PETER KÁLMÁN, Bass-Baritone

A broad range of repertoire on leading international stages distinguishes Peter Kálmán as one of the most dynamic bass-baritones before the public today. Highly regarded for his engaging character portrayals in the Italian *buffo* tradition, he is no less accomplished in the dramatic roles of Bartók, Strauss, and Wagner. Collaborations have yielded performances with many of the world’s most prestigious conductors including Alain Altinoglu, Christoph von Dohnányi, Ádám Fischer, Valery Gergiev, Nikolaus Harnoncourt, Enrique Mazzola, Nello Santi, Stefan Soltész, Franz Welser-Möst, and Jaap van Zweden.

# The native of Budapest, Hungary has a varied and vibrant diary in the 2023-24 season. Highlights include a new production by Martin Kušej of *Le nozze di Figaro* at the Salzburger Festspiele led by Rafaël Pichon, *La cenerentola* for a debut at Semperoper Dresden and in a new production by Damiano Michieletto at the Théâtre des Champs-Élysées led by **Thomas Hengelbrock, *Giulio Cesare* at the Wiener Staatsoper in a production by David Livermore conducted by Gianluca Capuano, *L’elisir d’amore* at the Latvian National Opera, productions of *Cavalleria rusticana* and *Giulio Cesare* at Opéra de Monte-Carlo, and *Der Ring des Nibelungen* and *Tosca* at the Hungarian State Opera.**

# Last season the artist bowed as Baron Scarpia in *Tosca*, the Villains in *Les contes d’Hoffmann*, and as Klingsor in *Parsifal*, all at the Hungarian State Opera; as Alberich in *Der Ring des Nibelungen* for Müpa Budapest; in Handel’s *Alcina* at Opéra de Monte-Carlo and in a European tour production of *La clemenza di Tito* with Les Musiciens du Prince-Monaco under the baton of Gianluca Capuano and starring his frequent musical collaborator, Cecilia Bartoli.

Peter Kálmán made his American operatic debut as Don Magnifico in *La cenerentola* at Seattle Opera, and other Buffo highlights of the recent past include Mustafà in *L’italiana in Algeri* at the Salzburg Whitsun Festival and the Théâtre des Champs-Élysées in a new co-production directed by Moshe Leiser and Patrice Caurier under the baton of Jean-Christophe Spinosi; a debut at the Théâtre Royal de la Monnaie as Michele and Gianni Schicchi in a new Tobias Kratzer production of *Il trittico* conducted by Music Director Alain Altinoglu; *La cenerentola* at the Théâtre des Champs-Élysées conducted by Enrique Mazzola; a debut at Glyndebourne as Bartolo in a revival of the Michael Grandage production of *Le nozze di Figaro*; a new production by Laurent Pelly of Donizetti’s *Le convenienze ed inconvenienze teatrali*at the Grand Théâtre du Genève, and a new production of *Il barbiere di Siviglia* at Théâtre des Champs-Élysées directed by Laurent Pelly and led by Jérémie Rhorer.

Equally adept in the dramatic bass-baritone repertoire, the artist has achieved particular international success as Alberich in *Der Ring des Nibelungen* and has performed the role in Budapest under the baton of Ádám Fischer and with the Hong Kong Philharmonic led by Jaap van Zweden (recorded commercially for the Naxos label).

At the Hungarian State Opera, where Peter Kálmán is a regular guest, he has performed Don Alfonso in *Così fan tutte*, Nick Shadow in *The Rake’s Progress*, Dulcamara in *L’elisir d’amore*, Herr von Faninal in *Der Rosenkavalier*, Sixtus Beckmesser in *Die Meistersinger von Nürnberg*, the title roles of *Don Pasquale* and *Gianni Schicchi*, and the world premiere of Levente Gyöngyösi’s *Master and Margherita.*

Additional credits that further illustrate Peter Kálmán’s artistic versatility include Schubert’s *Fierrabras* under the baton of Ingo Metzmacher at the Salzburg Festspiele, *Norma* in a cast anchored by Cecilia Bartoli with performances in Paris, Baden-Baden, and Monte-Carlo, Rossini’s *Otello* at the Opernhaus Zürich, *Le Comte Ory* at the Theater an der Wien, Handel’s *Semele* at the Salzburg Whitsun Festival, and staged presentations of *Le nozze di Figaro* under the batons of Paul McCreesh at Vlaamse Opera, at Theater an der Wien with Marc Minkowski, and in concert under the direction of the late Nikolaus Harnoncourt in Vienna.