
Alberto Miguélez Rouco

Selected Reviews

MUSICAL DIRECTION: José de Nebra *Venus y Adonis, Los Elementos, Aparté AP373 (April 2025)*

"Venus y Adonis has a distinctively Hispanic, fast-and-furious tragicomic flavour, roundly captured by the brilliant choral and instrumental contributions of Los Elementos and Rouco's buoyant direction... "Given Rouco's superb booklet notes, a full libretto and translation to relish alongside the music, and Studio Noir's close-miked but clear recording, this is a must for anyone keen to sample the distinctive voice of Spanish Baroque."

- Christopher Webber, *Opera Magazine*

MUSICAL DIRECTION & SINGING: Christmas cantatas by Francisco Corselli, Los Elementos, CNDM (December 2024)

"...we must highlight that "Rompa, Señor, mi acento" by Francisco Corselli is a beautiful cantata, the name in Spanish with which we must get used to calling the Italian term "cantata", which gave title to the homonymous album with which the young countertenor made his debut as a soloist in 2020. This fact shows the meteoric rise of the extraordinary artistic talent of Alberto Miguélez Rouco, and gives a sample of what his musical personality is, since this first cantata is a beautiful piece by Francisco Corselli that the countertenor from A Coruña has incorporated in a completely natural way to his repertoire, and that any other performer would consider as a *rara avis*..."

- Simón Andueza, *Ritmo.es*

MUSICAL DIRECTION: *La cautela en la amistad o el Robo de las Sabinas* by Francisco Corselli, Los Elementos, CNDM (November 2024)

"Thus, as if by chance, the insultingly young and very talented musician from A Coruña, Alberto Miguélez Rouco, countertenor and harpsichord conductor, and director of the ensemble that he himself formed under the auspices of the Schola Cantorum Basiliensis, where he received his final musical training, has achieved two other very important milestones in his career in one fell swoop, and that just after reaching the age of thirty: first, inaugurating the Universo Barroco cycle – probably the most successful of all those presented in the capital of Madrid by the Centro Nacional de Diferencia Musical [CNDM]... An evening of very important artistic results, a happy start to the residency and, above all, a much-needed heritage recovery of a large-scale work by this Italian, but very Spanish, who dominated a good part of the Madrid music scene in the mid-18th century. Without a doubt, a very successful start, both artistically and in the perception shown by the attendees."

- Mario Guada, *Codalarío.com*

"Una misa en la Real Capilla", Los Elementos, Innsbrucker Festwochen der Alten Musik (August 2024)

"The reverberation of instruments and Alberto Miguélez Rouco's voice in the church hall immediately melded into a blanket of blissful introspection... Rouco's countertenor was gentle and empathic."

- Jennifer Pyron, *OperaWire*

Monteverdi *L'incoronazione di Poppea* (Ottone), Palau de les Arts Reina Sofía Valencia (May 2023)

"Alberto Miguélez Rouco 's Ottone is more than correct , who amazes at his still early age, combining his career as a

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countertenor with his performance as a conductor in the pit, as we were able to see just a few weeks ago at the Teatro de la Zarzuela, in *La violación de Lucretia* of Nebra." **- Alexander Martinez, *Platea Magazine***

"...the countertenor from A Coruña Alberto Miguélez Rouco portrayed a stylized and well played Ottone." **- Levante**

MUSICAL DIRECTION: *Donde hay violencia, no hay culpa* by Nebra, Teatro de la Zarzuela de Madrid (March 2023)

"The musical part had already been magnificently recorded last October for the Glossa label by the excellent ensemble Los Elementos, directed by the brilliant young director Alberto Miguélez Rouco, as part of his commendable project to recover the music of Nebra, who also assumes the musical direction on this occasion in an outstanding way. [...] In addition to the brilliance of the musical direction of the splendid Los Elementos orchestra — made up largely of young musicians trained in Basel, many Spanish, and the best of the night—, we owe Miguélez the edition and reconstruction of the work [...] The orchestra was, without a doubt, the best of the night, under the brilliant and imaginative direction of Alberto Miguélez, who was attentive from the pit to everything that happened on stage." **- Manuel de Lara, *Scherzo***

"... the presence in the pit of a musician fully convinced that he is defending something important and that, like the Los Elementos ensemble, he does so with a rare fearlessness. At the premiere last night, bravos and lots of applause were heard." **- Alberto González Lapuente, *ABC Cultura***

"Alberto Miguélez Rouco conducts his Ensemble Los elementos with historical instruments whose performance in the pit is admirable. Knowing him and his multi-instrumental execution lead to a precious interpretation that returns us to the purity of chords, atmospheres and dreams of other centuries." **- Manuel Espin, *El Obrero***

"In terms of music, there is that prodigy that is the young Galician countertenor (he only conducts here) Alberto Miguélez Rouco and his magnificent Ensemble Los Elementos." **- Rosa Montero, *El Cultural***

MUSICAL DIRECTION: CD *Nebra Donde hay violencia, no hay culpa*, Los Elementos, Glossa GCD 923525 (October 2022)

"We are surely before one of the most important historical orchestras that has surged in the last few years... Founded and directed under the baton of Spanish countertenor Alberto Miguélez Rouco, they already managed to make an impact a couple of years ago with the publication of the baroque zarzuela by José de Nebra *Vendado es amor, no es ciego*. Los Elementos return now (almost all of them graduates of the Schola Cantorum Basiliensis) with another Nebra baroque zarzuela: *Donde hay violencia, no hay culpa*. And with the same excellent results. Or even better, because in those months the group has been developing poise and refinement." **- Eduardo Torrico, *Scherzo***

"Alberto Miguélez Rouco, brand new winner of the 2022 ÓPERA ACTUAL Award, leads the baton of this little jewel with a firm and creative hand before an ensemble, Los Elementos, with a transparent sound both in the most intimate parts and in the ensemble, almost with an atmosphere typical of classicism, always sumptuous."

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- Pablo Meléndez-Haddad, *Ópera Actual*

"Rouco's direction inspires Los Elementos to playing of lively freedom and strong character, the strings using subtle hints of portamento, the brass blaring and outspoken, without causing the least suspicion of unbalance to Glosa's clear recording. Tempi are right, important dynamic contrasts marked but not overdone, allowing de Nebra's instrumentation its full part in the drama. The short choruses, adding three extra 'tiples' and three tenors to the four principals, are immaculately done. The conductor's scrupulously detailed notes specify all the sources for his edition and the zarzuela's performing history, while conveying huge enthusiasm for its quality. His care adds to the international appeal of an important set, which also boasts the full Spanish sung texts with buoyant English translations. Let's hope yet more theatre scores by José de Nebra may turn up... this excellent Glosa CD set brings a superb work back into the light of day, with thrilling success." - Christopher Webber, *zarzuela.net*

MUSICAL DIRECTION: Nebra *Vendado es Amor no es ciego*, Los Elementos, Auditorio Nacional Madrid (November 2022)

"Miguélez, at the harpsichord and controlling even the smallest detail of what happened in the orchestra, is the great architect of what is, to a large extent, quite a musical miracle. Because Los Elementos is, in effect, a small musical miracle... [Miguélez] we could consider the Spanish Klaus Mäkelä: blond...due to the enormous talent that both treasure." - Eduardo Torrico, *Scherzo*

"The young Spanish-Swiss ensemble, led by a brilliant Alberto Miguélez Rouco, built a solid, intelligent and theatrical vision of this great baroque zarzuela signed by one of the great European composers of the moment: José de Nebra... And he cannot hide his enthusiasm or energy in abundance, because yes, Alberto Miguélez Rouco is, in addition to a very considerable musical talent –described as a genius, even, by some of the musicians in his orchestra–, one of those directors who spreads a total dedication and powerful honesty on stage... Miguélez Rouco, as a singer, must have a particularly fine ear for voices, not only for their quality, but also to ensure that they adapt as adequately as possible to the various roles... Undoubtedly, Miguélez Rouco, as the architect of all this, but of course also the other "elements", can be very proud of what has been achieved on this evening, not only because they have raised the name of the Nebra stage in large format –something not very common in our country, incredible as it may seem– to the heights it deserves in its own right, but also for becoming, in a very obvious way, the highest reference worldwide for the interpretation of theatrical music by the Aragonese composer, something which is not a trifle at all." - Mario Guada, *Codalarario.com*

Caldara Maddalena ai piedi di Cristo, Freiburger Barockorchester (April 2022)

"Alberto Miguélez Rouco is a very particular countertenor: with a beautiful, high-pitched —mezzo-soprano— and light voice, ideal for the role of Amor Celeste, he sings with exquisite taste and, what is most noteworthy, he sings amazingly naturally, without the anguished efforts that weigh down other falsettists."

"Alberto Miguélez Rouco es un contratenor muy particular: con una voz preciosa, aguda —mezzosoprano— y ligera, ideal para el rol de Amor celeste, canta con gusto exquisito y, lo que es más destacable, emite con pasmosa naturalidad, sin los angustiosos esfuerzos que lastran a otros falsetistas." - Scherzo

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"Alberto Miguélez (*Celestial Love*), who made it clear that he is a rising star. The young countertenor delighted us with his homogeneous color, beautiful timbre and facility for agility, at the same time that he offered us his skill playing the triumphant castanets, in his last aria of the 2nd act 'Sè, lieti festeggiate'."

"Alberto Miguélez (*Amor celestial*), quien dejó claro que es un valor en alza. El joven contratenor nos deleitó con un su color homogéneo, bello timbre y facilidad para la agilidad, a la par que nos ofreció su destreza tocando las castañuelas triunfantes, en su última aria del 2º acto 'Sè, lieti festeggiate'." - **Opera World**

"...countertenor Alberto Miguélez-Rouco who wins the bet in the eyes of Maddalena. Everything is subtlety, simplicity, and very clever, who could resist it."

"...le contre-ténor Alberto Miguélez-Rouco qui remporte la mise aux yeux de Maddalena. Tout est finesse, simplicité, dans la conduite du chant et bien malin qui pourrait y résister." - **Forum Opera**

Cantadas de José de Torres, Los Elementos, Teatro de la Zarzuela (2022)

"...Miguélez's voice is unbelievably beautiful compared to that of a good part of the countertenors of our days. And perhaps that beauty lies in his naturalness: his emission is never forced; he doesn't have to holler to hit the highest notes."

"...la voz de Miguélez es inauditamente bella comparada con la de buena parte de los contratenores de nuestros días. Y tal vez esa belleza radica en su naturalidad: su emisión en ningún momento es forzada; no tiene que desgañitarse para alcanzar las notas más agudas." - **Scherzo**

CD Cantadas de José de Nebra y Francisco Corselli, Los Elementos, PanClassics PC10416 (November 2021)

"The homogeneity of the voice and the fullness of the lower register, the way in which it delicately touches the treble as if to lavish a caress recalls Bejun Mehta, but the unique tone, at once amber, warm and deep of Alberto Miguélez Rouco seems to belong to a mezzo."

"L'homogénéité de la voix et la plénitude des graves, la manière dont il effleure délicatement l'aigu comme pour prodiguer une caresse rappellent Bejun Mehta, mais le timbre unique, à la fois ambré, chaleureux et profond d'Alberto Miguélez Rouco semble appartenir à un mezzo." - **Forum Opera**

"Miguélez's voice is really beautiful, but to that intrinsic beauty he adds an overwhelming technical solidity, acquired in his years of perfecting in the Schola Cantorum Basiliensis."

"La voz de Miguélez es realmente bella, pero a esa intrínseca belleza une una solidez técnica apabullante, adquirida en sus años de perfeccionamiento en la Schola Cantorum Basiliensis." - **Scherzo**

"Miguélez Rouco demonstrates his knowledge of the style both in directing and in singing, a super star who has also been in charge of reconstructing the instrumentation of some of the recorded pieces. His voice is beautiful, distinguished, virile and flexible; of extraordinary and clear diction, his Castilian is understood even in the scales

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and in the ornaments. He also knows how to apply a certain vibrato to his luminous timbre that gives it character."

"Miguélez Rouco demuestra su conocimiento del estilo tanto en la dirección como en el canto, un super estrella que además se ha encargado de reconstruir la instrumentación de algunas de las piezas grabadas. Su voz es hermosa, distinguida, viril y flexible; de extraordinaria y clara dicción, su castellano se entiende incluso en las escalas y en los ornamentos. A su timbre luminoso sabe, además, aplicarle cierto vibrato que le brinda carácter."

- Ópera Actual

Handel Partenope (Armindo), Les Arts Florissants (2021/2022)

"Countertenors Hugh Cutting and Alberto Miguélez Rouco fascinate with their aplomb and very sure technique. Sublime pianissimos and a strong ornamental taste for the first, superb projection and perfect management of the breath for the second reveal an extensive degree of preparation that allows great risk-taking."

"Les contre-ténors Hugh Cutting et Alberto Miguélez Rouco fascinent par leur aplomb et une technique très sûre. Pianissimos sublimes et goût ornamental poussé chez le premier, superbe projection et parfaite gestion du souffle pour le second révèlent un degré de préparation étendu qui permet de belles prises de risque."

- Bachtrack

"Cutting and Miguélez were especially brilliant in their respective roles. He composed a shy and in love Armindo with a truly moving capacity for expression both in the acting part and, very especially, in the vocal part."

"Especialmente brillantes estuvieron en sus respectivos papeles Cutting y Miguélez. Este compuso un Armindo tímido y enamorado con una capacidad de expresión realmente conmovedora tanto en la parte actoral como, muy especialmente, en la vocal."

- Codalario

"Alberto Miguélez Rouco offered a perfect Armindo vocally and dramatically, with a masculine tone and solid lower register."

"Alberto Miguélez Rouco ofreció un Armindo perfecto en lo vocal y en lo dramático, con un timbre masculino y graves sólidos."

- El Periodico

Bach St John Passion, Nederlandse Bach Vereniging (2021)

"The young Spaniard Alberto Miguélez Rouco, with his fresh voice, is in the angelic corner of the countertenor spectrum. He was accurate with tasteful ornamentation and phrasing and perfect consonants."

"De jonge Spanjaard Alberto Miguélez Rouco zit met zijn frisse stem in de engelachtige hoek van het countertenorenspectrum. Hij was trefzeker met smaakvolle versieringen en fraseringen en perfecte medeklinkers."

- Volkskrant

MUSICAL DIRECTION: Nebra Vendado es Amor, no es ciego, Alberto Miguélez Rouco & Los Elementos

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"We must thank the countertenor Alberto Miguélez Rouco and his immense admiration for the work and its author for rescuing it, including a recording for the prestigious Glossa label."

"Hay que agradecer al contratenor Alberto Miguélez Rouco y a su inmensa admiración por la obra y su autor el rescate de la misma, incluida grabación discográfica para el prestigioso sello Glossa."

- Codalario

"Another zarzuela by José de Nebra has been recovered"

"Recuperada otra zarzuela de José de Nebra"

- Scherzo

Zelenka *Missa Votiva*, Accademia Barocca Lucernensis (2019)

"Where it used to be the castrato, today it is the trained countertenor who is trained in the head voice. Alberto Miguélez Rouco sings his female voices softly and naturally. The inset in "Credo" is intimate, elegantly touching on the supernatural. His colorful soprano voice seems tailor-made for today's gender discourse."

"War es früher der Kastrat, so ist es heute der ausgebildete, auf Kopfstimme geschulte Countertenor. Alberto Miguélez Rouco singt seine Frauenstimmen weich und natürlich. Der Einschub im "Credo" ist intim, berührt elegant das Übernatürliche. Seine farbige Sopranstimme scheint wie geschaffen für den heutigen Geschlechterdiskurs"

- Luzerner Zeitung

Händel *Ottone (Adelberto)*, Innsbrucker Festwochen der Alten Musik & Accademia La Chimera (2019)

"Spanish countertenor Alberto Miguélez Rouco skillfully inhabits the dim character of Adelberto."

"Le contreténor espagnol Alberto Miguélez Rouco habite avec talent le personnage falot d'Adelberto."

- Opera World

"The two other male voices call for nothing but praise, as well as the Spanish countertenor Alberto Miguélez Rouco, a fine and tangy voice, but not without a certain dejection that suits Adelberto's dim character well (his singing marvels in the elegiac arias "Bel labbro" or of anger: "Tu puoi straziarmi")"

"Les deux autres voix masculines n'appellent que des éloges, aussi bien le contre-ténor espagnol Alberto Miguélez Rouco, voix fine et acidulée, mais non sans un abattage certain qui sied bien au personnage falot d'Adelberto (son chant émerveille dans les airs élégiaques : « Bel labbro » ou de colère : « Tu puoi straziarmi »)"

- Classiquenews

"Alberto Miguélez Rouco, countertenor, is Adalberto, who did well in the part of the character's fragile personality."

"Alberto Miguélez Rouco, controténore, è Adalberto, bene nella parte di fragile caratterialità del personaggio."

- Viacialdini

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"The young Spanish countertenor Alberto Miguélez Rouco played her son Adelberto with a melodious voice and a spirited performance."

"Ihren Sohn Adelberto gab der junge spanische Countertenor Alberto Miguélez Rouco mit wohlklingender Stimme und beherztem Spiel."

- Onlinemerker

Legrenzi *La divisione del mondo*, Les Talens Lyriques, Opera National du Rhin (2019)

"Discordia... embodied by Alberto Miguélez Rouco is a revelation as it is difficult to believe that this mezzo is a man..."

"La Discorde... cette dernière, incarnée par Alberto Miguélez Rouco est une révélation tant il est difficile de croire que ce mezzo est un homme ..."

- Concert Classic

"The facetious and rebellious love of Ada Elodie Tuca marries marvelously with the heady Discordia of countertenor Alberto Miguélez Rouco."

"L'Amour facétieux et rebelle d'Ada Elodie Tuca se marie à merveille avec la capiteuse Discorde du contre-ténor Alberto Miguélez Rouco."

- Alta Musica

"... to the very young incorrigible rascals, Amore and Discordia (a striking incarnation of Alberto Miguélez Rouco)"

"... aux tout jeunes garnements incorrigibles, Amour et Discorde (saisissante incarnation d'Alberto Miguélez Rouco)"

- Le Monde

Recital *Novas Voces galegas* (2018)

Interview at La Opinión

"The concert he has given in his hometown, with a program of notable importance and demand, has shown his vocal and interpretive maturity: a very well-matched voice, with wide and well-placed registers, beautiful timbre, and impeccable regulation of breath, which, together with a remarkable flexibility, allows it to perfectly resolve wide coloraturas. On the other hand, he never breaks down the gesture or uses only bodily supports, expressing the emotions (the affetti) with purely vocal means; he sings without showing any effort, with the greatest naturalness; thus, what he is doing seems to be the easiest thing in the world. The entire program took place amid cheers and exclamations of enthusiasm."

"El concierto que ha dado en su ciudad natal, con un programa, de notable importancia y exigencia, ha mostrado su madurez vocal e interpretativa: voz muy bien igualada, con amplios y bien colocados registros, belleza tímbrica, e impecable regulación del aliento, lo que, unido a una notable flexibilidad, le permite resolver a la perfección amplias coloraturas. Por otra parte, jamás descompone el gesto ni utiliza apenas apoyos corporales, expresando las emociones (los affetti) con medios puramente vocales; canta sin mostrar esfuerzo alguno, con la mayor naturalidad; así, lo que está realizando semeja ser lo más fácil del mundo. Todo el programa se desarrolló entre ovaciones y exclamaciones de entusiasmo."

Review by Julio Andrade Malde

Purcell *Dido and Aeneas*, with Paul Agnew (2017)

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"... the countertenor Alberto Miguélez-Rouco stood out greatly, with a voice that was...extremely well pitched and an impressive theatrical capacity."

"... destacó sobremanera el contratenor Alberto Miguélez-Rouco, con una voz no muy expansiva pero sumamente bien timbrada y una capacidad teatral imponente."
- **Platea Magazine**

"Alberto Miguélez-Rouco (with admirable theatrical skills) admirably embodies the role of the sorceress"

"Alberto Miguélez-Rouco (de unas dotes teatrales admirables) va encarnar admirablemente el rol de la hechicera"
- **Revista Musical Catalana**

"Alberto Miguélez-Rouco – a young man from Coruña with an exceptional voice..."

"Alberto Miguélez-Rouco –un joven coruñés de voz prodigiosa"
- **Recomana**

Grand Lyric Gala, La Asociación de Amigos, Ópera de A Coruña (2016)

"The great revelation of the evening was the countertenor Alberto Miguélez-Rouco, who at just over 20 years of age stands as one of the great promises of current lyric poetry, and who delighted us with the aria from the opera Orlando by Handel, «Fammi combattere»; more static at the beginning, he would gradually increase the energy in the interpretation as the agilities of the work intensified. His magnificent finale caused a furor in the audience that fervently applauded him."

"La gran revelación de la velada la constituyó el contratenor Alberto Miguélez-Rouco, que con poco más de 20 años se erige como una de las grandes promesas de la lírica actual, y que nos deleitó con el aria de la ópera Orlando de Haendel, «Fammi combattere»; más estático al inicio, paulatinamente iría incrementando la energía en la interpretación a medida que las agilitades de la obra se iban intensificando. Su magnífico final causó furor en el auditorio que fervorosamente lo ovacionó."
- **Codalarío**