

Marc Moncusí



Marc Moncusí has enjoyed a varied and broad-ranging career. He is equally at home in the world of symphony concerts, opera and ballet.

As guest conductor he has performed successfully all over the world with many prestigious orchestras such as the **Simón Bolívar Symphony Orchestra of Venezuela** where, on his debut, he conducted this orchestra's first performances of Schönberg's *Pelleas und Melisande*, Strauss's *The Rosenkavalier Suite* and Zárate's *Alonso de Quijada*. In China he conducted the **Beijing Symphony Orchestra** and the Wuhan Philharmonic Orchestra; in Mexico the **Mexico City Philharmonic Orchestra, OFUNAM** in Mexico City where he premiered a new edition of the *Symphonic Suite from Albéniz's "Merlín"* composed by Manuel M. Ponce, the **State of Mexico Symphony Orchestra**, UANL of Monterrey Symphony Orchestra, Guanajuato University Symphony Orchestra (OSUG), Aguascalientes Symphony Orchestra, Chihuahua State Philharmonic Orchestra, Sinaloa de las Artes Symphony Orchestra in Culiacán, Zacatecas Philharmonic Orchestra, State of Michoacán Symphony Orchestra, Acapulco Philharmonic Orchestra in the commemorative concerts of the 25th anniversary of its foundation, Eduardo Mata University Youth Orchestra (OJUEM), OSUAEH in Pachuca, San Luis Potosí Symphony Orchestra, Yucatán Symphony Orchestra in the final concert of the National and International Piano Competition "José Jacinto Cuevas"-YAMAHA/2016, Symphony Orchestra of the Autonomous University of Tamaulipas (OSUAT) and the Bellas Artes Chamber Orchestra in México City; in Italy he has conducted the Florence Chamber Orchestra, Orchestra Sinfonica Metropolitana di Bari, Abruzzese Symphony Orchestra at a Verdi Lyric Gala at the 37th Festival Internazionale di Mezza Estate in Tagliacozzo, Orchestra di Matera e della Basilicata, Calabria Philharmonic Orchestra, Camerata Strumentale Siciliana and the Taranto Opera Festival Orchestra; in Brazil the **Symphony Orchestra of the Claudio Santoro National Theater of Brasilia** and the Paraná Symphony Orchestra at the commemorative concerts for the 2014 Europe Week in Brazil. In 2023 he made his Estonian debut at the Klassika Kütkes Festival conducting the Klassical Kütkes Orkester in Tartu, Tallinn and Pärnu. Other notable concerts were with the **Barcelona and Catalonia National Symphony Orchestra**, the **Haifa Symphony Orchestra**, **Sofia Philharmonic Orchestra**, the **Oviedo Filarmonía** (Spain), **ORTVE Chamber Orchestra at the 73 Ljubljana Festival** (Republic of Slovenia), the **Silesian Philharmonic Orchestra** (Poland), **Krakow Opera Orchestra and Chorus**, the Chilean National Symphony Orchestra, the Entre Ríos Symphony Orchestra and the **Stable Orchestra of the Argentine Theater of La Plata** (Argentina), the **North Czech Philharmonic** (Czech Republic), the Cairo Symphony Orchestra, the Northern Orchestra (Portugal), **Denver Philharmonic Orchestra** and The Hotchkiss Philharmonic in the United States, Gran Mariscal de Ayacucho Symphony Orchestra at a Spanish lyrical gala sponsored by the Spanish Embassy in Venezuela, Collegium

Instrumentale de Valencia, Witold Lutoslawski Chamber Philharmonic (Poland), Madrid Virtuosos International Orchestra within the framework of the 19th International Piano Competition "Compositores de España", "Grupo Enigma" Zaragoza Auditorium Chamber Orchestra, Chile Chamber Orchestra, Málaga Symphony Orchestra in a classical film concert at the Málaga 2013 Festival, Harmonie Ensemble, Strauss European International Orchestra, Havana Chamber Orchestra, Symphony Orchestra of the Great Theater of Havana, **Medellín Philharmonic Orchestra**, National Youth Orchestra of Catalonia, National Symphony Orchestra of Cuba, National Youth Symphony Orchestra of Chile, Concert Cloud Youth Orchestra from Melbourne, among others.

As an opera conductor, he has been highly successful with *Madama Butterfly* (Great Theater of Havana 2012), *The Barber of Seville* (Medellín 2014), the zarzuela *Doña Francisquita* (Medellín 2016), *La Serva Padrona* at the Prospettive Music Festival 2022 in Matera (Italy), *Il Matrimonio Segreto* (Monterrey, 2022), the world premiere of *The Metamorphosis* by Igor Escudero at the Little Opera 2023 Festival in Zamora (Spain), *La Voix Humaine* (Bari, 2023), *La Bohème* in the XVIII Elena Teodorini International Festival 2023 at Opera Romana Craiova (Romania), *L'Elisir d'Amore* at Taranto Opera Festival 2024 (Italy) and Tampico (México) in 2025, *Luisa Fernanda* (Medellín, 2024) and *Il Tabarro* at Taranto Opera Festival 2024 in the commemorative events of the Centenary of Puccini's death.

As for his operatic repertoire, he served as assistant conductor to Julius Rudel in the world premiere in English of Kurt Weill's opera *Die Bürgschaft* in 2001 in Pittsburgh. In 2011 he was assistant conductor at the Teatro de La Zarzuela in Madrid and the Great Theater of Liceu in Barcelona for the world premiere, under the baton of Miquel Ortega, of *Yo, Dalí* the opera by Xavier Benguerel. Marc Moncusí also conducted the **Vienna Volksooper Orchestra** and the **Munich Symphony Orchestra** as David Giménez's assistant and cover conductor in the Belcanto Concert Tour 2015 with Diana Damrau and Nicolas Testé.

He conducted a world premiere of a new production ballet of Mozart's *Requiem* with a Jacek Tyski's choreography at Krakow Opera House in 2026. He also conducted Stravinsky's ballet *Pulcinella* at the National Theater of Opera and Ballet of Albania.



In 2004 he founded the Barcelona-based Barcelona Modern Project ensemble which is dedicated to the outstanding performances and recordings of masterworks from the 20th and 21st centuries. Highlights include concerts at the Arnold Schönberg Center in Vienna at the Spanien Modern Festival both in 2009 and 2011, in the MNCARS Auditorium in Madrid for the CDMC cycle 2008, in the Sala Mompou, in the Auditorium of the Fundació Catalunya La Pedrera and in the Fundació Miró in Barcelona, in the Sendesaal in Bremen at the 2010 Composer's Polyphony Series organized by the Cervantes Institute in Bremen and at the Festival Aujord'hui Musiques 2010 in Perpignan. Other notable activities were the premieres and recordings works of

renowned composers such as José María Sánchez Verdú, Joan Guinjoan, Francisco Coll García, Cristóbal Halffter and Leonardo Balada.

Marc Moncusí has worked with world class artists such as the horn player Abel Pereira, singers **Annunziata Vestri**, **Veronica Simeoni**, **Leticia de Altamirano**, Paula Mendoza, **Anta Jankovska**, **Carolina López Moreno**, **Mariangela Zito**, Mónica Danilov, **Ramón Vargas**, Ricardo Bernal, **Ugo Tarquini**, **Silvano Paolillo**, Antoni Comas, Oscar Marín, Nester Martorell, **Moses Mackay**, Gaspar Colón, Omar Carrión, **Pedro Carrillo**, Josué Cerón, David Costa, **Xhieldo Hyseni**, Rafael Blásquez and **Fernando Cisneros**, pianists **Martín García García**, Raphael Lustchevsky, Carles & Sofia Piano Duo, Zbigniew Raubo, Fernando Saint-Martin, Michael Bulychev-Okser, Artem Kuznetsov, **Dmitry Ishkhanov**, Krzysztof Stypulkowski Fabio Witkowski, **Jasmine Ji**, David Rodríguez, Rachid Bernal and Santiago Piñeirúa, with whom he performed the world premiere of The Juilliard School professor Samuel Zyman Concerto for Piano and Orchestra No. 2; guitar players Raúl Zambrano, Jay Sorce and the Sensemayá Guitar Quartet, violinists **Pilar Policano**, François Pineau-Benois, Adrian Justus, Vito Imperato, Rómulo Assis, **Eunmi Lee**, Evelio Tieles, Emanuel Salvador and Ksenia Dubrovskaya, violists Elizabeth Ridolfi and Felisa Hernández, cellists Asaf Kolerstein and Adolfo Ramos, the oboe players Yigal Kaminka and Jorge Pinzón, flutists Mariaceli Navarro and Megan Maiorana, stage managers Carlos Palacios, Cesar Piña, Iñigo Santacana, Juan Rodolfo Amán, José Darío Innella, Ivet Pérez, Enzo di Matteo, Vivien Hewitt and Gabriele Duma, as well as choreographers Enada Hoxha and Gerd Vaso, among others.

Marc Moncusí has conducted in renowned auditoriums such as the Simón Bolívar Hall of the Centro Nacional de Acción Social por la Música in Caracas, Smetana Hall from Prague, Concert Hall of the National Center for the Performing Arts (NCPA) in Beijing and Qintai Concert Hall in Wuhan in China, Bulgaria Hall in Sofia, the Claudio Santoro Theater in Brasilia, the Bellas Artes Palace, the Nezahualcóyotl Hall and the Silvestre Revueltas Hall of the Ollin Yolitzly Cultural Center in México City, Ginastera Hall of the Argentine Theater of La Plata in Argentina, Cuban National Theater and Great Theater of Havana in Cuba, the Cairo Opera House, Academia Philharmonicorum from Ljubljana (Republic of Slovenia), Concert Hall of the Karol Szymanowski Music Academy in Katowice (Poland), Krakow Opera House, Piccinni Theater of Bari (Italy), the Herzliya Center for Performing Arts (Israel), the Arnold Schönberg Center in Vienna, the Sendesaal in Bremen, the Katherine M. Elfers Hall (Lakeville, USA), the Robert Blackwood Hall from Monash University (Melbourne, Australia).

Since the 2005-06 season he has been Artistic Director of the Reus Concerts Association (Spain), where he organizes one of the most important and recognized concert cycles in Catalonia, and from 2018 to 2024 he served as Visiting Professor of Orchestra Conducting at the National Conservatory of Music of México. He is also regularly invited to teach orchestra conducting and orchestra master classes at El Sistema-Fundación Musical Simón Bolívar de Venezuela, Academia Diesis in Sevilla, Harmonie Ensemble, AIDO "José Collado" and ESMAR in Valencia, XXIV Summer Courses of the Almería University (Spain), Autonomous University of Baja California in Ensenada (México), Autonomous University of Tamaulipas in Tampico (México), INBAL School of Music in México City and at *Encuentros de Piano y Música de Cámara (EPI)* at Campus de las Artes y Música (San Carlos de Bariloche, Argentina).

Since 2024 he has been a guest professor at the Faculty of Music and Arts of the Autonomous University of Tamaulipas (Mexico) where he teaches orchestra conducting master classes and works regularly with the Symphony Orchestra of the Autonomous University of Tamaulipas (OSUAT) in chamber, symphonic and opera formations.

Marc Moncusí has also been jury member of the 19th International Piano Competition "Compositores de España" in Madrid, the III International Conducting Competition "University of Almería" (Spain) and the Second International Piano Competition of Saint Paul Trois Châteaux (France).

Marc Moncusí began his musical studies at the age of 6 under the guidance of his mother. He studied conducting at the Royal Conservatory of Music in Madrid and holds a Master's degree from the Carnegie Mellon University where his research thesis was on Roberto Gerhard's Symphony N.4 "New York". He later pursued advanced conducting studies with Jesús López Cobos at the Cincinnati Symphony Orchestra (2000-2001) and at the Staatsoper Berlin invited by Daniel Barenboim (2001-2004).

Marc Moncusí is sponsored by **Vermuts Miró** and **Rohema**.

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Last updated: April 13, 2026

2025-2026 season / **1598 words**

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Reviews

"**Marc Moncusí** conducts in the same way Joaquín Sorolla portrays the white color".
(Alexander Quiñónez / www.debate.com.mx). (Culiacán, 4-4-2022)

“**Moncusí** is exact without losing the full realization of the composers’s intentions”, as Herbert Graf explains that Richard Strauss felt that an orchestra should be conducted in his book *Opera for the people*. (Alexander Quiñónez / www.debate.com.mx). (Culiacán, 4-4-2022)

“...thanks to the wise and attentive baton of **Moncusí**, moments of splendid classical sound were achieved”. (Ricardo Marcos G./ www.elnorte.com). (El Matrimonio Segreto /Cimarosa). (Monterrey, 9-10-2022)

“...the five players worked at a high level under the elastic and punctual command of **Marc Moncusí**, a seasoned lyrical conductor, with a good career projected in many cases to the other side of the Atlantic. A clear and harmonious gesture that the two singers followed attentively: the tenor William Wallace and the soprano Paula Mendoza. (Arturo Reverte / <https://www.beckmesser.com/critica-estreno-metamorfosis-littleopera-zamora/>) (The Metamorphosis/ Igor Escudero) (Zamora, ESP, 5-8-2023)

“And, in this lively setting, music has played its rightful role, especially thanks to the excellent conducting of Maestro **Marc Moncusí**. A true performer of the most hidden meanings of a musicality as complex as that of Donizetti”. (Irma Saracino / <https://www.corrierepl.it/2024/03/10/lelisir-damore-una-storia-romantica-che-ancora-fa-sognare/>) (L’Elisir d’Amore) (Taranto, IT, 9-3-2024)

“Conductor **Marc Moncusí**, recognized for his rigor and artistic sensitivity, guided the orchestra with precision, achieving an exceptional connection with the audience”. (Joan Gimeno / <https://www.levante-emv.com/ribera/2025/04/21/auditorio-cullera-rinde-orquesta-collegium-116569072.html>) (Collegium Instrumental de València) (Cullera, ESP, 19-4-2025)

“The dancers were, of course, the centerpiece of this premiere. But the musical preparation of this work, undertaken by the Spanish conductor **Marc Moncusí**, deserves special recognition” (Agnieszka Malatyńska / <https://rkk.pl/recenzje/requiem-w-operze-krakowskiej-czysta-sila-i-energia>) (Requiem / Mozart / Ballet / The Krakow Opera) (Krakow, Poland, 3-1-2026)

“The symphony orchestra has an indefinable intensity and capacity for sounds, colors and possibilities which means that it’s wonderful I can play my part in this field”. (Marc Moncusí)