



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, Giacomo Sagripanti, Nello Santi, Stefan Soltész, Franz Welser-Möst, and Jaap van Zweden.

Honored by the Hungarian State Opera and made a Kammersänger in Spring 2024, Peter Kálmán's performances this season on leading international stages include a role debut as Dikoj in a new production by Christof Loy of *Katya Kabanova* at Teatro Real and the title role of *Falstaff* for a company debut at the Polish National Opera. He returns to the Salzburg Festival for performances of *Il barbiere di Siviglia*, playing Bartolo to his ward, Rosina, embodied by Cecilia Bartoli, and to the Vienna State Opera, reprising his acclaimed portrayal of Dulcamara in the audience favorite *L'elisir d'amore*. He continues his artistic journey as Alberich in Davide Livermore's new production of *Der Ring des Nibelungen* with the Opéra de Monte-Carlo.

Highlights of recent seasons include Metropolitan Opera performances as Sulpice in *La fille du Régiment* and as Bartolo in *Il barbiere di Siviglia*, Selim in Mariame Clément's playful production of *Il turco in Italia* for a return engagement at Glyndebourne, both the title role of *Falstaff* and as Méphistophélès in *Faust* at the Hungarian State Opera, and a debut at the Royal Opera House, Covent Garden as Mozart's Bartolo in *Le nozze di Figaro*.

His varied and vibrant diary has included 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 conducted by Gianluca Capuano, and *L'elisir d'amore* at the Latvian National Opera. The Budapest native has bowed as Don Alfonso in *Così fan tutte*, Baron Scarpia in *Tosca*, in the title role of *Don Pasquale*, the Villains in *Les contes d'Hoffmann*, and as Klingsor in *Parsifal* all at the Hungarian State Opera.

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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 at 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 tritico* 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).

Additional credits that further illustrate his 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.

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