
Peter Bronder

Selected Reviews

Eugene Onegin (Monsieur Triquet) **Palais Garnier, Opéra national de Paris (January 2026)**

"If we may be surprised that the Paris Opera presents us with a Briton to interpret the role of a Frenchman, we admire the finesse with which Peter Bronder declaims the verses of Triquet, who has become a Dickensian character here"

- **Laurent Bury, Concert Classic.com**

"Peter Bronder plays a convincing Monsieur Triquet, without cliché." - **Tancredi Lahary, ForumOpera**

"Peter Bronder's chirpy and lightly satirical Monsieur Triquet was also superb, using his trilling vocals to convey the whimsical humour found in Pushkin's tale but which is too often ignored in operatic productions."

- **Olivia Hurton, Plays To See**

"Peter Bronder Monsieur Triquet sings his song in French with care and precise intonation, but with a vibrant, sonorous and characterful comic tenor"

- **Vojin Jaglicic, Olyrix**

"Peter Bronder finds the right balance between comedy and emotion in Monsieur Triquet." - **Stéphane Lelièvre, Première Loge**

"Peter Bronder [was] textbook as Monsieur Triquet." - **Antoni Colomer, Platea Magazine**

"The dances bring a slightly offbeat joy, two children run in all directions, the chorus (of exemplary cohesion) comes and goes with the naturalness that befits good society, distracted by the verses of Monsieur Triquet (whose picturesque repartee Peter Bronder has)."

- **Emmanuel Dupuy, Diapason**

"Peter Bronder was very close, with his French song (« Brillez, brillez toujours belle Ta-ti-a-na »), to reminding us of Michel Sénéchal, the greatest Monsieur Triquet in history."

- **Paul Fourier, Cult News**

Die Banditen (Les Brigands) (Antonio) **Oper Frankfurt (January 2024)**

"Peter Bronder creates a masterpiece in bringing out the randiness in the treasurer, who openly, honestly and obscenely makes it clear, that the robbers are not only in the woods."

- **Bernd Zegowitz, Die Deutsche Bühne**

"The other guest is Peter Bronder who, as Mantua's treasurer, later explains with a striking Mime-like tenor that he is the biggest bandit. Bronder, who is highly acclaimed, performs a scene like Frosch from Die Fledermaus, a showpiece in its own right."

- **Judith von Sternburg, Frankfurter Rundschau**

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The Makropulos Case (Hauk-Sendorf) **Opéra national de Paris (October 2023)**

"Peter Bronder, a specialist in character roles, is an altogether moving Hauk-Šendorf, and his performance is striking both for its simplicity . . . and for the accuracy of its tone . . . he is a key character, the only one to have had direct contact with Emilia's other life, an encounter whose tenderness and mystery he manages to render in a magnificent embodiment." - **Guy Cherqui, Wanderer**

"But perhaps even more enjoyable are the truculent supporting roles, notably . . . Peter Bronder's irresistible libidinous old man. All of which adds up to a theatrical vitality that is particularly sustained around the heroine." - **Florent Coudeyrat, ClassiqueNews**

"Another important protagonist is Hauk-Sendorf, which was sung with the touching presence of English tenor Peter Bronder who, with a stunning vocal expressiveness, gave us the most authentic duet with Emilia Marty highlighting the childlike features especially important for this role." - **Peter Michael Peters, IOCO**

Andrea Chenier (Abbé / L'Incredibile) **Chelsea Opera Group / South Bank Centre (May 2022)**

"Wonderful to see tenor Peter Bronder there in the cast, again in a double role as The Abbé (a poet) and L'Incredibile (a spy), excelling in both roles, particularly the latter. Bronder has previously impressed at Covent Garden as Monostatos (Die Zauberflöte) and in the small role of the 'Shabby Peasant' in Shostakovich's Lady Macbeth of the Mtsensk District."

- **Colin Clarke, Seen and Heard International**

Die Zauberflöte (Monostatos) **Royal Opera House, DVD recording**

"Monostatos is a gift of a part for Peter Bronder."

- **Richard Lawrence, Gramophone**

Wozzeck (Hauptmann) **CD Recording: Oper Frankfurt, OC 974 (July 2018)**

"Peter Bronder has all the expressivity needed for the Captain (Hauptmann)"

- **Göran Forsling, MusicWeb International**

"Strong support from Peter Bronder's grotesque Captain"

- **Michael Quinn, Classical Ear**

"Peter Bronder and Alfred Reiter are real comedian singers"

- **Avant Scène Opéra**

"The glaring, jarring captain of good-natured Peter Bronder."

- **Rolf Fath, Opera Lounge**

"When Peter Bronder as the Captain really gets going, all metaphorical handbrakes are released. He plays his role as if there's no tomorrow. His articulation is razor sharp, intoned with the certainty of a somnambulist and it's so wonderfully close to bordering on hysteria that suddenly you understand the tormented Wozzeck, which rarely happens."

- **Benjamin Künzel, Klassic.com**

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Lady Macbeth of Mtsensk (Shabby Peasant) **Royal Opera House (April 2018)**

“Some notable cameos ... Peter Bronder as the Shabby Peasant ... offer highlights among the large cast.”
- **Richard Fairman, *Financial Times***

“Peter Bronder’s sharply etched Shabby Peasant”
- **Roger Parker, *Opera Magazine***

“Peter Bronder makes a vivid Shabby Peasant”
- **Yehuda Shapiro, *The Stage***

“There are strong cameos ... from Peter Bronder as the Shabby Peasant”
- **Peter Reed, *Classical Source***

Salome (Herod) **CD Recording: Frankfurt Radio Symphony (November 2017)**

“Peter Bronder and Michael Schuster are a vivid pair as Herod and Herodias”
- **Hugo Shirley, *Gramophone***

“This Frankfurt Radio recording preserves a gripping live concert performance of the opera ... one that needs fear no comparisons with classic versions of the past... Peter Bronder’s neurotic Herod completes the cast of principals”
- **Hugh Canning, *The Sunday Times***

“Peter Bronder’s Herod is a brilliant character-tenor assumption, comprehensively excellent”
- **George Hall, *Opera Magazine***

“Peter Bronder delivers an impressive character study of Herod, and is in full possession of his vocal power, which is not always evident among Herod’s performers.”
- **Thomas Lang, *das Orchester***

“Peter Bronder is a fine Herod, his insightful voice dripping with lust”
- **Clive Paget, *Limelight***

Die Zauberflöte (Monostatos) **Royal Opera House (September 2017)**

Peter Bronder is outstanding, both vocally and dramatically, as Monostatos
- **Sam Smith, *MusicOMH***

Peter Bronder’s vile Monostatos ... would be hard to better.
- **George Hall, *The Stage***

Peter Bronder’s creepy Monostatos played up the comedy well, blustering well, accompanied by his twinkle-toed periwigged entourage.
- **Mark Pullinger, *bachtrack***

Peter Bronder brought a delicious sense of malevolence to Monostatos.
- **Colin Clarke, *Seen and Heard International***

Add Mika Kares’s booming bass in the role of Sarastro and Peter Bronder’s particularly vile portrayal of the evil Monostatos and it all adds up to a glorious night’s entertainment.
- **William Hartston, *Express***

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Das Rheingold (Mime) **New York Philharmonic (June 2017)**

"So nothing stands in the way of an extraordinary — indeed, flawless — young Anglo-American cast. ... In fact, Wagner's characters all feel human here. ... Even the pathetic dwarf Mime (Peter Bronder) is credible." (Zachary Woolfe, New York Times)

"In his brief apparition as Mime in this Vorspiel to Der Ring des Nibelungen, British tenor Peter Bronder sang with dignity, avoiding the distorted vocal utterances sometimes associated with the character."
-Edward Sava-Segal, *Bachtrack*

"Peter Bronder was an unusually sympathetic Mime, achieving a real pathos in his wincing pleas."
-Eric C. Simpson, *New York Classical Review*

"Peter Bronder as Mime, Alberich's subjugated brother, came off as a great character actor who happens to have a blazing tenor voice."
-Joshua Rosenblum, *ZEAL NYC*

"Meanwhile, Peter Bronder's Mime was the comic character. The ugliness of the character came as Bronder used his voice never trying to make a beautiful sound but instead using the timbre to create an uncomfortable quality that created a comic element."
-Francisco Salazar, *OperaWire*

"Finally, the best actor Oscar goes to the Mime of Peter Bronder, a put-upon victim of abuse and derision."
-Fred Kirshnit, *ConcertoNet*

"As Mime, character tenor Peter Bronder had a sharp presence and surprising power."
-Paul J. Pelkonen, *Berkshire Fine Arts*

Der Zwerg (Title role) **Teatro Nacional de São Carlos Lisbon (April 2017)**

"Intense, touching, moving. That's how Zemlinsky's "Der Zwerg", staged for the first time both at São Carlos and in our country, turned out to be. From the moment he comes on stage, is it the Dwarf who dominates the opera — a Heldentenor of Wagnerian levels — and Peter Bronder, more than dominating, was completely overwhelming in this role. ... Only the orchestra and the music itself could come close to the stellar level of Peter Bronder's dwarf."
-Bernardo Mariano, *Diário de Notícias*

"Two exceptional singers did an admirable job (Peter Bronder and Sarah-Jane Brandon). -Pedro Boléo, *Público*, 3.5 stars

The Nose (Iaryshkin) **Royal Opera House (October 2016)**

"There are a plethora of other excellent performances from amongst the large cast, with ... Peter Bronder as Iaryshkin ... standing out in particular."
-Sam Smith, *musicOMH*

"... and Peter Bronder all made an impression."
- Erica Jeal, *Opera Magazine*

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Salome (Herod)

Frankfurt Radio Symphony (September 2016)

“Peter Bronder masterfully gave shape to the character of Herodes – meandering between between fantasies of omnipotence and cowardice.”

- **Benedikt Stegemann, FAZ Rhein-Main-Zeitung**

“The effusive part of Salome’s stepfather, the lecherous Herodes Antipas, was played outstandingly well by Peter Bronder in a balancing act between comedy and abyss.”

- **Markus Kuhn, Frankfurter Neue Presse**

“Very different [from the Salzburg Festival's disappointing “Manon Lescaut” in concert] was "Salome" at the Alte Oper (soon also on CD), produced by the Hessischer Rundfunk and its symphony orchestra: while there were subtle hints towards the dramatic action, this [performance] was focused on the music, without any individual showmanship and vanity [of the artists]. If any, the semi-comic (but really rather grotesque) couple Herodes/Herodias are the most wired: he (Peter Bronder) is effective as a larger than life character tenor.”

- **Hans-Klaus Jungheinrich, Frankfurter Rundschau**

Wozzeck (Hauptmann)

Oper Frankfurt (June 2016)

“Peter Bronder’s fine Captain, effusively tenoresque, ... They all carry this new Wozzeck production in Frankfurt as the impressively identify with their roles.”

- **Axel Zibulski, Allgemeine Zeitung**

“Peter Bronder’s dashing Captain.”

- **Andreas Bomba, Frankfurter Neue Presse**

“The other characters, too, have been drawn with great care by the director: the grotesque melancholic Captain, sung by Peter Bronder stingingly aggressive...”

- **Christoph Wurzel, bachtrack**

“The Captain, a blown up meddler (Peter Bronder’s character tenor, pungently enunciating), himself almost a nervous wreck, plagues and pesters a nervous Wozzeck...”

- **Hans-Klaus Jungheinrich, Frankfurter Rundschau**

Carmina Burana (January 2016)

Peter Bronder ... had compelling power in the Fortissimo passages... [he] proves once again his excellent tenor qualities ...

- **Von Gunter Thiel, Mittelbadische Presse**

Siegfried (Mime)

Teatro Massimo Palermo (December 2015)

“Peter Bronder as Mime exploited every detail in the words and vocal line to characterize the deceitful dwarf.”

- **Sara Patera, Opera Magazine**

“Bronder takes on a linguistically precise form for himself.”

- **Michael Stallknecht, Opernwelt**

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Das Rheingold (Loge) **Ruhrtriennale (September 2015)**

"The singers are splendid. ... Peter Bronder's Loge outstanding."

- Constanze Schmidt, *Musik Heute/dpa*

"Peter Bronder's almost caricatural Loge is hardly second [to Leigh Melrose's stellar Alberich]."

- Markus Schwering, *Frankfurter Rundschau*

"... Leigh Melrose's Alberich is exemplary for Wagner's dictum that singing should be led from the language, and Peter Bronder's shimmering Loge follows him closely in this art."

- Regine Müller, *Nachtkritik*

"Peter Bronder presents an extremely agile and duplicitous Loge, who marches, hands in pockets, over hedge and ditch."

- Wolfram Goertz, *RP Online*

"Vocally and in terms of acting, much was offered. From ... Peter Bronder's Loge ... there was enormous singer-actor zeal."

- Joachim Lange, *DerStandard.At*

The Miserly Knight (Moneylender) **London Philharmonic Orchestra (January 2015)**

"... was outsung, however, by the heroic tone of Peter Bronder who impressed as the Jewish moneylender."

- Mark Pullinger, *bachtrack*

Siegfried (Mime) **Teatro alla Scala DVD, Arthaus Music (May 2014)**

"Tenor Peter Bronder's Mime, the nervous, bespectacled reading of the part, is funny and sinister, as he should be."

- Michael Tanner, *BBC Music Magazine, May 2014*

Rienzi Recording **Oper Frankfurt (Oehms OC941)**

"There is not a note or tone in this impressive reading which is not convincingly struck." -Mike Ashman, *Gramophone Magazine*

"Peter Bronder, admirable in both lyricism and declamation..."

-Tim Ashley, *The Guardian*

"An excellent tenor."

-Michael Tanner, *BBC Music Magazine*

Das Liebesverbot Recording **Oper Frankfurt (Oehms OC 942)**

"Peter Bronder is a dramatically vivid Luzio."

- Hugo Shirley, *Opera Magazine*

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Siegfried (Mime)

Berlin Staatsoper / BBC Proms (July 2013)

"Peter Bronder's Mime offered a touch of genius, infusing each syllable with character." - **Jessica Duchon, *The Independent***

"Peter Bronder's tetchy Mime." - **George Hall, *The Guardian***

"Mime [was] exceptionally sung and acted by Wagnerian stalwart Peter Bronder." - **Sara Mohr-Pietsch, *The Guardian***

"Peter Bronder's Mime was every bit as good, and benefited from a brighter, edgier voice." - **Hugo Shirley, *Opera Magazine***

Rienzi

Alte Oper Frankfurt (May 2013)

"Peter Bronder gave a striking portrait of the title figure." - **Frankfurter Neue Presse**

"The strong vocal presence, precision and stamina he offered this bigger role was breathtaking. Rienzi is no Siegfried but he has many high passages to sing, which he achieves accurately, without forcing, and with a bright, steely strength and lyrical gentleness." - **Kulturfreak.de**

"Bronder brought a well-grounded middle register, as well as powerful high register, which was bright but without sharpness. The declamatory outbursts were sung meltingly and with warmth. This role makes demands in the higher passages which were easily overcome. In contrast to the surrounding continuous *ff*, Bronder proved, in Rienzi's prayer, that he can also sing *piano* and lyrically." - **Der Opern Freund**

"He conquers with bravura the challenging stronger passages which make up the greater part of this role but he also softens the voice and produces more delicate tones." - **Frankfurter Allgemeine Zeitung**

"The British tenor also had touching moments, in contrast to those passages where he was able to rise above the power of the large chorus and brass-dominated orchestra." - **Offenbach Post**

"His portrayal showed no vocal strain but was a bright, characterful performance, whose strength and vocal quality were able to shine through." - **Frankfurter Rundschau**

Siegfried (Mime)

Berlin Staatsoper (October 2012)

"Peter Bronder and Johannes Martin Kränzle sang most eloquently off the words as Mime and Alberich, the former reminding me of the unique Gerhard Stolze; the Act 2 scene for the two unholy brothers was an unexpected highlight." - **Carlos Maria Solare, *Opera Magazine***

"Peter Bronder as Mime was totally convincing." - **Der Neue Merker**

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“Peter Bronder, the Mime, is no Buffo, but also sings roles like Rienzi, Peter Grimes and Palestrina. He is capable of subtle nuances. This makes him a genuine competitor for Siegfried.”

- **Opernwelt**

“Siegfried duels with Peter Bronder’s Mime for supremacy between these two closely matched voices.”

- **Tagesspiegel**

“Peter Bronder, as Mime, creates a grounded tenorial contrast, while also savouring an acrobatic turn at the end of the first act.”

- **Neue Musikzeitung**

“Peter Bronder (Mime) excelled.”

- **The Observer**

Palestrina Recording Oehms Classics

“The whole is a triumph for British tenor Peter Bronder in the title-role”

- **Mike Ashman, Gramophone**

“The singers are also admirable – Peter Bronder’s strong tenor has the edge of vulnerability the role requires”.

- **Francis Muzzu, Opera Now**

“With Peter Bronder, Oper Frankfurt and Kyrill Petrenko made a lucky choice by choosing the revival cast for the CD recording. (His interpretation of the composer Palestrina represents ideal casting; his subtle, yet dramatically capable character tenor is able to combine all facets of this complex role. Bronder succeeds, as only few singers do, in not only expressing the suffering and spiritual anguish of his role dramatically, but also infusing these qualities into his voice.”

- **Der Neue Merker**

Peter Grimes Bielefeld (February 2012)

“With Peter Bronder one was able to entrust the title part to a guest who, in this role, has no need to fear any competition. In his voice, he combines the best qualities of a character and genuine Heldentenor.”

- **Opernwelt**

Salome Royal Opera House

“All the supporting roles are nicely taken with Peter Bronder’s uncommonly vivid First Jew making his mark – he outsings almost everyone else on stage.”

- **Keith McDonnell, WhatsOnStage.com**

Falstaff (Dr. Caius) Metropolitan Opera

“Dr Caius (Peter Bronder in his Met debut) took the stage and began singing in a strong, firm tenor. When such a small part is so well cast you are in for an unusual evening; the attention to detail that characterised his performance has become, unfortunately, unusual.”

- **Anne Midgett, New York Times**

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Salome (Herod) **Teatro alla Scala**

"...prestazione impeccabile..."

- Sara Mamone, *Drammaturgia.it*

"L'Herodes di Peter Bronder [...] delinea appropriatamente un Tetrarca "voglioso" ma al contempo succube della consorte."

- Ugo Malasoma, *Operaclick*

"Bronder's lascivious Herod verges on hysteria... One does not expect beautiful sound from Herod, and Bronder's cutting edge manages both the range and the suitability for the tetrarch's outbursts."

- John T. Hughes, *International Record Review*

Salome (Herod) **BBC Philharmonic Orchestra**

"tenor Peter Bronder's Herod came insistently forwards and crackled with life. Acclaimed as the trickster, Loge, in Wagner's Ring, he transferred something of that character's volatile intensity to his depiction of the ruthless but self-defeated tetrarch of Galilee, who is superstitiously afraid of killing the prophet, and whose tragedy is precisely that he doesn't have a trick up his sleeve to resist Salome's wiles. But he has the last word. His abrupt "Man töte dieses Weib!" ("Kill that woman!"), curtailing the action and completing the tremendous 90-minute unfolding, was the shattering surprise it has to be."

- Paul Driver, *Sunday Times*

"But it was Peter Bronder's Herod that really stood out, both for his complete inhabiting of the role and for sheer vocal heft."

-David Fanning, *Daily Telegraph*

"Peter Bronder - brilliantly playing Herod as a pervy tin-pot dictator unable to control his feelings or his kingdom"

- Richard Morrison, *The Times*

"Peter Bronder was a splendid Herod"

- Philip Radcliffe, *Manchester Evening News*

Salome (Herod) **London Symphony Orchestra/Richard Hickox**

"Peter Bronder is a wonderful Herod, a real slimeball, at once funny and sinister, vocally more refined than many and avoiding the usual tendency to bark rather than sing."

- Tim Ashley, *The Guardian*

"Peter Bronder's Herod, every word sung and acted for the greatest impact, was chillingly good, even funny, and weirdly moral."

- Robert Thicknesse, *The Times*

Idomeneo (title role) **Glyndebourne Opera on Tour**

"At the centre is a performance of considerable power from Peter Bronder as Idomeneo, his body racked with emotion, his voice at once noble and terrified. His coloratura expresses a deep inner anguish and his colloquies with Julianne de Villiers' confused, dignified Idamante have tremendous force."

- Tim Ashley, *The Guardian*

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Das Rheingold (Loge) **Scottish Opera**

"The star is undoubtedly the impish sardonic Loge of Peter Bronder, dressed and coiffed like a cross between Rupert Bear and Oscar Wilde. He sings his music quite magnificently, with incisive diction and an innate sense of the fire god's irony."

- **Hugh Canning, *The Sunday Times***

"the star of the evening was Peter Bronder's wily and incisive Loge who rose above the humiliation of his Rupert Bear outfit to dominate the action."

- **Claire Wrathall, *Independent on Sunday***

"the stand-out performance was Peter Bronder as Loge. His singing was in great form and he created an entertaining and rounded character."

- **Thom Dibdin, *Edinburgh Evening News***

"Peter Bronder's Loge is a mercurial highlight."

- **Tim Abrahams, *Sunday Herald***

"Peter Bronder's Loge, a gift of a part, makes every acidulated aside count"

- **Andrew Clements, *The Guardian***

Das Rheingold (Loge) **Longborough Festival Opera**

"The singing, too, was of a high standard, with outstanding performances by Nicholas Folwell as Alberich and Peter Bronder as Loge. Their wide experience lent a special cachet to the whole evening."

- **Michael Kennedy, *Opera Magazine***

Der Zwerg (Dwarf) **Oper Frankfurt**

"This was one of the simplest stagings the piece has seen since its postwar rehabilitation, made possible through the contrast of the dapper figure of Peter Bronder as the Dwarf alongside one of the tallest basses in the business, Florian Plock, as Don Estoban[...] When the formal party began, and they all reappeared *à la* Velázquez (who had a thing about dwarves himself), even as naturally effusive a singer as Juanita Lascarro (the Infanta) seemed a little reserved, but this left Bronder's Dwarf – one of the best things that this versatile singer has done – centre stage, with just a hint of anguish taking the edge off a steely heroic tenor".

- **Michael Eagleton, *Opera Magazine***

André Chénier (Incredibile) **Bregenz Festival**

"There are notable standouts among the smaller roles, especially Peter Bronder's leering Incredible".

- **George Hall, *Opera Magazine***

"Erwähnung finden sollten aus dem rundum ausgeglichen und adäquat besetzten Ensemble Tania Kross' (Bersi) und Rosalind Plowrights markante Mezzosopranstimmen sowie Peter Bronders Incredible."

- **Alexander Dick, *Badische Zeitung***

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Boris Godunov **Teatro Regio Torino**

"The other outstanding singers were...Peter Bronder as Shiusky..."

- **Giorgio Gualerzi, *Opera Magazine***

"Dans les autres rôles, le ténor Peter Bronder (Chouisky) s'emploie superbement à son rôle trouble de traître à Godounov. Excellent acteur, il convainc par la souplesse superbe de son chant."

- **Jacques Schmitt, *Resmusica***

"Peter Bronder, perfettamente in parte"

- **Benedetta Saglietti, *Il Giornale della Musica***