

## SHOUVIK MONDLE, BARITONE

### REVIEWS

“Baritone Mondle contributed an operatically flawless negotiation of an intensely demanding aria [in Carmina Burana].”

**The Baltimore Sun**

"As General Vallejo, Shouvik Mondle was fabulous..."

**Opera News**

“...Shouvik Mondle deliver[ed] a stunning Italian rendition of 'Tidings of Comfort and Joy' [in Sondheim's 'Passion].”

**San Francisco Examiner**

“Obviously, there is much more than just singing in such a production [like the Fantasticks]. They also have to be able to act, and this cast was equal to that task, accomplishing it with relish and what appeared to be ease. Nowhere was this more evident than in Shouvik Mondle’s portrayal of El Gallo/The Narrator. We have seen him in mostly operatic roles and key solo roles in Brahms’ “Requiem” and Handel’s “Messiah.” But here, he could show off his comedic timing, and demonstrate how well he is able to rein in his strong, beautiful, booming baritone to accommodate duets with Luisa. His rendition of “Try to Remember” made us think we were hearing that perennial favorite for the first time.”

**The Capital**

“Shouvik Mondle’s Scarpia in terms of beautiful, sonorous tone, degree of seething passion conveyed, and absolutely in terms of sheer physical attractiveness wins hands down compared to George Gagnidze whose Scarpia was seen in theaters and on public television in the Met’s ‘Tosca.’”

**Mary Johnson of  
The Baltimore Sun**

“The role of Jesus was sung by baritone Shouvik Mondle, whose voice has great tonal beauty, power and expressiveness. He combined dignity and sublime compassion, conveying the humanity of Jesus, who knows he is about to be betrayed. Mondle gave a moving portrayal through the trial scene and in his "Eli, Eli, lama sabachthani" on the cross.”

**The Baltimore Sun**

“Shouvik Mondle, whose dynamic personalit[y], dramatic delivery and powerful voic[e] filled and dominated the space...every note, every gesture demonstrated [his] training and expertise. Sonorous and voluminous, the full rich deep tones of Mondle’s commanded the audience and transported them.”

**The Voice**

[As Aeneas]..Mondle’s sonorous baritone...wondrous sound....in expressiveness, beauty and power

**The Baltimore Sun**

“Singing the role of Aida's father and king of Ethiopia was Shouvik Mondle, who surpassed any Amonasro I've heard at Verona or elsewhere. Mondle's is a sonorous, warm baritone that stands out in any vocal ensemble.”

**The Baltimore Sun**

“Sharpless, the Consul, sung by baritone Shouvik Mondle, [was] equal to the task of creating the tragedy on the stage. [He] opposed Powers' Pinkerton just as well. Sharpless stood as the voice of reason against Pinkerton's capricious ambition. And Mondle did not overact his "I told you so" scene. He embraced the tragedy, and seemed to own his role in it, even while excoriating his counterpart for being such a fool.”

**The Fresno Bee**

“Baritone Shouvik Mondle proved again that he has few peers in terms of vocal power, richness, vocal agility and beauty of tone. Mondle also projects a passionately devout quality. [in Handel's Messiah]”

**The Baltimore Sun**

“Baritone Shouvik Mondle delivered a compelling solo with choral passage in a voice that combined sonorous power with arresting vocal beauty and profound spirituality [in Brahms' Requiem]. The blending of orchestra, chorus and baritone produced a momentous peak where Mondle became a powerful "everyman" pleading to God: ‘And now, Lord, what wait I for? My hope is in Thee.’ Mondle sang those words with authority and passion.”

**The Baltimore Sun**

“...it was Shouvik Mondle in the role of Sharpless, American consul and friend to Pinkerton, who delivered the most compelling performance. His deep, rich voice exhibited power and just a touch of sadness. His tall stature and mesmerizing presence dominated the stage.”

**The Napa Valley Register**

“Giorgio Germont was magnificently sung and subtly acted by baritone Shouvik Mondle, whose intense duet with [soprano] Cofield was a high point.”

**The Baltimore Sun**

“Shouvik Mondle presented a multifaceted, strong and complex character in Rigoletto, spiteful in one situation, vulnerable and touching in another, performed with perfect command of his voice.”

**The San Leandro Times**

“**MONDLE SHINES**...Vocally, the standout was Calcutta-born baritone Shouvik Mondle in the title role [of Rigoletto]. A graduate of the San Francisco Conservatory of Music, Mondle has at his command a sonorous, pliant vocalism capable of rich coloration.”

**San Francisco Classical Voice**

“Matching the tenor was Mondle, whose warm voice is so pure that it was difficult to tell where the oboe stopped and Mondle's voice began as the music moved from nearly melodramatic to a dark melody of sublime beauty.”

**The Baltimore Sun**

“Comic honors go to Mondle for directly addressing the audience in his lesson in love, ‘Donne mie la fate in Tanti’”

**Richmond Times**

“...(Guglielmo) had a fresh sound that moved easily through a wide range... [he] had a sure sense of comedic timing.”

**The Virginian Pilot**

“...as Guglielmo, wonderful. [He] displays good stage presence and possess[es] [a] fine voice that is extremely well equipped to handle the demands of the score.”

**Norfolk Soundings**

“The best diction came from baritone Shouvik Mondle. It’s no accident that [his] articulation of the musical line also was superior”

**The Buffalo News**

“Shouvik Mondle as General Vallejo brought virility and strength to the pivotal role. An obvious pro, Mondle turned the arcane character of Vallejo into a living, breathing man- and sang his heart out as well.”

**The Press Democrat**

“...the perfect man to play the Don [Giovanni]: young, handsome, adroit, India-born baritone Shouvik Mondle...displayed all the irresistible charm and unscrupulousness the role calls for.”

**The Sun Reporter**

“...the baritone [Shouvik Mondle] delivers a mischievous Marcello, both well acted and sung.”

**Contra Costa Times**

“...his interpretation [of Marcello] bore the effective ring of truth from the first duet with Rodolfo to the passion of the quarrel with his Musetta...his performance was true, responsive, and [showed] character charged vocalism. He remembered his 'verismo'!”

**Redwood City Tribune**