Gordon Bintner
Bass-baritone

A native of Canada, Gordon Bintner built his broad operatic repertoire firstly as a young artist at Canadian Opera Company, and subsequently in the ensemble of Oper Frankfurt. Now a rising star on the operatic landscape, he has made a series of impressive debuts in recent seasons and is praised as much for his warmth of tone as for his compelling stage presence.

Bintner’s 2024/25 season opens with a return to Royal Ballet and Opera, Covent Garden as Tchaikovsky’s *Eugene Onegin* in a new production by Ted Huffman, conducted by Henrik Nánási. At Opéra National de Paris he makes a role debut as Debussy’s Golaud in a new staging by Wajdi Mouawad of *Pelléas et Mélisande*, conducted by Antonello Manacorda and makes two company debuts as Mozart’s Conte Almaviva (*Le nozze di Figaro*), at Lyric Opera of Chicago and, at Opera Australia. In concert, Bintner joins The Cleveland Orchestra and Bernard Labadie for Bach, *Easter Oratorio and Magnificat*, and Vancouver Symphony Orchestra and Otto Tausk for Beethoven, Symphony No.9.

In recent seasons, Bintner has made notable debuts at Opéra National de Paris as Junior in Bernstein’s *A Quiet Place* under Kent Nagano, at Royal Ballet and Opera, Covent Garden as Guglielmo in *Così fan tutte* conducted by Julia Jones, at San Francisco Opera in Robert Carsen’s classic production of *Eugene Onegin*, at Opéra national de Lyon in the title role of *Le Nozze di Figaro* under Alexandre Bloch and at Teatro Regio di Torino as Ruggiero in Halévy’s *La Juive*, conducted by Daniel Oren. Further European highlights include both Oronte in Charpentier’s *Médée* under William Christie and Guglielmo in *Così fan tutte* under Pablo Heras-Casado at Opéra National de Paris and Albert in *Werther*, conducted by Sir Antonio Pappano at the Royal Ballet and Opera, Covent Garden.

A regular guest at Canadian Opera Company, Bintner has appeared before his home audience as Eugene Onegin, Belcore (*L’Elisir d’amore)*, Papageno (*Die Zauberflöte)*, Count Almaviva and, most recently, as Mozart’s *Don Giovanni*. Elsewhere in North America, he has performed as both Lescaut in Massenet’s *Manon* and *Don Giovanni* at Opéra de Montréal, Papageno at Michigan Opera Theatre and, in concert, as both Guglielmo and Count Almaviva in a da Ponte trilogy with Milwaukee Symphony Orchestra under Edo de Waart and as Figaro (Le *Nozze* *di* *Figaro)* with NAC Ottawa under Music Director Alexander Shelley.

During his six seasons as a member of Oper Frankfurt’s ensemble, Bintner demonstrated impressive repertoire versatility including Argante (*Rinaldo*), Chorèbe (*Les Troyens*), Graf (*Capriccio*), Harlekin (*Ariadne auf Naxos*), Count (Schreker's *Der ferne Klang*), Vladislav (Smetana’s Dalibor), Escamillo (*Carmen*) and Don Polidoro (Cimarosa's *L'italiana in Londra*) and as a graduate of its prestigious Young Singers Project, he has performed at Salzburg Festival as Astolfo in Donizetti’s Lucrezia Borgia, conducted by Marco Armiliato, as Phorbas in Enescu’s*Oedipe*under Ingo Metzmacher and as the Herald in Verdi’s *Otello* under Christian Thielemann.

Bintner recently joined Orchestre symphonique de Montréal as Joseph in Berlioz’s *L’enfance du Christ* under Hervé Niquet, and as an avid recitalist, made his debut at London’s historic Wigmore Hall with acclaimed pianist Kirill Gerstein in a programme of Busoni, Beethoven and Weill and at Montréal’s Salle Bourgie together with accompanist, Michael McMahon, in Brahms, Finzi, Schubert and Schumann.

Gordon Bintner’s discography includes Junior in Bernstein’s *A Quiet Place* recorded with Orchestre symphonique de Montréal and Kent Nagano (Decca Classics, 2018) and the Count in Schreker's *Der ferne Klang* (OehmsClassics, 2021).