



## ***NELSON MARTINEZ, BARITONE***

Cuban-American Baritone Nelson Martinez, began his operatic career at the young age of 19 singing to great praise and critical acclaim throughout opera houses around the world, with a variety of Italian and French Operas, as well as Cuban and Spanish Zarzuelas. Mr. Martinez' voice is that of a high dramatic Verdian baritone, combining elegant legato with insightful musicality. He has a commanding and dominating stage presence.

Mr. Martinez joined the Metropolitan Opera's roster in 2016 covering Count di Luna in The Met's production of Il trovatore and returned in 2017 singing the role of Monterone in Rigoletto and Giorgio Germont in La traviata to great reviews.

Critics described Mr. Martinez as "the real deal, his voice is huge, his presence powerful, and when necessary, scaled down for moments of sensitivity and pathos. The sweetness that is essential for the father-daughter duets is mesmerizing. This is a true Verdi baritone", for his performance of Nabucco in Nabucco with Florida Grand Opera.

In the 2013-14 season Mr. Martinez made his debut with the Greek National Opera in the title role of Rigoletto in Rigoletto, Nabucco in Nabucco with the Florida Grand Opera and Falstaff in Falstaff with the Teatro Municipal de Sao Paulo.

Mr. Martinez has also performed with such opera companies as, The Metropolitan Opera, Greek National Opera, Teatro Municipal de Sao Paulo, Winter Opera St. Louis, Opera Carolina, Knoxville Opera, Miami Lyric Opera, Metro Lyric Opera of New Jersey, Baltimore Opera, Sociedad Pro Arte Gratelli of Miami among others.

Mr. Martinez began his vocal studies in Cuba under the direction of Mr. Raul Camayd and later with Nayade Proenza.

Future engagements include Conte di Luna in Il trovatore and Enrico in Lucia di Lammermoor with the Metropolitan Opera

Mr. Martinez resides in Miami, FL where he studies with Hilda del Castillo.



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# ***NELSON MARTINEZ, BARITONE***

## **OPERATIC REPERTOIRE**

**Bellini:**

Riccardo-I Puritani

**Bizet:**

Escamillo-Carmen

**Donizetti:**

Enrico-Lucia Di Lammermoor

**Leoncavallo:**

Tonio-Pagliacci

**Mascagni:**

Alfio-Cavalleria Rusticana

**Puccini:**

Michele-II Tabarro

Marcello-La Boheme

Consul Sharpless-Madama Butterfly

Scarpia-Tosca

Gianni Schicchi – Gianni Schicchi

**Rossini:**

Figaro-II Barbiere di Siviglia

**Verdi:**

Germont-La traviata

Iago-Otello

Rigoletto, Monterone-Rigoletto

Renato-Un ballo in Maschera

Nabucco – Nabucco

Falstaff – Falstaff

Conte di Luna – Il trovatore

Amonasro - Aida



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## ***NELSON MARTINEZ, BARITONE***

### **OPERA HOUSES**

The Metropolitan Opera  
Florida Grand Opera  
Greek National Opera  
Theatro Municipal de Sao Paolo  
Baltimore Opera  
Eugene Opera  
Knoxville Opera  
Vero Beach Opera  
Medellin Metropolitan Theater

Miami Lyric Opera  
Opera Carolina  
Opera Nacional de Cuba  
Palm Beach Opera  
Sociedad Pro Arte Grateli  
Theatre Andre Malroux-Paris, France  
Theatre Alexander Dumas-Paris, France  
Winter Opera Saint Louis  
Metro Lyric Opera of New Jersey

### **CONDUCTORS**

Miguel Roa  
Ramon Tebar  
Jeff Eckstein  
Brian Salesky  
Steven White  
Anton Coppola  
Timothy Myers

John Neschling  
Steven Jarvi  
Ivan del Prado  
Miguel Ortega Pujol  
Luis Gustavo Petri  
Michelangelo Mazza  
Nicola Luisotti  
Pier Giorgio Morandi



# ***NELSON MARTINEZ, BARITONE***

## **REVIEWS**

### **Metropolitan Opera – La traviata**

Nelson Martinez, the wild card, may not be much of an actor, but the pitch-perfect voice boomed forth and his Germont went, correctly, from bully to sympathetic. He'd previously sung only at the Met as Monterone; one hopes this garners him leading roles. The world can use a new, fine baritone.

**Robert Levine**

### **Metropolitan Opera – La traviata**

"Thomas Hampson was too ill to go on Wednesday as Germont père, opening the door for his cover, Nelson Martínez, to become the surprise star of the evening, sporting a cavernous, mahogany voice of generous size and wooly texture. He was a little stiff when he first entered, projecting almost too much authority, yet this made his transition to humility only more effective, as he melted into the tender "Pura, siccome un angelo" and the sighing aria "Di Provenza il mar," in which he pleads with Alfredo to come home.

**Eric C. Simpson**

### **Metropolitan Opera – La traviata**

First of all, great credit must be given to Nelson Martinez, who stepped in for an ailing Thomas Hampson with only a few hours notice. Martinez got a warm and deserved ovation at the end of the evening. His is a sonorous, rich, well-produced baritone with no troubles negotiating the role. His approach was direct and uncomplicated -- Papa Germont was a stolid, stodgy man who wanted to protect his family. He sang most of the Act Two duet with Violetta in a clipped way, as if he really didn't know what to do with her torrent of emotions. "Di provenza il mar" earned a huge hand from the audience. What a voice, and I feel so lucky to have witnessed his triumph. So yes, there are baritones other than Placido Domingo and Zeljicko Lucic if the Met is recruiting.

**Ivy Lin**

### **Metropolitan Opera – Rigoletto**

Another strong debut was given by Nelson Martínez who played the part of Monterone, in this production portrayed as a sheikh. He delivered the curse, which so haunts Rigoletto to the opera's tragic end, with authority.

**Oliver Brett**



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## ***NELSON MARTINEZ, BARITONE***

### **REVIEWS (Cont.)**

#### **Metropolitan Opera – Rigoletto**

Nelson Martínez blustered well in his debut as Monterone, here portrayed as a sheikh whose rantings at the craps table are, for some reason, treated with prophetic regard.

**Eric C. Simpson**

#### **Florida Grand Opera – Nabucco**

Nelson Martinez is however, the real deal. The voice is huge, his presence powerful, and when necessary, scaled down for moments of sensitivity and pathos. The sweetness that is essential for the father-daughter duets is mesmerizing. This is a true Verdi baritone.

**Jeff Haller**

#### **Florida Grand Opera – Mourning Becomes Electra**

Baritone Nelson Martinez, as Jed, had only a couple lines, but the voice is bass-like and distinctive, which bodes well for his appearance as Nabucco in FGO's next production.

**Greg Stepanich**

#### **Winter Opera St. Louis – Lucia di Lammermoor**

The cast is blessed with truly outstanding voices. In particular I was struck with baritone Nelson Martinez, who sings the role of Enrico, Lucia's brother. Martinez is a portly man, and one soon sees that every cubic centimeter of that generous body is simply packed with voice. Such full, rich power! He so easily fills the hall—and with such beauty. One is almost persuaded that Martinez is singing in a different hall from everyone else—he so easily owns the space. And, more than simple power, he shows a crisp mastery of that distinctive Bel Canto articulation.

**Steve Callahan**

#### **Knoxville Opera - I Puritani**

The role of Riccardo Forth was sung by Cuban baritone Nelson Martinez. His entrance aria had the desired effect to present the villain of the opera and set Mr. Martinez as a force to be reckoned with, not only physically, but vocally as well. Mr. Martinez was the other revelation of the afternoon. His voice is gorgeous and well projected. His acting could use some help, but with singing like this, complaining about someone acting seems almost risible. He and Daniel Mobbs made a highlight out of their act 2 duet **Suoni la tromba**.



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## ***NELSON MARTINEZ, BARITONE***

### **REVIEWS (Cont.)**

#### **Knoxville Opera – Rigoletto**

“The baritone, Nelson Martinez, is a Verdi baritone in the grand style. A huge voice, a gorgeous, huge voice, who can also sing softly.

**Kim Johnson**

#### **Knoxville Opera – Lucia di Lammermoor**

Baritone Nelson Martinez, who sang the role of Rigoletto last season for KOC, returned as Lucia’s desperately coercive brother, Enrico Ashton. Martinez’s voice, rich and incredibly powerful—combined with his ample stature—was the perfect counterpoint to Lucia’s reluctant submission.

**Alan Sherrod**

#### **The Classical Music Network**

Nelson Martinez is a Rigoletto who should be seen in major houses.

**Jeff Haller**

#### **South Florida Classical Review**

[Baritone Martinez lights up Miami Lyric Opera’s “Barber of Seville”](#)

Cuban-born baritone Nelson Martinez took the stage as Figaro and sang the famous *Largo al factotum*, in which the barber brags about all the services he provides the city. This is one of those arias that can suffer from overfamiliarity, yet Martinez boomed it out with such vigor and style, snapping out the patter section with clicking precision, that it seemed fresh and alive.

Martinez, a Miami Lyric favorite who has always distinguished himself in the company’s productions, played the role with dignity, style and none of the sight gags with which so many performers cheapen it. There was nothing stiff or humorless about his performance, but he understood that the humor emerged from the music and situation, as when Figaro describes the contents of his barbershop in the tone of Napoleon boasting of his conquests.

**David Flesher**



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