



## ***OMAR CARRIÓN, BARITONE***

Baritone Omar Carrión was born in Buenos Aires, Argentina. The son of singers Hilda Angelici and Antonio Carrión with whom he studied vocal technique and repertoire. He was perfected at the Superior Institute of Art of the Teatro Colón, later with the soprano Delia Rigal and the baritone Sherrill Milnes in the USA. He was winner of the Rossini Contest, semifinalist of the Pavarotti Contest in Philadelphia (USA) and represented Argentina in "Cardiff Singer of the World".

Mr. Carrión debuted at the Teatro Colón and since that time he has sung protagonists in *Così fan tutte*; *Don Pasquale*; *L'elisir d'amore*; *Romeo and Juliet*; *The Absent City*; *Manon*; *Don Carlos*; *Manon Lescaut*; *Lucia di Lammermoor*; *La Cenerentola*; *Il Turco in Italy*; *Simon Boccanegra*; *La traviata*; *Turandot*; *La bohème*; *The Barber of Seville* (where he had a unique success in 2014); *Adriana Lecouvreur*. He also sang concerts with the Philharmonic and the stable orchestra of the Teatro Colón. There he sang alongside figures like Plácido Domingo; Sherrill Milnes; Mirella Freni; Leo Nucci; Lioness Mitchell; Denisse Graves; Jennifer Larmore; Neil Shicoff; Alen Fondary; Peter Dvorsky; Wladimir Chernov; Paolo Elvira; Raúl Giménez; Marcelo Álvarez; Sergei Larin; Peter Dvorsky; among others.

Mr. Carrión sang abroad in Mexico (tour with the Teatro Colón) in the National Auditorium. Ecuador (*Barber of Seville*). Uruguay (*Carmen* and *Barbero*; Teatro Solís. Colombia (*La Traviata*; *Barber of Seville*; *Il Trovatore*; *La Viuda Alegre*). Brazil (*Barber of Seville* and *La Viuda Alegre*). Chile (*Barber of Seville*, two productions, in Temuco and Talca). Concerts in Liepaja (Latvia), where he made the commercial recording of *I Pagliacci*, together with Luis Lima and Sherrill Milnes, singing the role of Silvio, currently for sale. Gala concert at the Cardiff Albert Hall, broadcast by the BBC of Wales. Tour with the National Orchestra of Spain conducted by Rafael Frubeck de Burgos with *Las Ausencias de Dulcinea*, for Spain, Germany and Greece (*Herodes Atticus Theater*).

At the Municipal Theater of Chile he has sung since 2000: *Roberto Devereux*; *La Favorita* (in French; *La Traviata* (two productions), *Rigoletto*; *Simon Boccanegra*; *Il Trovatore* and *I Due Foscari* in direct transmission for all of Chile. Recently an award-winning version of *Il Trovatore* in Talca, Chile. He also sang *Butterfly's Sharpless* in his debut at the Sodre Theater in Montevideo.

At the Teatro Argentino de la Plata debuted with *Così fan tutte*; and also sang *I Pagliacci*; *The Bat*; *La bohème*; *Barber of Seville* in two different productions, *Il trovatore*, and *Don Carlo* in French. Mr. Carrión made the world premiere of "God and Fatherland", an unpublished school anthem of Giacomo Puccini, in May 2006.

In Buenos Aires Lírica he has been singing since 2003. *Madama Butterfly*; *Barber of Seville*; *Lucia di Lammermoor*; *La traviata*; *Rigoletto*; *Ernani*; *Belisario*; *Il trovatore*; *I Pagliacci* (debuting Tonio with Luis Lima as Canio); *Così fan tutte* among others. In *Così fan tutte* he has sung both roles, *Guglielmo* and *Don Alfonso*) and *Michonnet* by *Adriana Lecouvreur*.

During 2019 he sang *Germont* of *Traviata* in Medellín, Colombia, *Simon Boccanegra* in *Simon Boccanegra* in Buenos Aires and *Tales of Hoffman* at the Teatro Colón.

Future engagement include *Sharpless* in "Madama Butterfly" in April 2020 at the theater of the Bicentennial of San Juan, Argentina.

Mr. Carrión specializes in bel canto and verdian baritone roles.



MIA Artists Management

# **OMAR CARRIÓN, BARITONE**

## **OPERATIC REPERTOIRE**

### **Cilea:**

Michonnet – *Adriana Lecouvreur*

### **Donizetti:**

Malatesta – *Don Pasquale*

Belcore – *L'elisir d'amore*

Rey Alfonso – *La favorita*

Enrico – *Lucia di Lammermoor*

### **Leoncavallo:**

Tonio – *Pagliacci*

### **Moreno Torroba:**

Vidal – *Luisa Fernanda*

### **Mozart:**

Don Alfonso – *Così fan tutte*

### **Puccini:**

Sharpless – *Madama Butterfly*

Lescaut – *Manon Lescaut*

### **Rossini:**

Figaro – *Il barbiere di Siviglia*

### **Verdi:**

Germont – *La traviata*

Simon Boccanegra – *Simon Boccanegra*

Renato – *Un ballo in Maschera*

Carlo – *Ernani*

Posa – *Don Carlo*

Rigoletto – *Rigoletto*

Count di Luna – *Il trovatore*

Foscari – *I due Foscari*

Ezio – *Attila*



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# ***OMAR CARRIÓN, BARITONE***

## **ORCHESTRAL/ORATORIO REPERTOIRE**

### **Brahms:**

*Requiem*

## **CONDUCTORS**

Ros Marba  
Guido Guida  
Jillius Rudel  
M.A. Veltri

Carl Escher  
Keen Wakels  
Antonello Allemandi  
Carlos Vieu

## **OPERA HOUSES/THEATERS**

Teatro Municipal de Santiago, Chile  
Teatro Regional del Maule, Talca, Chile  
Auditorio Nacional de México, México DF  
Teatro Ocampo, Michoacán, México  
Teatro Solís, Montevideo, Uruguay  
Auditorio Sodre, Montevideo, Uruguay  
David Hall, Cardiff, England  
Teatro Metropolitano, Medellín, Colombia  
Teatro Municipal de Cali, Cali, Colombia  
Concierto Lírico Letonia, Letonia  
Hannover Festival Exposition 2000, Germany  
Auditorio Pucr, Porto Alegre, Brasil

Amphitheater Herodes Aticus, Athens, Greece  
Teatro Municipal de Lima, Perú  
Teatro Colón, Buenos Aires, Argentina  
Teatro Avenida, Buenos Aires, Argentina  
Teatro Argentino de La Plata, La Plata, Argentina  
Teatro Círculo de Rosario, Rosario, Argentina  
Teatro Vera, Corrientes, Argentina  
Teatro San Nicolás, San Nicolás de los Arroyos, Argentina  
Festival Internacional de Ushuaia, Argentina  
Teatro 25 de Mayo, Santiago del Estero, Argentina  
Teatro 3 de Febrero, Entre Ríos, Argentina



# ***OMAR CARRIÓN, BARITONE***

## **REVIEWS**

Simon Boccanegra was played by great baritones, in the same Teatro Colon the great José Van Dam did it in 1995. In world history we remember Tito Gobbi, Lawrence Tibbett, Leonard Warren, Piero Cappuccilli and Sherril Milnes. The latter, a great American baritone, interpreted it in 1984 in the Met brilliantly and my reference to this performance is not accidental. I saw and felt in Omar Carrión many similarities with Milnes, and beyond his physical resemblance (and having taken classes and singing along with him), his voice is worth highlighting. Carrión is a recognized baritone and has interpreted a variety of characters in his record around the world. His interpretation of Boccanegra was really important, his voice flow adds to a great technique and a fine acting vein that allows him to be credible in every facet of the character. With Carrión, "Boccanegra" comes to life in an unforgettable way. Bravo for Omar Carrión!

**Simon Boccanegra**  
**Alejandro Villareal**  
**[onlineoperaclub.com](http://onlineoperaclub.com)**  
**Teatro Colón**

Who offered the most complete and satisfactory work among the main singers was the most experienced, and at the same time the only international member of the cast, the Argentine baritone Omar Carrión, well known to the Chilean public and who has always stood out for his Verdian interpretations: in the Municipal de Santiago he has sung in "La traviata", "Rigoletto", "Simón Boccanegra", "Los dos Foscari" and also in "El troubadour" the last time this work was offered in Chile, in 2013. In 2012 He had already sung in the TRM, as Figaro in "The Barber of Seville", and now he returned to that stage just a couple of days before the premiere, to replace the colleague originally considered for the role of the Count of Luna, the Chilean baritone Arturo Jiménez. Carrión demonstrates a bulletproof trade, knows how to handle his voice very well and his noble song was the most appropriate to the composer's style, what the public knew how to appreciate, judging by the loud applause received at the end of the function.

**Joel Poblete**  
**[biobiochile.cl](http://biobiochile.cl)**  
**Teatro Maule, Talca, Chile.**

In the role of the Count of Luna was the Argentine baritone Omar Carrión, who wore total mastery of his character and gave style lessons with his experience, already tested at the Teatro Colón in Buenos Aires and other settings.

**Maria Celeste Jimenez**  
**[tuiteroscultura.com](http://tuiteroscultura.com)**  
**Teatro Maule, Talca, Chile**

To complete the triumphant protagonist tem was Master Omar Carrión, displaying his voice and his scenic class, a Sharpless who joined the ideal whole of this proposal.

**Sergio Battaglia**  
**[desdelaplatea.net](http://desdelaplatea.net)**  
**Teatro Sodre of Montevideo, Uruguay**



# ***OMAR CARRIÓN, BARITONE***

## **REVIEWS (Cont.)**

Surprisingly, the best part was the second act, first scene, which is traditionally very dense. This emergency Giorgio, as it is an out-of-program replacement, turned out to be very good and the public celebrated it. As usual, the entry paper announcing a change in the cast. Don Omar Carrión was a pleasure, this Argentine is Giorgio Germont (I remembered my father and my paternal grandfather with his imprint).

**Aldo Signorelli**

**[barcaruola-aldo.blogspot.com](http://barcaruola-aldo.blogspot.com)**

**Teatro Municipal de Santiago de Chile**

The baritone Omar Carrión was a good Foscari dux, noble, convincing and serene in acting, and competent vocal delivery, especially in the last scene.

**Joel Poblete**

**[unavocepocofa915.blogspot.com](http://unavocepocofa915.blogspot.com)**

**Teatro Municipal de Santiago de Chile**

Omar Carrión was an unsurpassed barber in the sense of humor, phrasing quality, timbral beauty (he added some overshadows in the duets) and was left on stage.

**Il barbiere di Siviglia**

**Luis Baietti**

**[luisbaietti.blogspot.com](http://luisbaietti.blogspot.com)**

**Teatro Colón of Buenos Aires**

Omar Carrión sang with his beautiful timbre, his impeccable green line, but most importantly, he generated an original and more human version than the traditional Giorgio Germont. The scene with his son was for me the most moving part of the show. He did not provide the typical Germont father, authoritarian and hard on his son. He gave us a father who understands the situation and just tries to comfort him. A true creation and was justly applauded by the public.

**La traviata**

**Luis Baietti**

**[unavocepocofa915.blogspot.com](http://unavocepocofa915.blogspot.com)**

**Teatro Argentino de La Plata**

Omar Carrión in the leading role, the most coveted by the vast majority of baritones, showed high artistic quality. With timbral richness, impeccable legato and an expressive control of the dynamics, he captured the most extraordinary aspects of the character, radiating nobility of feelings and at the same time, offering optimal vocal performance.

**Simon Boccanegra**

**Graciela Morgenstern**

**[criticosmusicales.com](http://criticosmusicales.com)**

**IFT Theater, Buenos Aires**



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# *OMAR CARRIÓN, BARITONE*

## **REVIEWS (Cont.)**

A set of excellent voices shared solo roles.

Omar Carrion composed a Simon Boccanegra of high artistic hierarchy with a timbre not only appropriate but also with great power.

**Simon Boccanegra**

**Eduardo Casullo**

**Opera and Classical Music News**

**IFT Theatre**

Obviously, you have to start by taking off your hat before the great creation of OMAR CARRION in the title role, confirming its conditions of great Verdi baritone. Carrión has the ideal vocal timbre, the facility for the treble that Verdi demands from his baritones relentlessly and above all things the total dominance of the scene. Favored by the smaller size of the room in relation to the Colón where he sang it a few years ago, he placed a couple of stunning pianists and had an excellent idea with Segal that made the final scene one of those unforgettable moments that from time to time Come on stage. As the score marks, Simon in his last moment of life directs his thoughts towards his beloved Mary and exclaims his name, before expiring. Carrión, apart from issuing a faint MARIA turned his gaze to the empty look that lit up with the presence of the one whom I love all my life and extended his hand soon to meet her in the hereafter- It was the glorious end that the version , for his qualities, he deserved...

**Simon Boccanegra**

**Luis Baietti**

**[luisbaietti.blogspot.com](http://luisbaietti.blogspot.com)**

**IFT Theatre, Buenos Aires**



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