

DANIEL KAMALIĆ, TENOR

Tenor **Daniel Kamalić** has been praised for his “silver-toned” (Chris Ruel, OperaWire), “big, stunning voice” (Chris Buchanan, Berkshire Fine Arts) with “exciting, tremendous force and a burnished tonal quality” (Larry Kellum, Town Times). About his performance in Connecticut Lyric Opera’s *Eugene Onegin*, Milton Moore of The Day wrote that he “excelled vocally” with “a vibrant and ringing Lensky” and Mr. Kellum wrote “The highlight of the evening was Lensky’s lament, which was sung with ravishing, featherweight pianissimos by returning tenor Daniel Kamalić.” About his performance last season in Buffalo Opera Unlimited’s *La Bohème*, Peter Hall of Buffalo Rising wrote “This opera depends on three upper register voices and here they deliver. The tenor voice of Rodolfo is sung by Daniel Kamalić and it fills Rockwell Hall. ...He sang all the notes beautifully.”

His busy 2022-23 season included the roles of Don José in *Carmen* with both Opera Theater of Connecticut and NYC’s The Opera Next Door, Eisenstein in *Die Fledermaus* with both Connecticut Lyric Opera and New Rochelle Opera, King Kaspar in *Amahl and the Night Visitors* with Opera Connecticut, Beadle Bamford in *Sweeney Todd* with Madison Lyric Stage, Rodolfo in *La Bohème* with Buffalo Opera Unlimited, two new operas: Jarrar’s *The Cask of Amontillado* at NYC’s Emerging Artist Theater and Santelli’s *The Silk City* at New Jersey’s Garden State Opera, plus concert soloist engagements with the Croton Chorale, Danbury Symphony Orchestra, NYC’s Libero Canto, and a recital of 1920’s musical theater songs with the Cornerstone Playhouse in Rhode Island. His 2024 engagements have included the title role in *Werther* with Modern Vintage Opera in Connecticut, the role of St. Brioche and cover of Danilo in *The Merry Widow* at Geneva Light Opera, Sam in *Susannah* with Delaware Valley Opera, and UZIAHU in the world premiere of Karlin’s *Yehudit* at Hebrew Union College. Upcoming engagements include a return to Danbury Symphony as the tenor soloist in Handel’s *Messiah*, the world premiere of Cionek’s “Whitman Cantata” with Tribeca New Music at the DiMenna Center in NYC, *Gianni Schicchi* with Opera West in Santa Fe, and his Lincoln Center debut in Marshall Opera’s Oral History Project.

Mr. Kamalić is a champion of new music, having performed in numerous opera and concert premieres. In the spring of 2024, he performed the role of UZIAHU in the world premiere of Karlin’s *Yehudit*, the first modern Chazanut opera, in collaboration with Hebrew Union College. In fall 2024, he will sing the tenor solo in Cionek’s new cantata *Prelude and Five Dreams of Walt Whitman* with Tribeca New Music. In 2022, he performed the role of Montresor in Jarrar’s *The Cask of Amontillado* at the Emerging Artists’ Theatre. During the 2020 pandemic, he created the role of Charles Bryant in Iglitzin and Zamansky’s *The Garden of Alla*, premiered at the New York Public Library’s “Across a Crowded Zoom” festival, and Detrick’s *The Walrus and the Carpenter* at Juilliard (canceled). Other premieres include the title role in Reshef’s *The Lifespan of a Fly*, the title role in Sawyer’s *The Scarlet Professor* and *Our American Cousin*, the Gestapo Officer in Detrick’s *The Yellow Star*, Samuel Mackenzie in Santelli’s *The Silk City*, The Shepherd in Younger’s *The Girl from Shunem*, Dupoirier in Lee’s *Oscar Wilde*, and the tenor solo in Grimes’s *Mass for a Dawning Age*.

Mr. Kamalić holds degrees from the Massachusetts Institute of Technology and the New England Conservatory of Music, and has served as resident stage director for the Young Opera Company of New England. He has held artist residencies with London-based Streetwise Opera and with National Public Radio’s “From the Top”. www.kamalic.com

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REPERTOIRE

Barber:

Bill – *A Hand of Bridge*

Bernstein:

Candide – *Candide*

Bizet:

Don Jose – *Carmen*

Floyd:

Sam, Hayes, Gleaton, Little Bat – *Susannah*

Lehar:

Danilo, St. Brioche, Camille – *The Merry Widow*

Leoncavallo:

Canio – *Pagliacci*

Mascagni:

Turiddu – *Cavalleria Rusticana*

Massenet:

Werther – *Werther*

Puccini:

Rodolfo – *La Bohème*

Luigi – *Il Tabarro*

Rinuccio, Gherardo – *Gianni Schicchi*

Pinkerton, Goro – *Madama Butterfly*

Rimsky-Korsakov:

Gvidon – *The Golden Cockerel*

Sondheim:

Beadle, Pirelli, Tobias – *Sweeney Todd*

Strauss:

Eisenstein, Alfred, Blind – *Die Fledermaus*

Sullivan:

Frederic – *The Pirates of Penzance*

Ralph – *H.M.S. Pinafore*

Nanki Poo – *The Mikado*

Box – *Cox and Box*

Tchaikovsky:

Lensky, Triquet – *Eugene Onegin*

Vaudemont, Almerik – *Iolanta*

Ullmann:

Kaiser, Harlekin, Soldat – *Der Kaiser von Atlantis*

Verdi:

Alfredo, Gastone – *La Traviata*

Macduff – *Macbeth*

Rodolfo – *Luisa Miller*

Wagner:

Young Sailor, Shepherd – *Tristan und Isolde*

Ward:

Judge Danforth, Giles Corey – *The Crucible*

Weill:

Macheath – *The Threepenny Opera*

DANIEL KAMALIĆ, TENOR

ORATORIO / SYMPHONIC REPERTOIRE

Beethoven:

Symphony No.9
Choral Fantasy

Casals:

El Pessebre

Handel:

Messiah

Haydn:

Theresienmesse

Mozart:

Requiem

Orff:

Carmina Burana

Schubert:

Mass No. 5

Verdi:

Requiem

CONDUCTORS

J. David Jackson
Lidiya Yankovskaya
Martin Yazdzic
Adrian Sylveen
Joseph Hodge
Greg Brown
Francesco Santelli
Paul Phillips
Matt Travis
Daniel Boico
Bob Collins
Joel Borrelli-Boudreau
Sergey Khanukaev
Dirk Hillyer
Allen Lannom
Jennifer Hazel
John Moriarty
Timothy Steele
Eduardo Leandro
Beverly Coulter
Matt Marco
Nick DelBello
Kelly Horsted
Kristo Kondakçi
Brian Holman

Gil Rose
James Blachly
Eric Mahl
John Cuk
Stephanie Leotsakos
Edward Elwyn Jones
Paul Nadler
Charles David Younger
Peter Szep
Gregory Ortega
Mark Morgan
Wayne Abercrombie
Jerry Weene
Jared Chase
Frank Martignetti
Dara Blackstone
David Katz
Aaron Kuan
Joseph D'Eugenio
John Nichols
Phillip Lauriat
Thomas Vasil
John Dreslin
Jeffrey Brody
Beatrice Affron
John Greer
David Efron
Leo Walz

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COMPANIES

Buffalo Opera Unlimited
Odyssey Opera
Opera Boston
Boston Lyric Opera
Opera New England
Delaware Valley Opera
Connecticut Lyric Opera
Hartford Opera Theater
Opera Theater of Connecticut
Opera Connecticut
Modern Vintage Opera
Rochester Lyric Opera
Rochester Oratorio Society
Geneva Light Opera
Garden State Opera
Long Island Opera
Hubbard Hall Opera Theater
Maryland Lyric Opera
Raylynmor Opera
Boston Modern Orchestra Project
Granite State Opera
Cape Cod Opera
New England Light Opera
Commonwealth Opera
Commonwealth Lyric Theatre
Five College Opera
Emerging Artists' Theatre
Cornerstone Playhouse
Contemporary Theater Company
The Palace Theatre
Madison Lyric Stage
Miami Lyric Opera

Opera West
New Opera NYC
The Opera Next Door
Tribeca New Music
Utopia Opera
New Rochelle Opera
New York State Ballet
Israel Chamber Orchestra
Connecticut Virtuosi
New Britain Chorale
Mystic River Chorale
Greater Middletown Chorale
Danbury Symphony Orchestra
Narragansett Bay Symphony Orchestra
Libero Canto
Croton Chorale
Masterworks Chorale
Quincy Choral Society and Orchestra
Pioneer Valley Symphony
Youngerian Ensemble
Juventas New Music Ensemble
Kvartet Veljak
The Vox Consort
Contemporary Theater Company
International Vocal Arts Institute
Outside The Box Festival
International Rachmaninoff Festival
Brevard Music Festival
Sanibel Music Festival
Medulin Classic Festival

DANIEL KAMALIĆ, TENOR

REVIEWS

Buffalo Opera Unlimited – *La Bohème*

"This opera depends on three upper register voices and here they deliver. The tenor voice of Rodolfo is sung by Daniel Kamalić and it fills Rockwell Hall... He sang all the notes beautifully."

Peter Hall, Buffalo Rising

Delaware Valley Opera – *Susannah*

"I was blown away. The score, written by Floyd, is a wow, and as performed by Jessica Sandidge (Susannah), Jonathan Stinson (Blitch), Daniel Kamalić (Sam) and Ramon Tenefrancia (Little Bat) a double-wow. The singers are more than simply "in fine form," but are incredibly skilled, wildly talented and just plain impressive"

Jonathan Charles Fox, River Reporter

Emerging Artists' Theatre – *The Cask of Amontillado*

"Kamalić was creepy without being cartoonish. His voice is silver-toned"

Chris Ruel, Operawire

Utopia Opera – *The Pirates of Penzance*

"The singers were superb... fine tenor Daniel Kamalić."

Meche Kroop, Voce di Meche

Connecticut Lyric Opera - *Eugene Onegin*

"The highlight of the evening was Lensky's short lament, which was sung with ravishing, featherweight pianissimos by returning tenor Daniel Kamalić."

Larry Kellum, Town Times

"All four principal singers excelled vocally... Daniel Kamalić, a vibrant and ringing Lensky... The opera's few — and renowned — set pieces were all delivered spot on, from Lensky's Act II aria to Tatyana's "letter aria"."

Gerald Moshell, The Day

Connecticut Lyric Opera - *Madama Butterfly*

"...the vividly strong-voiced tenor Daniel Kamalić"

Milton Moore, The Day

"Daniel Kamalić... sang with fine sound that was always heard over the orchestra."

Herbert Burtis, Alberti Talks

Hubbard Hall Opera Theater - *Gianni Schicchi*

"Both Kamalić and Kang have big, stunning voices that are well suited to Puccini"

Chris Buchanan, Berkshire Fine Arts

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Connecticut Lyric Opera - *Pagliacci*

"He sang Canio with exciting, tremendous force and a burnished tonal quality"

Larry Kellum, Town Times

"Tenor Daniel Kamalić... sang with a vibrant lyric voice, ...with precise phrasing."

Chris Browner, The Bent Nail

"Fickle Faces of Love" concert

"Kamalić roared onstage with charisma that wowed the audience."

Jacquinn Williams, The Bay State Banner

Boston Modern Orchestra Project - *Our American Cousin*

"Daniel Kamalić (Dr. Leale) rounded out the uniformly fine singing cast."

Ray Kelly, MassLive

Palace Professional Productions -- *H.M.S. Pinafore*

"Daniel Kamalić, whose voice was excellent, projected well, and who arguably was the best actor in the company."

Peter Silverstein and Eric Korn, The Trumpet Bray

New England Light Opera - *The (in)Compleat Works of Gilbert and Sullivan*

"Daniel Kamalić, though still young(ish), is clearly meant to take on G&S' gallery"

Carl Rossi, The Theater Mirror

Connecticut Lyric Opera - *Don Giovanni*

"Also very fine in everything from well-projected sturdy voice to great acting and facial expressions was...Daniel Kamalić. He also has a bright future."

John Deredita, Opera-L

Connecticut Lyric Opera - *The Magic Flute*

"Among the best singers was Daniel Kamalić, a strong-voiced Papageno who acted the part extremely well, going into the aisle and aiming his singing at the good number of children in our audience. Kamalić had been a similar vocal and dramatic star as Masetto in the CLO Don Giovanni in April, and he will sing Mercutio in our Romeo et Juliette next spring. This is a career to watch."

John Deredita, Opera-L

Opera Boston Underground - *The Telephone*

"Dan Kamalic and Sol Kim Bentley turned out a genuinely cute, funny, sweet performance."

C. Fernsebner, Bostonist