



STRATAGEM  
**ARTISTS**

Artist-Driven Collaboration

## MARIA VALDES

### Soprano

American soprano Maria Valdes has been praised by the New York Times as a “first-rate singing actress.” She is lauded for her interpretations of Mozart and the leading heroines of the operatic canon, and has made her mark on the classics of symphonic repertoire and new works. In 2025-2026, she returns to Symphony San Jose for Vaughan Williams’ *Dona Nobis Pacem*, Spanish River Concerts for “Broadway to Opera”, and The Metropolitan Opera to cover Frida Image #1 in *El Último Sueño de Frida y Diego*. Also this season, Valdes will sing Barber’s *Knoxville: Summer of 1915* with the Valdosta Symphony and the Bellingham Festival of Music, marking her sixth performance of the work amongst companies including the Greensboro Symphony, Symphony San Jose and the California Symphony.

In 2024-2025, Ms. Valdes made her debut with the Hawaii Symphony Orchestra in Beethoven’s *Symphony No. 9* and her role and company debut with Opera Wilmington as Donna Elvira in *Don Giovanni*. She gave a recital tour in San Francisco and Hawaii with OperAloha, and returned to the Atlanta Master Chorale for Mozart’s *Requiem* and *Coronation Mass* and Berkshire Lyric in Haydn’s *Die Jahreszeiten*. A frequent artist with Hawaii Opera Theatre, she made her STUDIO101 debut in *I’ll Be Seeing You*, reprised Micaëla in *Carmen*, and sang Hana Hooper Ha’alilio and Himiko Hamilton in workshops of *The Sheltering Tree* and *Tea*.

Ms. Valdes joined the Metropolitan Opera roster covering Papagena in *The Magic Flute* in 2023. Other recent operatic roles have included Léontine in *The Anonymous Lover*, Younger Alyce in *Glory Denied*, Lucy cover in *The Threepenny Opera*, Cristina Kahlo in *Frida*, and Doris Parker in *Charlie Parker’s Yardbird* (Atlanta Opera), Younger Alyce in *Glory Denied* (Atlanta Opera, Berkshire Opera Festival), Lauretta in *Gianni Schicchi*, Micaëla in Peter Brook’s *La tragédie de Carmen* (Hawaii Opera Theatre), and Maria von Trapp in *The Sound of Music* (Charlottesville Opera, The Ellen Theater in Bozeman, Houston Grand Opera cover). Favorites are Violetta in *La traviata* (Gulfshore Opera), Juliette cover in *Roméo et Juliette* (Lyric Opera of Chicago), Despina in *Così fan tutte* (Rochester Philharmonic, Opera San José), Euridice in *Orfeo ed Euridice* (West Edge Opera), Diana in the Mariachi opera, *Cruzar la cara de la luna* (New York City Opera, Houston Grand Opera), Gilda in *Rigoletto* (Berkshire Opera Festival, San Francisco Opera), and Amore in Gluck’s *Orfeo ed Euridice* (Opera Theatre of St. Louis).

Among Ms. Valdes’ broad repertory of concert works is Handel’s *Messiah*, Mozart’s *Exsultate, jubilate*, *Laudate Dominum*, *Coronation Mass*, and *Requiem*; Haydn’s *Creation*; Beethoven’s *Symphony No. 9*; Strauss’ *Four Last Songs*; Mahler’s *Symphony No. 4*; Brahms’ *Ein deutsches requiem*; Canteloube’s *Chants d’Auvergne*, and Orff’s *Carmina Burana*; with companies including St. Augustine Music Festival, Greensboro Symphony, Phoenix Symphony, Las Vegas Philharmonic, Chattanooga Symphony, Atlanta Symphony, Atlanta Master Chorale, Mobile Symphony, Berkshire Lyric, San Jose Symphony, Virginia Symphony, California Symphony, Brooklyn Art Song Society, and Georgia Symphony Orchestra. She has been a featured soloist in concert with Gulf Coast Symphony, the Bellingham Festival of Music, and Washington Concert Opera. In recital, Ms. Valdes has been featured with Il Cenacolo Italian Club, the Cathedral of St. Paul, the First Presbyterian Church of Atlanta, Spanish River Concerts, OperaAloha, the Steans Institute at the Ravinia Festival, Berkshire Opera Festival for a recital of Mozart selections alongside tenor Alex McKissick, Madison Chamber Music Festival with tenor John Riesen, and The Hamptons Festival of Music with renowned classical guitarist Pepe Romero. She has also performed with Martin Katz, and joined NYFOS for *Compositora*, a recital of female Latin American composers, with Steven Blier and Michael Barrett. With SongFest, she sang selections of Nordic, Spanish, and Latin American music with pianist Javier Arrebola.

Ms. Valdes is featured on recordings singing Mendelssohn’s “Hear My Prayer” on *Evening Hymn* (Gothic Records) and on Atlanta Opera’s *Glory Denied*. She has won third place in the region of the Laffont Competition and the top prize at the Corbett Opera Scholarship Competition, and is the recipient of a Shoshana Foundation Grant. Ms. Valdes was an Adler Fellow with San Francisco Opera and a young artist with the Merola Opera Program. She holds a BM in Vocal Performance from Georgia State University.

# Maria Valdes, Soprano



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## Opera/Musical

Wendy Torrance*	<i>The Shining</i>	Hawaii Opera Theatre	2026
Frida Image #1+*	<i>El Último Sueño de Frida y Diego</i>	The Metropolitan Opera	2026
Himiko Hamilton	<i>Tea</i>	Hawaii Opera Theatre	2025
Donna Elvira	<i>Don Giovanni</i>	Opera Wilmington	2025
Micaëla	<i>Carmen</i>	Hawaii Opera Theatre	2025
Hana Hooper Ha'alilio	<i>Kamalehua: The Sheltering Tree</i>	Hawaii Opera Theatre	2024
Maria Von Trapp	<i>The Sound of Music</i>	Houston Grand Opera	2024
Lauretta	<i>Gianni Schicchi</i>	Hawaii Opera Theatre	2023
Bully	<i>Forsyth County is Flooding</i>	Atlanta Opera	2023
Léontine	<i>The Anonymous Lover</i>	Atlanta Opera	2023
Papagena+	<i>The Magic Flute</i>	The Metropolitan Opera	2023
Maria Von Trapp	<i>The Sound of Music</i>	The Ellen Theater	2022
Maria Von Trapp	<i>The Sound of Music</i>	Charlottesville Opera	2022
Micaëla	<i>La tragédie de Carmen</i>	Hawaii Opera Theatre	2022
Amy	<i>The Snowy Day</i>	Houston Grand Opera	2021
Younger Alyce	<i>Glory Denied</i>	Atlanta Opera	2021
Lucy+	<i>The Threepenny Opera</i>	Atlanta Opera	2021
Younger Alyce	<i>Glory Denied</i>	Berkshire Opera Festival	2021
Cristina Kahlo	<i>Frida</i>	Atlanta Opera	2019
Euridice	<i>Orfeo ed Euridice</i>	West Edge Opera	2019
Despina	<i>Così fan tutte</i>	Rochester Philharmonic	2019
Violetta	<i>La traviata</i>	Gulfshore Opera	2019
Doris Parker	<i>Charlie Parker's Yardbird</i>	Atlanta Opera	2018
Gilda	<i>Rigoletto</i>	Berkshire Opera Festival	2018
Amore	<i>Orfeo ed Euridice</i>	Opera Theater of St. Louis	2018
Diana	<i>Cruzar la cara de la luna</i>	New York City Opera/ HGOco	2018
Despina	<i>Così fan tutte</i>	Opera San Jose	2017
Gilda	<i>Rigoletto</i>	San Francisco Opera	2017
Juliette+	<i>Roméo et Juliette</i>	Lyric Opera of Chicago	2016
Papagena / Pamina+	<i>Die Zauberflöte</i>	San Francisco Opera	2015
Johanna+	<i>Sweeney Todd</i>	San Francisco Opera	2015
Barbarina / Susanna+	<i>Le nozze di Figaro</i>	San Francisco Opera	2015
Musetta	<i>La bohème (for families)</i>	San Francisco Opera	2014
Clorinda	<i>La Cenerentola</i>	San Francisco Opera	2014
Oscar	<i>Un ballo in maschera</i>	San Francisco Opera	2014
Magnolia	<i>Showboat</i>	San Francisco Opera	2014

## Oratorio/Concert

Soloist*	<i>Knoxville: Summer of 1915</i>	Bellingham Festival of Music	2026
Soloist*	<i>Dona Nobis Pacem (Vaughn Williams)</i>	Symphony San Jose	2026
Soloist*	<i>Knoxville: Summer of 1915; Copland Songs</i>	Valdosta Symphony	2025
Soloist*	<i>Exsultate, jubilate (Mozart)</i>	Saint Augustine Music Festival	2025
Soloist	<i>Die Jahreszeiten (Haydn)</i>	Berkshire Lyric	2025
Soloist	<i>Requiem; Exsultate, jubilate (Mozart)</i>	Greensboro Symphony	2025
Soloist	<i>Requiem; Coronation Mass (Mozart)</i>	Atlanta Master Chorale	2025
Soloist	<i>Symphony No. 9 (Beethoven)</i>	Hawai'i Symphony Orchestra	2025
Soloist	<i>I'll be Seeing You</i>	Hawaii Opera Theatre	2024
Soloist	<i>Four Last Songs (Strauss)</i>	Phoenix Symphony	2024
Soloist	<i>Symphony No. 4 (Mahler); Knoxville: Summer of 1915</i>	Greensboro Symphony	2023
Soloist	<i>Knoxville: Summer of 1915; Carmina Burana</i>	Symphony San Jose	2023
Soloist	<i>Requiem; Laudate Dominum (Mozart)</i>	Berkshire Lyric	2022
Soloist	<i>Symphony No. 9 (Beethoven)</i>	Phoenix Symphony	2022
Soloist	<i>Mozart Arias in Concert</i>	Berkshire Opera Festival	2022
Soloist	<i>Symphony No. 4 (Mahler)</i>	Georgia Symphony Orchestra	2021
Soloist	<i>Requiem (Mozart)</i>	Summer Singers of Atlanta	2021
Soloist	<i>In the Key of Bach</i>	Atlanta Symphony	2021
Soloist	<i>Ein deutsches Requiem</i>	Mobile Symphony/ACDA	2020
Soloist	<i>Serenade to Music; Cantata No. 29 (Bach)</i>	Atlanta Symphony	2020
Soloist	<i>Messiah (Handel)</i>	Virginia Symphony	2019
Soloist	<i>Gloria (Poulenc)</i>	Bellingham Festival of Music	2018
Soloist	<i>Messiah (Handel)</i>	Phoenix Symphony	2018
Soloist	<i>Opera Outside</i>	Washington Concert Opera	2018
Soloist	<i>Ein deutsches Requiem</i>	Phoenix Symphony	2018
Soloist	<i>Symphony No. 4 (Mahler)/Knoxville: Summer of 1915</i>	California Symphony	2017
Soloist	<i>Symphony No. 4 (Mahler)/Exsultate, jubilate (Mozart)</i>	Chattanooga Symphony	2017
Soloist	<i>Symphony No. 4 (Mahler)/Exsultate, jubilate (Mozart)</i>	Las Vegas Philharmonic	2016
Soloist	<i>Messiah (Handel)</i>	St. Thomas Church 5th Ave.	2016
Soloist	<i>Knoxville: Summer of 1915</i>	Kaleidoscope Chamber Orchestra	2016
Soloist	<i>The Creation (Haydn)</i>	Bellingham Festival of Music	2015

## Recital

Soloist	<i>Strauss Lieder</i>	Bellingham Festival of Music	2022
Soloist	<i>Recital with Pepe Romero</i>	The Hamptons Festival of Music	2022
Soloist	<i>It's Summer in South America</i>	New York Festival of Song	2021
Soloist	<i>Chants d'Auvergne</i>	Brooklyn Art Song Society	2019

# Maria Valdes, Soprano



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## Competitions/Awards

Recipient  
Recipient  
Corbett Award  
3rd Place - Southeast Region  
Winner - Atlanta District

Georgia State University 40 Under 40	2023
Shoshana Foundation Grant	2014
CCM Corbett Competition	2013
Laffont Competiton	2013
Laffont Competition	2013

## Training

Steans Institute  
Adler Fellow  
Young Artist

Ravinia Festival	2016
San Francisco Opera	2013-2015
Merola Opera Program	2013

## Education

BM Vocal Performance

Georgia State University	2012
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\* Upcoming Performance + Cover Role



## Don Giovanni, Opera Wilmington

"Valdes' Elvira becomes a force of nature: a woman who periodically gives the plot a crucial push. She effortlessly directs attention her way, mastering deeply affecting arias ("Mi tradì quell'alma ingrata" stood out to me)."

C.C. Lilford, *Cultural Voice of North Carolina* 7/19/25

## Exsultate Jubilate, Greensboro Symphony

"The perky, upbeat intro leads the soprano into a lyric section that eventually moves to tricky octave leaps and lovely cadenza-like passages that Valdes delivered with beauty, purity, and impressive flexibility. . . . The showstopper is the final section, the buoyant, joyful "Alleluia," which is a tour-de-force for soprano. According to musicologist Stanley Sadie, it was written as the young composer was showing his "high spirits at the time he wrote it and of the elation and confidence that his opera-house success had brought him." Valdes joyfully took on the task of flights of vocal virtuosity, including a high C at the end. The crowd demonstrated its appreciation in a long, enthusiastic ovation."

Timothy Lindeman, *Cultural Voice of North Carolina* 5/20/25

## In Recital, First Presbyterian Church of Atlanta

"Her voice is marked by the absence of the sort of humanizing undercurrents that are normally apparent in a performer. The usual sharp intakes of breath and waverings on the tail end of sustained pitches and other inflections that typify even the most capable opera singers are nowhere to be found in Valdes' delivery. In their place is a disarmingly robust tone that seems to come from some outer dimension where breath support is not required. And her soaring tones remain just as vibrant on the back end as the front. Most vocalists are content to be soulful, but Valdes reaches for the superhuman."

Jordan Owen, *ArtsATL* 10/11/24

## Glory Denied, Atlanta Opera

"Her voice, lyrical and hopeful, deals nimbly with some challenging scoring, and she soars to the top of her compass for a heartfelt "I miss you my dearest, and love you so very much."

Melinda Bargreen, *Earrelevant* 1/10/22

## L'amant anonyme, Atlanta Opera

"Valdes's soprano was warm and was easily up to any challenges the libretto and music provided."

William Ford, *Earrelevant* 4/3/23

## Glory Denied, Berkshire Opera Festival

"As Young Alyce, Maria Valdes was a vision of Fifties-style domesticity, all lovely and soft with the innocence and charm of Debbie Reynolds singing "Tammy." Cipullo has a penchant for long, sustained high notes, and Valdes floated them effortlessly. She was the vocal and dramatic counter to the high-octane characters, the embodiment of what might have been."

Rick Perdian, *Classical Voice America* 7/31/21

## Orfeo ed Euridice, West Edge Opera

"Valdes made a bright-toned, eloquent Euridice - enough to make a listener wish that her assignment were larger."

Joshua Kosman, *The San Francisco Chronicle* 8/05/19

## Rigoletto, Berkshire Opera Festival

"The soprano Maria Valdes has already proven herself in more modern fare; she was a standout this past January in New York City Opera's mariachi opera 'Cruzar la Cara de la Luna.' Here she was a first-rate singing actress and a perfectly charming Gilda."

Anthony Tommasini, *The New York Times* 9/31/18

## Mahler's Symphony No. 4, California Symphony

"Valdes seems on her way to the otherworldly realm of stardom."

Jessica Balik, *San Francisco Classical Voice* 9/26/17

## Exsultate jubilate, Chattanooga Symphony

Mozart's well known sacred work, *Exsultate Jubilate*, displayed impressive vocal flourishes and flexibility in this soprano showpiece. Her lovely sound, stunning trills, intervallic leaps and warm tone blended very well with the orchestral accompaniment."

Douglas Hedwig, *Times Free Press* 4/08/17

## Handel's Messiah, St. Thomas Church Fifth Avenue

"Maria Valdes sang the soprano arias beautifully, growing stronger as the evening progressed."

Zachary Woolfe, *New York Times* 12/9/16

## The Future is Now Gala, San Francisco Opera

"Soprano Maria Valdes used her silvery tone, glassily smooth phrasing, and fine-caliber dynamics"

Steven Winn, *San Francisco Classical Voice* 12/14/15

"There was a heart-rending and emotionally transparent scene from Debussy's "Pelléas et Mélisande" done by soprano Maria Valdes and bass-baritone Philippe Sly. Even before that, Valdes had stormed her way fearlessly through the expressive and technical challenges of Anne Truelove's great Act 1 aria and cabaletta from Stravinsky's "The Rake's Progress," culminating in a beautiful and secure high C."

Joshua Kosman, *The San Francisco Chronicle* 12/5/14