

## JASON HARDY

BASS



Of Jason Hardy's debut with New York City Opera in *Acis and Galatea*, *Opera News* remarked that the role of Polyphemus was "brilliantly played." In his return to New York City Opera, he gave a highly-acclaimed performance as Leporello in their new production of *Don Giovanni*. In the 2011-12 season, Jason once again performs Figaro in *Le nozze di Figaro* with Michigan Opera Theater and sings the dual roles of Grandpa George/Mr. Beauregard in *The Golden Ticket* with the Atlanta Opera. This past season, he made his debut with Madison Opera as Figaro in *Le nozze di Figaro*, returned to the Atlanta Opera as Don Alfonso in *Così fan tutte*, and sang Basilio in *Il barbiere di Siviglia* with the Bar Harbor Music Festival. Upcoming engagements include his reprise of Leporello in *Don Giovanni* with Portland Opera and Figaro in *Le nozze di Figaro* with Arizona Opera

In concert he was seen with the Richmond Symphony for Handel's *Messiah*, Bach's *Mass in b minor* with the Atlanta Sacred Chorale, Mozart's *Requiem* and Bach's *Cantata #106* with the Handel Choir of Baltimore. Jason's most recent operatic engagements include the title role in *Le nozze di Figaro* with Opera Cleveland, Opera Omaha, and Opera Birmingham, the Speaker in *Die Zauberflöte* with

Atlanta Opera, Cadmus and Somnus in *Semele* with Florentine Opera, a return to Connecticut Opera as Leporello in their production of *Don Giovanni*, and Colline in *La bohème* with the Nashville Opera. He was also recently seen in recital under the auspices of the Marilyn Horne Foundation, and in concert for Verdi's *Requiem* in Prague and Haydn's *Creation* in Montreal with the Berkshire Choral Festival, and for Stravinsky's *Les Noces* with the New York City Ballet and the Los Angeles Philharmonic.

Jason has also been seen as Leporello in *Don Giovanni* with Orlando Opera, Colline in *La bohème* with Berkshire Opera and Palm Beach Opera, Don Magnifico in *La cenerentola* with Connecticut Opera and Wolf Trap Opera, Basilio in *Barber of Seville* and Sparafucile in *Rigoletto* with Opera Birmingham, Dulcamara in *L'elisir d'amore* with Cleveland Opera and Wolf Trap Opera, 5th Jew in *Salome* with Baltimore Opera, Don Alfonso in *Così fan tutte* and Frank in *Die Fledermaus* with the Merola Opera Program of the San Francisco Opera, an opera gala with Opéra de Montréal, as well as Judge Turpin in *Sweeney Todd* with Wolf Trap Opera.

The bass was a Regional Finalist in the Metropolitan Opera National Council Auditions, National Finalist for the Lyric Opera of Chicago Center for American Artists, Grand Prize-winner of both the Florida Grand Opera Competition and the Heinz Rehfuss Singing Actor Competition, and a winner in the Liederkrantz Foundation, Palm Beach Opera, Fort Worth Opera, Opera Birmingham, Connecticut Opera, and the Oratorio Society of New York vocal competitions. He is also the recipient of a Sullivan Foundation Career Grant. On the concert platform, Mr. Hardy has given numerous performances at Carnegie Hall, including Mozart's *Requiem* and *Ein Deutches Requiem* by Brahms, both under the baton of John Rutter. Concert highlights also include debuts at the Kennedy Center, Avery Fisher Hall, and appearances with the Los Angeles Philharmonic, National Symphony Orchestra, National Chorale, New York Choral Society, New York City Ballet, Pacific Symphony, Kansas City Symphony, and the Baltimore Symphony Orchestra. Other performances have included Bach's *Magnificat*, and *St. John Passion*, as well as *The Creation*, *Mass in c minor*, *Messiah*, *Judas Maccabaeus*, *L'Enfance du Christ*, *Dona Nobis Pacem*, *Fauré's Requiem*, *Stravinsky's Pulcinella*, and Beethoven's Ninth Symphony.

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#### Operatic Engagements

<i>Le nozze di Figaro</i>	Figaro	Arizona Opera	2013
<i>Don Giovanni</i>	Leporello	Portland Opera	2012
<i>The Golden Ticket</i>	Grandpa George/Mr. Beauregard	Atlanta Opera	2012
<i>Don Giovanni</i>	Leporello	Opera Naples	2012
<i>Le nozze di Figaro</i>	Figaro	Michigan Opera Theater	2011
<i>Le nozze di Figaro</i>	Figaro	Baltimore Concert Opera	2011
<i>Il barbiere di Siviglia</i>	Basilio	Bar Harbor Music Festival	2011
<i>Così fan tutte</i>	Don Alfonso	Atlanta Opera	2011
<i>Le nozze di Figaro</i>	Figaro	Madison Opera	2010
<i>Die Zauberflöte</i>	Sprecher	Atlanta Opera	2010
<i>Le nozze di Figaro</i>	Figaro	Opera Omaha	2010
<i>Le nozze di Figaro</i>	Figaro	Opera Birmingham	2010
<i>Die Zauberflöte</i>	Speaker	Atlanta Opera	2010
<i>Don Giovanni</i>	Leporello	New York City Opera	2009
<i>La bohème</i>	Colline	Nashville Opera	2009
<i>Semele</i>	Somnus/Cadmus	Florentine Opera	2009
<i>Don Giovanni</i>	Leporello	Connecticut Opera	2008
<i>Le nozze di Figaro</i>	Figaro	Cleveland Opera	2008
<i>Le nozze di Figaro</i>	Bartolo	Berkshire Opera	2008
<i>La cenerentola</i>	Don Magnifico	Connecticut Opera	2008
<i>Il barbiere di Siviglia</i>	Basilio	Opera Birmingham	2008
<i>Don Giovanni</i>	Leporello	Orlando Opera	2007
<i>La bohème</i>	Colline	Berkshire Opera	2007
<i>Così fan tutte</i>	Don Alfonso	Connecticut Opera	2007
<i>Acis and Galatea</i>	Polyphemus	New York City Opera	2006
<i>L'elisir d'amore</i>	Dulcamara	Cleveland Opera	2005
<i>Sweeney Todd</i>	Judge Turpin	Wolf Trap Opera	2005
<i>La bohème</i>	Colline	Palm Beach Opera	2005
<i>La Serva Padrona</i>	Uberto	New Trinity Baroque Orchestra	2004
<i>The Tales of Hoffmann</i>	Crespel	Palm Beach Opera	2003

#### Solo Engagements/Oratorio

Messiah (Handel)	Atlanta Sacred Chorale	2012
Requiem (Mozart)/ Cantata 106 (Bach)	Handel Choir of Baltimore	2011
Mass in b minor (Bach)	Atlanta Sacred Chorale	2011
Alexander's Feast (Handel)	National Chorale	2010
Judas Maccabaeus (Handel)	Berkshire Choral Festival	2010
Messiah (Handel)	Richmond Symphony	2009-10
Messiah (Handel)	Kansas City Symphony	2009
Requiem (Verdi)	Berkshire Choral Festival in Prague	2009
Messiah (Handel)	Pacific Symphony	2008
Les Noces (Stravinsky)	New York City Ballet/LA Philharmonic	2008
Mass in C Minor (Mozart)	New York Choral Society, Carnegie Hall	2006
Mass in B Minor	National Chorale, Avery Fisher Hall	2006
Missa Solemnis (Liszt)	American Symphony Orchestra	2006
Requiem (Mozart)	Carnegie Hall; John Rutter, cond.	2005
A German Requiem (Brahms)	Carnegie Hall; John Rutter, cond.	2005
Requiem (Verdi)	Peabody Symphony Orchestra	2004
Creation (Haydn)	Annapolis Chamber Orchestra	2000

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**Critical Acclaim**

**Michigan Opera Theater - Nozze di Figaro**

“...the vocal star was baritone **Jason Hardy**, whose effortless singing as Figaro complemented his assured stage presence. Hardy cuts a tall, lanky figure but also one of almost balletic grace. He’s also quite sure of himself vocally, imbuing aria upon aria with a uniform smoothness and luster that only enhances his witty delivery.”

- *The Detroit News* 2011

**Atlanta Opera - Cosi fan tutte**

“Bass **Jason Hardy** was a commanding Don Alfonso. His dark voice and dignified bearing brought a serious tone to the role, yet he handled the comic demands with dispatch.”

- *artscriticatl.com* 2011

**Madison Opera – Le nozze di Figaro**

“**Jason Hardy’s** Figaro captivates from his first aria... an expressive performer”

-*The Capital Times*, 2010

**Opera Birmingham – Le nozze di Figaro**

“**Jason Hardy** was commanding in the title role, his full-throated bass demanding attention from the opera’s first words to the well-known arias.”

-*The Birmingham News*, 2010

**Opera Omaha – Le nozze di Figaro**

“**Jason Hardy** sang with a voice like black velvet – equally dark and soft. Yet his dark instrument was also remarkably flexible.”

-*Omaha World-Herald*

**New York City Opera – Don Giovanni**

“**Jason Hardy** was an intriguingly youthful, open-hearted Leporello.”

-*Opera News*

“A musically assured and physically alert ensemble... **Jason Hardy** pits his fine aristocratic voice against Leporello’s cringing-bumpkin mannerisms.”

-*New York Magazine*

“**Jason Hardy** (Leporello) sings with such supple, expressive firmness. **Hardy** makes the Don’s servant a sympathetically awkward, gangly figure, and Alden makes good use of the baritone’s gift for slapstick comedy.”

-*Classical Source*

“a rugged Leporello”

-*The New Yorker*

“**Jason Hardy** was an effective Leporello and portrayed the servant alternatively with a certain Frank Gorshin-like quality reminiscent of *Wait Until Dark*, and as an ingratiating Smegal from *The Lord of the Rings*.”

-*Opera Britannia*

“the cast was outstanding, young, attractive and in splendid voice...**Jason Hardy** was a nimble, charming Leporello.”  
-*Bloomberg*

“The beefcake is provided by the sexy stars of *Don Giovanni* the two ripped divos pranced through the second act of Mozart’s opera in separate halves of a single men’s suit... **Hardy’s** intense bass elevated the sidekick to tragic hero.”  
-*New York City Post*

Cincinnati Chamber Orchestra – *Don Giovanni*

“As Leporello, **Hardy** brought wonderful dimension to his character, at times more devilish than his master. His singing shone, and his acting nearly stole the show.”  
- Cincinnati Enquirer, 2009

Baltimore Concert Opera – *Don Giovanni*

“**Jason Hardy**, as Leporello, was another plus...the bass sang with a solid, warm tone and put a very engaging spin on his line”  
- Baltimore Sun, 2009

Orlando Opera - *Don Giovanni*

“As the Don's hapless servant Leporello, **Jason Hardy** offered comic relief, both vocally and physically. His first-act ‘Catalog Aria’ ... elicited chuckles from the audience... **Hardy** and Edelmann were a perfect comic team.”  
- Sun Sentinel, 2007

Florentine Opera - *Semele*

“**Jason Hardy’s** dual assignment as Cadmus and the wiped-out-but-randy Somnus was sung with a wealth of velvety-smooth bass resonance.”  
- Opera News, 2009

Opera Cleveland – *Le nozze di Figaro*

“Figaro was the tall, lithe bass **Jason Hardy**, who ably made every nuance of his music clear to the audience with voice, face and body. Hardy and Maureen McKay... made a dynamic, winning pair.”  
- Opera News, 2008

“Some of the voices do Mozart high justice... Jason Hardy turns in a Figaro of charismatic allure, with an elegant basso.”  
- Cleveland Plain Dealer, 2008

Berkshire Opera - *La bohème*

“**Jason Hardy** as the philosopher Colline, was outstanding. He has a flair for physical comedy and bass voice that could melt butter. In his fourth act aria, Vecchia Zimarra...he was touching and nearly stopped the show in its tracks. A call of "Bravo!" was appropriate and it rang through the auditorium. His program bio indicates that he will sing Leporello in *Don Giovanni* soon, but quite frankly his style, his extraordinary good looks and his voice make him a perfect choice for the Don himself.”  
- The Advocate, 2007

“...**Jason Hardy**, in his debut with the company as Colline, the philosopher, displayed a handsome bass. His farewell to the overcoat..., ‘Vecchia zimarra’, was graceful and moving.”  
- Berkshire Eagle, 2007

Connecticut Opera – *Cosifan tutte*

“...bass **Jason Hardy**...struck just the right balance between low and high comedy... Hardy's Don Alfonso was by turns dignified, cynical, fey and commanding.”

-The Courant, 2007

National Chorale - *Mass in B Minor*

“Bass **Jason Hardy**, who was impressive last season at City Opera in Handel's *Acis and Galatea*, was in finest voice, nimbly presenting the *Et in Spiritum sanctum*...”

-The New York Sun , 2006

New York City Opera - *Acis and Galatea*

“Brilliantly played by **Jason Hardy**”

-Opera News , 2006

“**Jason Hardy** brought a strong bass voice and goofy dance moves to the role of Polyphemus;”

-The New Yorker Magazine, 2006

“**Jason Hardy's** bass, in the role of Polyphemus, had size, quality and was not intimidated by Handel's decorative vocal detail.”

-The New York Times , 2006

Cleveland Opera - *L'elisir d'amore*

“...an ideal Dulcamara... **Hardy** made his singing an object lesson in bel canto...his characterization was funny and full but never grotesque.”

-Opera News, 2005

“**Jason Hardy**...brings canny mischievousness to the role. His robust bass abounds in tonal beauty and flexibility...”

-The Plain Dealer, 2005

Wolf Trap Opera - *La cenerentola*

“(in) one of the great basso buffo roles in Italian opera, **Jason Hardy** brought all its acting and singing potential vividly to life.”

-Washington Post, 2005

“... a bass with low notes and an excellent sense of physical timing”

-Washington Times, 2005

Annapolis Chorale - *Guys and Dolls*

**Hardy** became an instant matinee idol displaying a voice of great richness, warmth and power...”

-Baltimore Sun, 2006

Alabama Symphony Orchestra – *The Messiah*

“**Jason Hardy** was the clear standout...brimmed with expression...a fierce dramatic depiction...the evening's high point.”

-The Birmingham News, 2005

Wolf Trap Opera - *L'elisir d'amore*,

“**Jason Hardy** seized the role of Dulcamara. His very promising bass...and theatrical personality vividly command the stage.”

-Opera News, 2004