

Marin, Moisés - Tenor

Biography



Granadinian Tenor Moisés Marín, has been praised for his beautiful timber, powerful projection and iconic stage presence. He most recently made his **debut** in the Gran Teatre del Liceu as Goro in *Madama Butterfly* and will be making debuts in Teatro Real, ABAO, Teatro Campoamor and Teatro de la Maestranza. On the **2018-2019 season** Mr. Marín, performed Monostatos in *Die Zauberflöte*, Die Steuermann in *Die Fliegende Holländer* and the tenor solist in Handel's *Messiah*.

In the **2017-2018 season** Moisés, finished his training in the Centre de Perfeccionament Placido Domingo at the Palau de les Arts Reina Sofia. During his two year residency in Valencia, he performed roles in *Vespri Siciliani*, *Philemone und Baucis*, *Lucrezia Borgia*, *Werther*, *Madama Butterfly*, *Peter Grimes*, *Bastien und Bastienne*, *Traviata*, *Il mondo della Luna*, and *Tosca*. Also, he had the opportunity to work with **renowned artists such as**, Placido Domingo, Fabio Biondi, Roberto Abbado, Mariella Devia, Emilio Sagi and Davide Livermore.

Other engagements include: Percy in Donizetti's *Anna Bolena* conducted by M^o Fabio Biondi with *Europa Galante* Orchestra, Dorvil in Rossini's *La Scala di Seta* conducted by M^o Alberto Zedda. Duca in *Rigoletto*, Nemorino in *L'elisir d'amore*, Don Ottavio in *Don Giovanni*, Selimo in Rossini's *Adina*. And Il Maestro di Scuola in Leoš Janáček's *la Piccola Volpe Astuta* at the Auditorium Parco della musica in Rome.

Moisés began his musical studies as a flutist and combined it with vocal studies with María del Coral Morales at "Angel Barrios" conservatory. He also was a pupil of bass-baritone Carlos Chausson and a member of the *Opera Studio Ensemble de la Accademia Nazionale di Santa Cecilia* under the guidance of Renata Scotto.

Repertoire

Opera

Bizet, G.	Carmen	<i>Remendado</i>
Beethoven, L.van	Fidelio	<i>Jaquino</i>
Britten, B.	Peter Grimes	<i>Bob Boles</i>
Donizetti, G.	Anna Bolena	<i>Sir Hervey</i>
		<i>Lord Percy</i>
	L'Elisir d'Amore	<i>Nemorino</i>
	Lucia di Lamermoor	<i>Arturo, Edgardo, Normanno</i>
	Lucrezia Borgia	<i>Genaro, Rustighello</i>
Giordano, U.	Andrea Chernier	<i>Abate</i>
		<i>Incredibile</i>
Haydn, J.	Philemon und Baucis	<i>Philemon</i>
	Il Mondo della Luna	<i>Ecclittico</i>
Janacek, L.	The Cunning Little Vixen	<i>Schoolmaster</i>
Massenet, J.	Werther	<i>Schmidt</i>
Mozart, W.A.	La Clemenza di Tito	<i>Tito Vespasiano</i>
	Don Giovanni	<i>Don Ottavio</i>
	Idomeneo	<i>Arbace, Idomeneo</i>
	Le nozze di Figaro	<i>Don Basilio, Don Curzio</i>
	Die Zauberflöte	<i>Monostatos, Tamino</i>
Puccini, G.	La Fanciulla del West	<i>Nick</i>
	Gianni Schicchi	<i>Rinuccio</i>
	Madama Butterfly	<i>Goro</i>
	Tosca	<i>Spoletta</i>
	Turandot	<i>Pang, Pong</i>
Rossini, G.	Adina	<i>Selimo</i>
	Donna del Lago	<i>Rodrigo</i>
	Turco in Italia	<i>Albazar</i>
Verdi, G.	Don Carlo	<i>Lerma, Araldo</i>
	Giovanna D'Arco	<i>Delil</i>
	Jérusalem	<i>Raimond</i>
	Rigoletto	<i>Borsa, Duca</i>
	Traviata	<i>Alfredo, Gaston</i>
	Trovatore	<i>Messo, Ruiz</i>
	Vespri Siciliani	<i>Danieli</i>
Wagner, R.	Fliegende Holänder	<i>Die Steuermann</i>

Symphonic/Oratorio

Beethoven, L.van	9th Symphony
Händel, G.F.	Messiah
Mozart, W.A.	Requiem
Rossini, G.	Petit Messe

Reviews

It is still surprising that the most calibrated and regular voice in the premiere was from a secondary character such as "Spoletta", played by Moisés Marín who almost could made us remember the eternal police agent from Piero di Palma.

-*Beckmesser.com, May 9th, 2019*

...and what a discover we found in "die Steuermann" played by the Granadinian tenor Moisés Marín, he showed a perfect placement of his voice, with a well calibrated "sul fiato" technique without any changes among all the registers; as he demonstrated in his initial aria.

- *Operaworld.com, Oct 3rd, 2018*