VÍCTOR JIMÉNEZ DÍAZ

Male Contralto / **PRESS SHEET · 2026**

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

1. BIOGRAPHY

Víctor Jiménez Díaz is a leading Spanish male contralto and transversal artist with a **26-year international career**. He stands as a **unique technical solution** in the global market: a functional historical contralto possessing the rare ability to master the complete repertoire from the 15th to the 21st century. His voice (**F2–C6**) features a profound, authentic chest register and an architectural continuum that provides every role its original weight and dramatic authority. Neither a falsettist nor just another countertenor, he bridges the gap between **philological rigour** and the symphonic demands of large-format opera houses.

His artistry is the result of a singular pedagogical synthesis. Formed through living **lineages** that integrate a **fourfold direct heritage to Beethoven** (via David Mason) and Mediterranean bel canto, he was mentored by the legendary **Montserrat Caballé** in the Rossini and Donizetti catalogues. This technical architecture drew the lifelong support of **Josef Hussek** (former Artistic Director in Hamburg, Salzburg, and Vienna), who championed his presence at major European houses. 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 unity dedicated to the **"transmutation of heritage"** — the transformation of canonical structures from within to restore human truth to contemporary cultural discourse.

Víctor burst onto the international scene in 2014 as the **first *contraltista***, de facto first countertenor, ever awarded at the **Riccardo Zandonai International Competition** (Italy). His career is defined by high-stakes legitimization: he was handpicked by **Jean-Claude Malgoire** for his debut as Handel's Messiah soloist and has since collaborated with elite conductors such as **Diego Fasolis** and **George Petrou**. Notable milestones include the world modern premiere of Galuppi's Adamo ed Eva with **I Barocchisti** (broadcast by the **EBU**) and his acclaimed Paris debut at the **Théâtre des Champs-Élysées**.

A visionary researcher and musicologist, Víctor's repertoire is unparalleled, encompassing the music of **550+ composers** across 20+ languages —including over 100 Hispanic creators and 50 women composers— with **27 living composers** having premiered works for his voice. He has designed a catalog of **80+ original recital programs** and recovered dormant works from European archives. A former Artist-in-Residence at the **Fundació Catalunya La Pedrera** (2019), he is currently developing two major recording projects for **HR Recordings** (2026–2027). Víctor Jiménez Díaz is the definitive choice for institutions seeking vocal supremacy, musicological depth, and a transformative artistic presence.

1.1. Short biography (press use)

Víctor Jiménez Díaz is a leading Spanish male contralto and transversal artist recognized as the definitive solution for the historical and dramatic contralto repertoire. Possessing a **fourfold lineage to Beethoven** and mentored by **Montserrat Caballé**, his voice of symphonic projection spans from low bass register to soprano heights (**F2–C6**). Awarded at the Zandonai Competition as its first ***contraltista***, he has collaborated with masters such as **Jean-Claude Malgoire** and **Diego Fasolis**. His practice integrates vocal supremacy with deep musicological research, covering a vast catalog of **550+ composers** and 27 world premieres. Dedicated to the **"transmutation of heritage",** he remains a leading figure in the restoration of the male contralto voice for the 21st century.

2. 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

3. SELECTED ENGAGEMENTS — VERIFIED

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)

4. DISTINCTIONS & RECOGNITION

Competitions & Awards

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 ***contraltista***, de facto first countertenor, ever awarded) • **Hans Gabor Belvedere**, Düsseldorf — finalist • **Montserrat Caballé International Competition**, Zaragoza — finalist.

Professional Recognition

Bocatto di Cardinale (Columna Música, 2019) — **nominated MIN Award, Best Classical Album** • **Artist-in-Residence, Fundació Catalunya La Pedrera** (2019) • Featured in ***Ópera Actual*** among Spain's leading lyric voices (Fernando Sans Rivière, Director).

Discography (HR Recordings) — In Production (2026–2027)

Couperin: *Leçons de Ténèbres* — with countertenor Miguel Ulla & Aurea Vox ensemble.

Martín y Soler — New Solo Album for voice & period guitar.

5. 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 · Luca Giardini · Markellos Chryssicos · Gustavo Sánchez · Miquel Ortega · Ricardo Casero

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