VÍCTOR JIMÉNEZ DÍAZ

Male Contralto

Opera · Symphonic · Bel Canto · Baroque & Classical Stage · Contemporary · Recital

Electronic Press Kit — 2026 / 2028

Artist

Víctor Jiménez Díaz is **a leading Spanish male contralto** and transversal artist with a **26-year international career**. Formed through living **lineages** that **integrate** Beethovenian heritage, Mediterranean *bel canto*, critical musicology, and **contemporary creation**, his practice is rooted in a Catalan identity shaped by Andalusian, Romani, and Castilian **heritages**. As an openly LGBT artist, his life and work **constitute** an indivisible ethical and aesthetic unity oriented toward memory, representation, and a complex reading of the world. His mission, the **"transmutation of heritage"** —the transformation of canonical structures from within— restores human truth to **contemporary cultural discourse**.

The Voice

NEITHER A FALSETTIST, NOR JUST ANOTHER COUNTERTENOR.

A functional historical contralto with real chest register, full operatic and symphonic projection and a range spanning **F2–C6**. Neither a falsettist nor just another countertenor — a voice in which chest register, centre and upper extension form a single architectural continuum, giving every role its original weight, colour and dramatic authority.

Distinctions & Recognition

- **Riccardo Zandonai International Competition (Italy)**: First ***contraltista***, de facto first countertenor, ever awarded (2014).
- **Voix Sacrées Prize (France**): Winner and Audience Prize (2015).
- **Hariclea Darclée International Singing Competition (Romania)**: Winner (2015).
- **Fundació Catalunya La Pedrera**: Artist-in-Residence (2019 — first of his voice type selected).
- **Bocatto di Cardinale (Album)**: Nominated for **MIN Award**, Best Classical Album (2019).
- **Ópera Actual**: Featured among Spain's **leading lyric voices**.

SIX PROGRAMMING — FIVE CENTURIES OF AUTHORITY

1. BAROQUE OPERA & EARLY MUSIC — The Contralto Hero

Focusing on Historically Informed Performance (HIP) and the recovery of the functional male contralto voice. Legitimatized by masters such as Jean-Claude Malgoire, George Petrou, and Diego Fasolis.

- **Handel**: Cesare, Rinaldo, Orlando, Polinesso, Bertarido, Tolomeo.
- **Vivaldi**: Orlando, Medoro, Ruggiero.
- **Purcell**: Secrecy, Mopsa, The Spirit.
- **Handel** / **Bach**: Complete Oratorios & Passions.
- **Other roles by**: Peri, Monteverdi, Cavalli, Cesti, Scarlatti, Ariosti, Bononcini, Caldara, Durón, Literes, Porpora, Nebra.

2. GALANT & CLASSICAL OPERAS — The Guadagni Tradition

A legitimate male Orfeo in the historical Guadagni tradition, based on a decade-long study of 18th-century manuscripts.

- **Gluck**: Orfeo, Arbace, La Haine, Telemaco.
- **Mozart**: Farnace, Ascanio, Apollo, Requiem.
- **Haydn**: Ernesto**.**
- **Other roles by**: Hasse, Terradellas, Jommelli, Sarti, Mysliveček, Paisiello, Cimarosa, Salieri, Martín y Soler, Cherubini.

3. BEL CANTO & ROMANTIC HEROES — Prepared under Montserrat Caballé

Víctor is one of the very few singers today capable of covering the complete male contralto catalogue in Rossini and Donizetti with full stylistic authority.

- **Donizetti** (Full Catalogue): Maffio Orsini, Pierotto.
- **Rossini** (Full Catalogue): Tancredi, Malcolm.
- **Other roles by**: von Weber, Vaccai, Meyerbeer, Mercadante, Pacini, Berlioz, Glinka.

4. SYMPHONIC & GRAND FORMAT — The Choice for Alto

Theatrically commanding and symphonically projected. Identified by conductors as a natural fit for alto soloists in large-format venues.

- **Core Repertoire**: **Orff**: *Carmina Burana*, **Verdi**: *Requiem*, **De Falla**: *El Amor Brujo*.
- **Other works by**: Brahms (*Alto Rhapsody*), Elgar (*The Dream of Gerontius*), Mahler (*Symphonies 2 & 3*, *Das Lied von der Erde*), Vaughan Williams, Schönberg (*Gurrelieder*).

5. CONTEMPORARY OPERA & CONTEMPORARY

27 Living Composers · World Premieres. Roles specifically created or rewritten for his unique vocal architecture.

- **Key Works: Arturo Díez-Boscovich**: *El Caballero del Olmedo* (**Teatro del Soho** / **Antonio Banderas**), **Jake Heggie**: *For a look or a touch*, **Miquel Ortega**: *Petjada de dona*, **Clàudia Baulies**: *Fins a l'Arrel*, **Carlota Baldrís**: *Joan*, **Angélica Liddell**: *Terebrante*.

6. RECITAL & CONCEPT

80+ Original Programmes designed as "heritage transmutations".

Signature projects tailored for festivals and institutions seeking curated excellence across six conceptual axes:

- **Early Music / Baroque: *Bocatto di Cardinale*** — A musicological and technical tour de force focused on the **Italian virtuoso cantata** (A. Scarlatti, Bononcini, Caldara, Vivaldi, Handel). Víctor's debut album, it documents the restoration of the agile and grounded historical contralto voice with baroque ensemble.
- **Classical / Galant**: ***Male Contralto*** — A curated exploration of the **second half of the 18th century**, focusing on the heroic repertoire written for the great contralto castrati. A rigorous study of the transition from the Galant style to the dawn of Romanticism.
- **Bel Canto / Romantic: *Contralto – Bel Canto*** — A personal tribute to the Mediterranean tradition, featuring the complete Rossini and Donizetti catalogues prepared under the mentorship of **Montserrat Caballé**. This project explores the ***"en travesti"*** **tradition**, bridging the gap between the last castrati and the birth of the romantic hero.
- **Symphonic / Transversal: *El Amor Brujo*** — A multidisciplinary exploration of Manuel de Falla's masterpiece. This project restores the **authentic gypsy vocal soul** of the character Candelas through a dialogue between symphonic projection and contemporary flamenco aesthetic, suitable for theatre, ballet, and orchestral contexts.
- **Contemporary / Living Authors: *Petjada de Dona*** — Landmark cycles celebrating the recovery of **historical and living women creators**. This project features works by Mariona Vila, Carlota Baldrís, Albert Guinovart, and **Miquel Ortega** (performing as both composer and pianist), showcasing the male contralto as a vehicle for contemporary expression.
- **Sociocultural / Identity: *Fins a l'Arrel*** — A commissioned recital honouring the **LGBTQ+ community**, integrating historical and contemporary voices into a unified narrative of representation. The program spans from the romantic truths of **Schubert and Tchaikovsky** to 20th-century international creators and new commissions by **Jake Heggie and Clàudia Baulies**

Training & Artistic Lineage

Following a decade of structural development at the **Conservatori del Liceu** (Barcelona), Víctor Jiménez Díaz architected a specialized three-way collaboration to integrate philological rigour and dramatic density. This strategic framework united **David Mason** (contributing historical technique and a fourfold lineage to Beethoven) and **Francesca Roig** (providing large-format operatic expertise) under Víctor's unified artistic vision.

His technical supremacy was further refined through the private mentorship of **Montserrat Caballé**, who personally supervised his preparation of the Rossini and Donizetti bel canto catalogues and identified him as **"the natural heir to Marilyn Horne".** Additionally, **Josef Hussek** (former Artistic Director in Hamburg, Salzburg, and Vienna) provided essential industry legitimization, mentoring his direction toward the symphonic repertoire and championing his presence at **major European opera houses**. Both Caballé and Hussek supported his career until their passing.

PRESS

Original-language versions available on request.

"*Jiménez's voice possesses great power and a wide range, in which his high notes shine with fullness and his low notes are broad and resounding. His impeccable phrasing and diction allow the text to be followed perfectly, to which he gives full meaning thanks to his tremendously expressive technique*" — Melómano Digital · Prado Fernández · ES

"*Víctor Jiménez Díaz, whose voice is very pure and well-defined in the high register. However, his brassy low notes surprise with their power and depth. He offers ornaments that are both complex and judicious, executed with agility and nuance*" — Olyrix • Damien Dutilleul • FR

"*Víctor Jiménez's voice, with great tonal homogeneity, incisive and metallic highs, a smooth centre and theatrical lows, combined with well-honed technical control and appropriate volume*" — La Vanguardia · Jordi Maddaleno · ES

"*But the prize went to the young Spanish alto Víctor Jiménez Díaz, technically dazzling, entirely absorbed in a message he impressed upon the audience. The overwhelming 'He was despised' at the start of the second half, a poignant operatic lament, was a moment of grace.*" — L'Union • Francis Albou • FR

"*Víctor Jiménez Díaz, a notable specialist in the music straddling the 17th and 18th centuries, employs an expressive technique — sufficiently varied, rich and well-defined — to offer a remarkably representative sample of the Baroque's musical demands.*"— Sonograma • Marçal Borotau • CA

"*I will admit honestly that I haven't heard a male voice like this live in a long time. And certainly not within the past year.*" — MusicToThePeople.pl • Bartosz Pacuła • PL

SELECTED ENGAGEMENTS

2026 Two new recording projects in production for HR Recordings

2025 ***El Caballero del Olmedo*** (Díez-Boscovich, world premiere, **Teatro del Soho Málaga**, artistic dir. **Antonio Banderas** — role rewritten by composer for his voice) • ***Carmina Burana***, **Auditorio Nacional de Madrid** (sold out, immediately re-booked) • ***Gli Eroi Spartani*** (Leal Moreira, 1788, world modern premiere, **Casa de Mateus / Teatro Municipal de Vila Real**, dir. Ricardo Bernardes — commissioned critical co-edition & manuscript transcription) • Handel ***Messiah***, Seville

2024 ***Orfeo ed Euridice***, Gluck (two sold-out performances) • ***Dido and Aeneas***, Purcell • Handel ***Messiah***, Sevilla (two venues) • Pergolesi: ***Stabat Mater*** — Hermandad de los Estudiantes / **University of Seville**; centenary inaugural mass at Iglesia de la Anunciación, conducted by Pedro Luengo (organist of Seville Cathedral); covered by **Canal Sur** (feature report) • ***Fins a l'Arrel*** — commissioned premiere for **Pride Costa Brava**; landmark solo recital honouring **LGBTQ+ community** (six languages) with visual concept by Milo Pérez — **Teatre Municipal de Lloret de Mar** (in-house debut)

2023 ***Divino Empeño***: cantatas by Corselli, **Real Coliseo Carlos III, El Escorial** (world modern premiere, Camerata Antonio Soler) **Festival de Música de la Comunidad de Madrid** · ***Carmina Burana***, **Teatro Principal de Terrassa** · ***Bufa Musa Mia*** — concept premiere featuring 18+1 Catalan women composers (9 living / 9 historical) + commissioned world premiere (Clàudia

Baulies); solo recital with Marta Puig, piano — **Auditori de Girona**, Winter-Spring Season (in-house debut)

2022 ***El abrecartas*** (Luis de Pablo, world premiere, **Teatro Real Madrid**, dir. Xavier Albertí / Fabián Panisello — cover (Comisario) • ***Carmina Burana***, **Palau de la Música Catalana** • ***Carmina Burana***, **Festival Internacional de Música de Castilla y León** with **Orfeón Donostiarra & Musikene** • ***Orfeo ed Euridice***, Gluck (staged role premiere)

2021 ***Terebrante***, **Angélica Liddell** (Premio Nacional de Literatura Dramática). Production: Atra Bilis Company; dir. Angélica Liddell • Spanish premiere & national tour: **Temporada Alta** (sold out) • **Festival de Otoño** (two consecutive sold-out).

2019 **Giustino** (Handel), **Theater an der Wien / Wiener Kammeroper**, dir. James Darrah, cond. Markellos Chryssicos — Engaged as title role — learned and staged the full title role, including his own ornamentation for all arias, within a two-week rehearsal period ahead of the December 2019 premiere • Official cover for **Bejun Mehta**, ***Rodelinda***, **Gran Teatre del Liceu** • Artist-in-Residence, **Fundació Catalunya La Pedrer**a

2017 Operatic debut (International operatic debut), **Festival Opera Rara Kraków** (Tullio, ***Arminio***, dir. Petrou) • World modern premiere, ***Adamo ed Eva (Galuppi***, **I Barocchisti / Fasolis**, **EBU** broadcast) • Paris debut, **Théâtre des Champs-Élysée**s (Medoro, ***Orlando Furioso***, dir. Malgoire)

2015 **Voix Sacrées Prize & Audience Prize, Reims** • International debut (Career launch): Handel ***Messiah***, **Festival des Flâneries Musicales de Reims**, dir. **Jean-Claude Malgoire** (audience of 3,000)

SELECTED CONDUCTORS

Jean-Claude Malgoire · George Petrou · Diego Fasolis · Arturo Díez-Boscovich · Pascual Osa · Edmon Colomer · José Antonio Sainz Alfaro · Andrei Ivanou · Ricardo Bernardes · Sergio Dias · Luca Giardini · Markellos Chryssicos · Gustavo Sánchez · Miquel Ortega · Ricardo Casero

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Full repertoire lists, technical rider and additional materials available on request.