

Danielle Marcelle Bond
mezzo-soprano



Ms. Bond has been hailed by the LA Times with a “Brava!” for her performance as Swiss Grandmother/Austrian Woman/British Dancing Girl in Long Beach Opera’s production of John Adams’ *Death of Klinghoffer*. As Marilyn Monroe in the US premiere of *Marilyn Forever*, Opera News says “Bond played the more private Monroe in a recognizable way, sensuous, nervous, making love to the camera. She sang sumptuously, expressively.” She has charmed audiences in roles such as Carmen, for which *Singerpreneur* praised her “luscious voice that filled the theater, her intense middle voice ringing with the freedom of her technique.” A special honor for Ms. Bond was when she premiered the role of Lady of the Charts in Kenneth Wells’ opera *The Center Cannot Hold*, dramatizing the intensely profound memoir of Dr. Elyn Saks’s journey with schizophrenia. Other roles include Dido in *Dido & Aeneas*, Hermia in Britten’s *A Midsummer Night’s Dream*, Siebel in *Faust*, Olga in *Eugene Onegin*, Cornelia in Handel’s *Giulio Cesare*, Paquette in *Candide*, Amahl’s Mother, Flora in *La traviata*, Reporter in the world premiere of Stephen Schwartz’s *Séance on a Wet Afternoon* for Opera Santa Barbara and Witness in LA Opera’s much loved & Grammy nominated *Ghosts of Versailles*. Ms. Bond debuted in Germany as Maddalena in *Rigoletto* with Opera Classica Europa.

Solo concert work includes Verdi’s *Requiem*, JS Bach’s *Mass in B Minor*, the *Magnificats* of JS & CPE Bach, Handel’s *Messiah* and Dvorak’s *Stabat Mater*. Ms. Bond also uses her vocal & musical skills for film, TV and video game scores, as a voice over artist, as well as being a film/commercial actress, performing with the improv troupe Not Friends.



Select Press Quotes:

Reviews for Gavin Bryar's *Marilyn Forever* with Long Beach Opera, March 2015

"Bond played the more private Monroe in a recognizable way, sensuous, nervous, making love to the camera. She sang sumptuously, expressively." - Timothy Mangan, Opera News/ OC Register

"Bond's sultry timbre ideal for portraying the former Norma Jean's inner turmoil." Jim Ruggirello, Gazettes

"...a sultry but self-destructive "real" Marilyn Monroe. Talented and lovely Danielle has become one of LBO's most exciting leading ladies..." -Rickard Roudebush, posted in Standing Room

"Ms. Bond's warm, clean mezzo brings the inner Marilyn to life, intense and haunting, with a ringing upper extension." Coril Prochnow, Lauri's List

Reviews for Bizet's *Carmen* with Center Stage Opera, June 2015

Bond "tackled the vocal and dramatic aspects of the she-cat Carmencita with a luscious voice that filled the theater, her intense middle voice ringing with the freedom of her technique" Singerpreneur

Reviews for John Adams' *Death of Klinghoffer* with Long Beach Opera, March 2014

"*Brava* for the lively appearance of Danielle Marcelle Bond in the multiple character parts of a Swiss Grandmother, Austrian Woman more concerned with her chocolates than the fate of the Jews on board, and the silly British Dancing Girl."- Mark Swed, Los Angeles Times

<http://fw.to/avLTGZD>

"...It is wonderful to witness such a gifted singer and character actress play a multitude of roles here"- Jonathan Ross, Long Beach Post <http://bit.ly/1kWfU8z>

"Danielle Marcelle Bond convincingly plays three different passengers with vocal versatility." -Christian Hertzog, LA Weekly [LINK](#) to full article

"Danielle Marcelle Bond stood out in her vivid portrayals of three distinct characters." - Jim Ruggirello, Gazettes [LINK](#) to full article



Dvorak's *Stabat Mater* with the Santa Barbara Master Chorale, April 2013

"Inflammatus et accensus gave mezzo-soprano Danielle Marcelle Bond ample opportunity to display her rich and sonorous voice, while also highlighting her persuasive acting abilities." -Casa Magazine

"Ms. Bond shone as soloist on the penultimate section."-News Press

Stewart Copeland's *Tell-Tale Heart* at LBO:

"Danielle is a dynamic performer, possessing considerable acting talent as well as a warm, flexible mezzo instrument. This normally elegant, sophisticated woman was fascinating to watch as one of the trampy neighbors in this post-modern production, and her voice rang clear and strong."- Lauri D. Goldenhersh, Singerpreneur