès
Massenet	<i>Don Quichotte</i>	Sancho Panza
Monteverdi	<i>L'Orfeo</i>	Nettuno
Mozart	<i>Così fan tutte</i> <i>Don Giovanni</i>	Don Alfonso Don Giovanni Leporello Masetto
	<i>Le nozze di Figaro</i>	Figaro
	<i>Die Zauberflöte</i>	Sprecher
Offenbach	<i>Les contes d'Hoffmann</i>	Four Villains Luther Crespel

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Richard Bernstein, cont'd.

Picker	<i>An American Tragedy</i>	Orville Mason
	<i>Thérèse Raquin</i>	Laurent
Puccini	<i>La bohème</i>	Colline
	<i>La fanciulla del West</i>	Ashby/Larkens
Rossini	<i>Il barbiere di Siviglia</i>	Don Basilio
	<i>La Cenerentola</i>	Alidoro
	<i>L'Italiana in Algeri</i>	Mustafà
	<i>Semiramide</i>	Assur
	<i>Il Signor Bruschino</i>	Bruschino
	<i>I viaggio a Reims</i>	Don Prudenzio
		Don Profondo
Strauss, Richard	<i>Ariadne auf Naxos</i>	Truffaldino
	<i>Elektra</i>	Orest
	<i>Salome</i>	Jochanaan
Stravinsky	<i>The Rake's Progress</i>	Nick Shadow
Verdi	<i>Attila</i>	Attila
	<i>Don Carlo</i>	Philip II
	<i>Ernani</i>	Don Ruy Gómez de Silva
	<i>Macbeth</i>	Banquo
	<i>Simon Boccanegra</i>	Pietro
		Fiesco

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Concert and Oratorio

Bach, J.S.	<i>Mass in B Minor</i> <i>St. John Passion (bass arias)</i> <i>St. Matthew Passion (bass arias)</i> <i>Cantata #56 - (Ich habe genug)</i> <i>Cantata #82 - (Ich will den Kreuztab gerne tragen)</i>
Beethoven	<i>Symphony #9</i> <i>Missa Solemnis</i>
Berlioz	<i>La damnation de Faust (Méphistophélès)</i> <i>L'enfance du Christ</i>
Dvořák	<i>Stabat Mater</i>
Handel	<i>Judas Maccabeus</i> <i>Messiah</i> <i>Samson</i>
Haydn	<i>The Creation</i>
Mozart	<i>Requiem</i>
Rossini	<i>Stabat Mater</i>
Shostakovich	<i>Symphony #13 ("Babi Yar")</i> <i>Symphony #14</i>
Stravinsky	<i>Oedipus Rex (Creon/Messenger)</i>
Verdi	<i>Requiem</i>

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Press Reviews

Angelotti in *Tosca* (Metropolitan Opera)

"The very first voice one hears in *Tosca* belongs to the agitator Angelotti, and Richard Bernstein's lush, ebony tones made it a memorable one. "

-Marion Lignana Rosenberg, The Classical Review, 1/11/2012

Lord Krishna in *Satyagraha* (Metropolitan Opera)

"The later trio with Prince Arjuna and Lord Krishna (Bradley Garvin and Richard Bernstein) was ravishing..."

-Christopher Purdy, Classical 101, 11/21/2011

"...Richard Bernstein as the blue-faced Lord Krishna sounded glorious in the Act I trio with Mr Croft."

-Corinna da Fonseca-Wollheim, The Classical Review, 11/6/2011

"Outstanding were... Richard Bernstein as Lord Krishna in act one."

-Robert Levine, Classics Today, 11/15/2011

Sancho Panza in *Don Quichotte* (Seattle Opera)

"Both Sancho Panzas... Sunday's Richard Bernstein, brought to their roles the necessary ballast to balance the airy elocutions of their fellow knight-errants. Each man sang beautifully."

-Sumi Hahn, The Seattle Times, 02/28/2011

Leporello in *Don Giovanni* (Opera Fairbanks)

"Last, and certainly not least for me, is the figure of Leporello. I have always had a soft spot for comic relief and Richard Bernstein's delightful portrayal of the long suffering servant didn't disappoint. His comedic instincts were on display, not to mention his rich and pliant bass. He was a perfect foil musically and dramatically to Don Giovanni and the other characters."

-Robert Hannon, The News-Miner 07/10/2010

Raimondo in *Lucia di Lammermoor*

"Richard Bernstein is appropriately stiff, he's a Scottish Presbyterian chaplain after all, and one who is torn between his duties as spiritual guide and family retainer. His delivery of the stirring melody of his aria, "Al ben de'tuoi qual vittima" was as strong as any I've heard (and I've heard Ramey, Plishka, Raimondi and countless others)."

-TOPIX Starry Vere July 2, 2009

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Richard Bernstein, Press Reviews, cont'd.

"One of America's most versatile and gifted bass-baritones, Richard Bernstein... As the black-clad - and black-hearted - confessor Raimondo, he - Bible in hand - makes the corruption of the church palpable. And he does this with a composed reserve that moves the figure beyond caricature."

-Wes Blomster Daily Camera 6/29/09

"Bass-baritone Richard Bernstein...as the misguided chaplain, Raimondo...possesses an appealing bass-baritone voice with a big, resonant lower register that fits this role well."

-Kyle MacMillan Denver Post 6/29/09

Orville Mason in *An American Tragedy*

"Richard Bernstein, as the D.A., showed off a dark, commanding bass-baritone."

-Alex Ross, The New Yorker 12/26/05

"The bass-baritone Richard Bernstein proves a stentorian district attorney at Clyde's murder trial."

-Anthony Tommasini, The New York Times 12/3/05

"The bass-baritone Richard Bernstein was solid as the District Attorney."

-Jay Nordlinger, The New York Sun 12/5/05

"The prosecutor Orville Mason was sung with wicked detail by bass-baritone Richard Bernstein, a fine singer."

-Willa J. Conrad, Newark Star-Ledger 12/5/05

"Richard Bernstein brings avid conviction to a dog-with-bone prosecutor, Orville Mason."

-Mark Swed, Los Angeles Times 12/5/05

"Richard Bernstein as the prosecuting attorney was riveting."

-John Rahbeck, Opera-L 12/3/05

Méphistophélès in *Faust*

"Richard Bernstein's rich bass-baritone had devilish seductiveness (appropriate for Méphistophélès). His character also functions to hold the plot together, and Bernstein made it look easy."

-David Patrick Stearns, Philadelphia Inquirer 10/12/04

Leporello in *Don Giovanni* (Théâtre du Capitole, Toulouse)

"The great ovation went to the Leporello of the American Bass-baritone Richard Bernstein. His sense of comedy is definitely superb."

-Christian Merlin, Le Figaro 01/31/05

"The style and energy of Leporello are very much present in Richard Bernstein's interpretation of the character; he is excellent onstage."

-Marie-Aude Roux, Le Monde 2/10/05

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Richard Bernstein, Press Reviews, cont'd.

"While at his side, Richard Bernstein as Leporello, as lively and crafty as one could wish, steals the girl from him and tears around the stage. The voice is powerful and sweeping, with the conviction and insolence that is sometimes missing in his master, but the actor possesses a natural stage presence. The obvious pleasure he takes in acting is the same as the irresistible attraction that Leporello feels in following his master's bad behavior. The other side of the coin, this sparkling and charismatic Leporello, as dapper and seductive as the devil, only makes his master seem more colorless."

-Laurent Marty, ResMusica.com 2/1/05

"And with Richard Bernstein's Leporello, this Don Giovanni is flanked by an expert valet. A reflection of his cowardly master, and his equal in substance, this Leporello shows us a subtle singer, sparkling with finesse and talent. His catalogue aria is sung with a superb mixture of cunning and distinction."

-Laurent de Caones, L'Opinion Independente 2/18/05

"Leporello, his companion, is no longer his double or his conscience, but rather his jester. The American Richard Bernstein, who sang with a sonorous tone and a never-ending comic verve, makes the role a daunting quasi-hero."

-Caroline Alexander, Opéra/Classique 2/9/05

"A true double of Don Giovanni, Richard Bernstein is a Leporello in the world-class traditions of comedy and drama."

-Gérard Mannoni, altamusica.com 1/28/05

"Richard Bernstein is an excellent Leporello with clear diction. He establishes his character dramatically as well as vocally by separating himself clearly from the ensembles in which he takes part."

-Alain Zürcher, L'Atelier du Chanteur 1/30/05

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