

VÍCTOR JIMÉNEZ DÍAZ

Male Contralto

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

Electronic Press Kit — 2026 / 2028

Artist

The only active Male Contralto in the international market covering the complete historical contralto repertoire — from Baroque opera to the 21st-century symphony — with 26 years of documented international career.

Víctor Jiménez Díaz is a Spanish Male Contralto with a 26-year international career across opera, symphonic repertoire, oratorio, recital and contemporary creation. His voice spans from F2 to C6 — real chest register, powerful centre (F3–F5) and an upper extension of exceptional projection and intensity — making him one of the very few singers today capable of covering the complete historical contralto territory across five centuries. After studying 550 composers, every role written for contralto voice falls within his repertoire. He has performed music by 550 composers in 20+ languages; more than 40 living composers have written for him.

Distinctions & Recognition

Voix Sacrées – Talents Lyriques de Reims, France (2015, Prize & Audience Prize) · Hariclea Darclée International Singing Competition, Romania (2015) · Riccardo Zandonai International Competition, Italy (2014, first countertenor ever awarded) · Hans Gabor Belvedere International Singing Competition, Düsseldorf — finalist · Montserrat Caballé International Competition, Zaragoza — finalist

Bocatto di Cardinale (Columna Música, 2019) — debut album, nominated for MIN Award, Best Classical Album. Discography currently in production (2026): Couperin Leçons de Ténèbres (HR Recordings, as guest with countertenor Miguel Ulla) · Martín y Soler — debut solo album for voice and guitar, with an international selection of 12 contemporary composers (HR Recordings).

Featured in Ópera Actual among Spain's leading lyric voices (Fernando Sans Rivière, Director, 2015). Artist-in-Residence, Fundació Catalunya La Pedrera, Barcelona (2019 — first countertenor selected).

Six Programming Territories

1. Baroque Opera & Early Music — Handel · Vivaldi · Scarlatti · Caldara · Galuppi

The repertoire that launched his European career. In 2015, his Voix Sacrées prize led directly to his international debut at the Festival des Flâneries Musicales de Reims, where he performed the Handel Messiah under Jean-Claude Malgoire before an audience of 3,000. In 2017, his operatic debut at the Festival Opera Rara in Kraków (Tullio, Arminio, Handel, dir. George Petrou) and the world modern premiere of Adamo ed Eva (Galuppi) with I Barocchisti / Diego Fasolis in Lugano were both broadcast live by the European Broadcasting Union. That same year he made his Paris debut at the Théâtre des Champs-Élysées as Medoro in Orlando Furioso (Vivaldi, dir. Malgoire). He served as official cover for Bejun Mehta as Bertarido in Rodelinda (Handel) at the Gran Teatre del Liceu, Barcelona (2019), and made his Portuguese debut in Gli Eroi Spartani (Leal Moreira, world premiere, 2025). Operatic roles: Medoro, Tullio, Angelo di Giustizia, Ottone, Bertarido, Ruggiero, Tolomeo (Handel — full catalogue); Medoro (Vivaldi); The Spirit, Dido and Aeneas (Purcell); full catalogues of Scarlatti, Caldara, Galuppi, Hasse and Porpora. Concert with period ensemble: Handel Messiah and cantatas; Vivaldi Gloria, Stabat Mater and Nisi Dominus; Pergolesi Stabat Mater; Scarlatti Stabat Mater, Salve Regina, Oratorios and Passions; Bach cantatas and Passions.

2. Classical Stage — Gluck · Mozart · Haydn · Martín y Soler

A legitimate male Orfeo in the historical Guadagni tradition, with two full staged productions to date. His approach is grounded in direct musicological research: a decade-long study of Guadagni's repertoire across Europe — following the complete catalogue of works written for him, including manuscripts and variant sources — has resulted in a historically and technically reconstructed contralto instrument that gives this repertoire its original weight, colour and authority. Full contralto catalogue: Gluck, Mozart, Haydn, Martín y Soler and the Viennese Classical school. Available staged, semi-staged or in concert.

3. Symphonic & Grand Format — Carmina Burana · Verdi Requiem · Elgar · Falla · Mahler

Theatrically commanding, audience-magnetic and symphonically projected. Auditorio Nacional de Madrid (2025, Carmina Burana, sold out — immediately re-contracted for 2026), Palau de la Música Catalana, Orfeón Donostiarra, and appearances across Spain, France and Brazil. Available repertoire: Orff (Carmina Burana — The Swan) · Falla (El Amor Brujo) · Verdi Requiem (role debut in preparation) · Mozart Requiem · Brahms (Alto Rhapsody) · Elgar (The Dream of Gerontius) · Vaughan Williams (Magnificat) · Mahler (Symphony No. 2 · Symphony No. 3 · Das Lied von der Erde · Kindertotenlieder) · Britten (Spring Symphony) · Bernstein (Chichester Psalms · Missa Brevis · Symphony No. 1 'Jeremiah') · Schoenberg (Gurrelieder — identified by conductors as a natural fit for the contralto soloists).

4. Bel Canto — Rossini · Donizetti

Under the personal supervision of Montserrat Caballé, Víctor reviewed and prepared the complete male contralto catalogue in Rossini and Donizetti — one of the very few singers currently capable of covering this repertoire with full stylistic authority. Signature roles: Tancredi (Rossini), Maffio Orsini (Donizetti).

5. Contemporary Opera & New Creation — El Caballero del Olmedo · Britten · World Premieres

Over 40 living composers have written for his voice. Available operatic roles include Oberon in A Midsummer Night's Dream (Britten). He premiered the definitive version of El Caballero del Olmedo (Díez-Boscovich, full-orchestra opera) at the Teatro del Soho Málaga under the artistic

direction of Antonio Banderas (2025): the composer rewrote the role specifically for Víctor's voice, and celebrated publicly at the press conference that he was finally hearing his music as he had always envisioned it. He served as cover in *El Abrecartas* (Luís de Pablo) at the Teatro Real, Madrid. World premieres include *Fibló* (Mariona Vila), *Petjada de Dona* (Miquel Ortega), and new cycles by Clàudia Baulies and Raquel García-Tomás, all dedicated to his voice (2025). He has prepared *For a Look or a Touch* (Jake Heggie) for contralto, with the composer's personal authorisation, and has performed it in Spain. *Joan*, a new scenic work on the Evangelist — with acoustic and electroacoustic music by Carlota Baldrís and stage direction by Roberto G. Alonso — is in active production development. Multidisciplinary projects include *El Amor Brujo* with *Desafío Flamenco* and contemporary theatre work with Angélica Liddell (Premio Nacional de Literatura Dramática): *Terebrante*, premiere and tour (2021–2022).

6. Recital & Concept Projects

80+ original programmes for voice and piano, harp, classical or historical guitar, theorbo, harpsichord or organ. Signature programmes: *Fins a l'Arrel* — a conceptual homage to LGBTQ+ composers from Schubert to Heggie, in multiple languages, for voice and piano (premiered 2024, Lloret de Mar, commissioned); *Nocturne* — French mélodie for voice and harp with harpist José Antonio Domené, created for his residency at La Pedrera (2019). Available for residencies, curated series and collaborative projects with ensembles and instrumentalists.

The Voice

Not a falsettist. A functional Male Contralto with real chest register, full dramatic density and symphonic projection. Range: F2–C6. Natural working range: F3–F5. The upper register carries the weight, intensity and projection of a full contralto instrument — not a falsetto extension. His vocal architecture allows him to cover the complete historical contralto territory with stylistic coherence across five centuries.

Training & Artistic Lineage

A decade at the Conservatori del Liceu, Barcelona. Formative work with David Mason — countertenor, pianist and musicologist — who shaped his technical and stylistic architecture; and Francesca Roig, mezzosoprano, who consolidated his projection for large-format repertoire. Montserrat Caballé coached him privately, describing him as 'the natural heir to Marilyn Horne', and personally supervised his preparation of the Rossini and Donizetti bel canto catalogue. Josef Hussek, former artistic director in Hamburg, Salzburg and Vienna, accompanied him to auditions in major European theatres and mentored his direction towards symphonic repertoire. Both Caballé and Hussek supported him until their passing.

Selected Conductors & Directors

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

Recent Engagements

2026 — Carmina Burana, Auditorio Nacional de Madrid (April, return following sold-out debut) · Verdi Requiem — role debut in preparation · Two recording projects in production for HR Recordings

2025 — El Caballero del Olmedo (Díez-Boscovich, definitive version premiere, Teatro del Soho Málaga, artistic dir. Antonio Banderas — role rewritten by the composer for Víctor's voice) · Carmina Burana, Auditorio Nacional de Madrid (sold out, immediately re-contracted for 2026) · Petjada de Dona (Ortega) — four new cycles by Vila, Baldrís, Guinovart and Ortega, all world premieres dedicated to his voice · Scarlatti & Handel programme, Festival de Música Antigua de Es Migjorn Gran, with Il Gesto Armonico · Gli Eroi Spartani (Leal Moreira, 1788, world modern premiere — Archidamo, musicological preparation and performance, Casa de Mateus / Teatro Municipal de Vila Real, Portugal, dir. Ricardo Bernardes) · Handel Messiah, Sevilla · Recording sessions, Leçons de Ténèbres (Couperin, HR Recordings)

2024 — Fins a l'Arrel, premiere (commissioned, Lloret de Mar) · Orfeo ed Euridice (Gluck, two sold-out performances, Cerdanyola del Vallès) · Dido and Aeneas (Purcell) · Handel Messiah, Sevilla (two venues) · Pergolesi Stabat Mater, Hermandad de los Estudiantes, Sevilla (documented by Canal Sur)

2023 — Divino Empeño: cantatas by Corselli with Camerata Antonio Soler, Real Coliseo Carlos III, El Escorial (premiere) · Carmina Burana, Teatro Principal de Terrassa

2022 — Carmina Burana, Palau de la Música Catalana (debut) · Carmina Burana, Festival Internacional de Música de Castilla y León with Orfeón Donostiarra and Musikene · Orfeo ed Euridice (Gluck), staged premiere

2019 — Bocatto di Cardinale (Columna Música, debut album, nominated MIN Award Best Classical Album) · Official cover for Bejun Mehta as Bertarido, Rodelinda (Handel), Gran Teatre del Liceu · Artist-in-Residence, Fundació Catalunya La Pedrera (first countertenor selected)

Press

«Technically dazzling... a moment of pure grace.» — L'Union · FR

«High notes shining with fullness, resonant and powerful lows, and a tremendously expressive technique.» — Melómano Digital · ES

«Bronze-coloured lows with remarkable depth... complex and intelligent ornamentation delivered with agility.» — Olyrix · FR

«A voice spreading like a beam of golden light, rising through the hall.» — Núvol · CA

«One of the Catalan lyric voices with the strongest international projection.» — Serra d'Or · CA

«I had not heard a male voice like this live in years.» — MusicToThePeople.pl · PL

«A very rare voice... the upper register, timbre and power came as a surprise.» — L'Indépendant · FR

«Remarkable stage presence, expression and empathy... incisive highs, smooth centre and theatrical lows.» — La Vanguardia · ES

Media & Contact

Press & booking materials:

<https://victorjimenezdiaz.com/press>

Tim Jones — General Manager

Sound Movement · sound-movement.com

tim@sound-movement.com

Spain: +34 672 491 136 · UK: +44 7540 050795

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