**Juan Noval-Moro** *Tenor*

Spanish lyric tenor Juan Noval-Moro has made specialties of the high lyric operatic repertoire and contemporary music. He pursued his studies in singing and musicology in Oviedo (Spain), Mainz (Germany) and Rome with Thomas Dewald, Renata Scotto (Opera Studio of the Accademia di Santa Cecilia), Teresa Berganza, Giacomo Aragall, Daniel Muñoz, Raina Kavaibanska, and Chris Merritt.

A prizewinner in the Kammeroper Schloss Rheinsberg (Germany), Clermont Ferrand International Singing Competition (France), and Trofeo La Fenice, Mr. Noval-Moro made his operatic debut in Aix-en-Provence Opera Festival in The Love for Three Oranges and La Traviata, conducted by Daniel Harding. His credits include La Bohème (Teatro Sao Carlos in Lisbon and Teatro Campoamor in Oviedo), Roméo et Juliette (Szczecin, Poland), Ariadne auf Naxos (Liceu theatre in Barcelona and Oviedo), Die Zauberflöte (Frankfurt), La Sonnambula (c. Kent Nagano, Montreal), Lucia di Lammermoor (Madrid), Pagliacci (Oviedo), La fontana del placer (c. Pablo Heras-Casado, Madrid), Don Pasquale (Logroño), Wagner's Die Meistersinger von Nürnberg (Frankfurt), The Love for Three Oranges (c. Tugan Sokhiev, Luxembourg), Paisiello's Nina (Rome), Las labradoras de Murcia (Saint Petersburg), Il burbero di buon cuore (Mainz and Ludwigsburg), Der geduldige Sokrates (Rheinsberg), Covadonga (Oviedo), La del Manojo de Rosas (Oviedo) or El rey que rabió (Oviedo). He has participated in concerts and operatic productions with such conductors as Sylvain Cambreling, Pablo Heras-Casado or Plácido Domingo, and with such stage directors as Peter Mussbach, Phelim Mcdermott, Emilio Sagi, Guy Joosten, Michal Znaniecki, Georges Delnon, or Carme Portaceli.

An experienced oratorio artist, Mr. Noval-Moro has performed the tenor solo parts in Verdi's Requiem, Bizet's Te Deum, Dvorak's Stabat Mater, Rossini's Petite Messe Solennele and Stabat Mater, Mozart's Requiem, Krönungsmesse and Mass in C-minor, Bach's Johannes-Passion (Evangelist) and Magnificat, Haendel's Messiah, Caldara's La Passione di Gesù Cristo Signor Nostro, Janacek's Otcenas, Gounod's Messe de Sainte-Cécile and Requiem, Saint-Saëns' Oratorio de Noël, Stravinsky's Mass in C, Ramírez's Misa Criolla and Navidad Nuestra, Pau Casals' El Pessebre, Schubert's Mass in G, and Beethoven's Chorfantasie C-Moll.

His activity has taken him to many European and North American concert venues, such as Philharmonie Berlin, Prinzregenttheater Munich, Misteria Paschalia Festival (Cracovia), Alte Oper Frankfurt, Festival Bel Canto in Knowlton (Canada), Auditorium Parco della Musica (Rome), Filharmonia Krakowska (Cracovia), Auditoriums of Granada and Oviedo, Teatro Jovellanos of Gijón, Palacio de Festivales de Santander, Die Glocke in Bremen, Auditorium Chabrier (Clermont-Ferrand) and others.

In the last seasons Mr. Noval-Moro has been highly visible in the European contemporary music scene, performing in the world premieres of Benet Casablanca’s L’Enigma di Lea (Liceu theater, Barcelona), Phillip Glass’s The Perfect American (Teatro Real, Madrid), Pawel Mykietyn’s King Lear (Sacrum Profanum Festival in Cracovia), Vázquez del Fresno’s La Dama del Alba in Oviedo and The Magic Mountain (Malta Festival Poznan, Cracovia, Katowice, Warsaw), Amy Wurtz’s Message From the Soul, Maharajá by Guillermo Martínez (Oviedo), Laurent Petitgirard’s opera Guru (Castle Opera Szczecin, Poland), Ángel del Castillo’s Antífrida (Madrid) and other works by composers such as Pascal Dusapin, Wolfgang Rihm or Krzysztof Penderecki.

His recent projects include his debuts as Des Grieux in Massenet's Manon, as the Shepherd in Karol Szymanowsky’s Król Roger in Szczecin (Poland) and in La Dolores in the Teatro de la Zarzuela in Madrid.