

Philippe-Nicolas Martin, Baritone



Philippe-Nicolas Martin studied musicology before pursuing operatic training in Marseilles.

Roles include Albert Werther in Nancy; Guglielmo *Così fan tutte* in Bulgaria and Beirut; *Belcore* *L'Elisir d'Amore* in Théâtre des Champs-Élysées, Malta, Nice and Avignon; *Marcello* *La Bohème* in Avignon; *Harlekin* *Ariadne auf Naxos* and *Junius/The Rape of Lucretia* in Toulouse; *Don Fernando* *Fidelio*, *Marullo* *Rigoletto* and *Taddeo* *L'Italiana in Algeri* in Rennes; *Papageno* *Magic Flute* for Opéra en Plein Air in Nancy; the *Clock and the Cat* *L'Enfant et les Sortilèges* for an Aix-en-Provence Festival production in Bahrain, in Lille and Limoges; *Der Heerrufer des Königs* *Lohengrin* in Angers, Nantes and Saint-Etienne; *Octave* *Les Caprices de Marianne* (Sauget) on tour in France; *Sganarelle* *Le Médecin malgré lui* (Gounod) in Saint-Etienne; the *Forester* *The Cunning Little Vixen* on tour in France; *The Prince of Mantua* *Fantasio* (Offenbach) in Rouen; *Silvano* *Un Ballo in Maschera* in Nancy and Luxembourg; *The Father* *Coraline* by Turnage (French première in Lille); *Landry* *Fortunio* (Messenger) Paris Opéra Comique, Nancy, Lausanne, and *Mercutio* *Roméo and Juliette* in Bordeaux, at the Opéra Comique in Paris, Geneva, Montreux and Théâtre des Champs-Élysées; *Splendiano* *Djamileh* (Bizet) in Tours and Tourcoing (+ recording in Paris), *Orestes* *Iphigénie en Tauride* in Athens, 2nd *Nazarene/Salome* (Festival d'Aix-en-provence), *Pierre de Ruys* *L'Aube rouge* at Wexford Festival, *Silvio* *Pagliacci* in Limoges, *Hermann* § *Schlemil* in Hoffmann's tales at Sazburger Festspiele, *Zurga* *The Pears fishers* in Saint-Etienne and Dijon, *Ange* *Pitou* *La Fille de Madame Angot* in Nice and Avignon, *Gasparo* *Rita* in Bucarest, *The Huntsman* § *The Gamekeeper* *Rusalka* in Marseille and Limoges, *The high Priest* *Samson* § *Delilah* in Limoges etc.

Baroque roles have included *Jupiter* *Platée* in Budapest; *Belus* and a *Warrior* *Le Temple de la Gloire* in San Francisco; *Thésée* *La Belle-mère amoureuse* (Favart / Desrousseaux, a parody on Rameau's *Hippolyte et Aricie* with the Centre de musique baroque de Versailles) – Opéra Bastille de Paris and on tour; *Palémon* *Naïs* (Rameau) in Budapest; the *Discord* *L'Europe Galante* (Campra) in Potsdam and Prague.

His broad concert repertoire includes Brahms' *Ein Deutsches Requiem*; *Requiems* by Fauré and Campra, Berlioz's *Grande Messe Solennelle* and Lelia Orff's *Carmina Burana*; *Jeanne au Bûcher* by Honegger and *Les Nuits d'Été* by Berlioz, as well as the revival of many rarely performed works.

Projects postponed or cancelled by the covid-19 pandemic included *Starek* *Jenufa* in Toulouse; *Ping* *Turandot* in Lille; as well as concert performances of *Ramiro* *L'Heure espagnole* in Kawice, *Silène* *Bacchus* (Massenet) for Radio-France Occitanie & the Montpellier Festival: *Splendiano* *Djamileh* (Bizet) in Tours; *Zurga* *Les Pêcheurs de Perles* in Saint-Etienne; *Danilo* *Die lustige Witwe* in Avignon; and *Un Satyre/Cithéron* *Platée* with the Philharmonia Baroque Orchestra in Berkeley & New-York.

Future projects include *Escamillo* *Carmen* in Saint-Étienne, *Ping* *Turandot* in Marseille, etc.

Philippe-Nicolas Martin has been represented by RSBA since 2026.

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