



STRATAGEM
ARTISTS

ARTIST DRIVEN COLLABORATION

Maria Valdes Soprano

American soprano Maria Valdes was recently described as a "first-rate singing actress and a perfectly charming Gilda" (New York Times). The upcoming 2023-2024 is filled with multitudes of thrilling symphonic and recital debuts. On the symphonic stage, Ms. Valdes joins the Greensboro Symphony to sing *Knoxville: Summer of 1915* and Mahler's *Symphony No. 4*, is featured as the soprano soloist in *Messiah* with both the Atlanta Symphony and St. Luke's Episcopal Church, and she returns to the Phoenix Symphony for *Strauss's Four Last Songs*. In recital, she is featured with Il Cenacolo Italian Club, the Cathedral of St. Paul, the First Presbyterian Church of Atlanta, and with Spanish River Concerts. Additionally, Ms. Valdes makes her return to Houston Grand Opera in a role TBA.

In the 2022-2023 season, Ms. Valdes made her Metropolitan Opera debut covering Papagena in *The Magic Flute*, returned to Atlanta Opera as Léontine in *L'Amant anonyme* and Hawaii Opera Theater to portray Lauretta in *Gianni Schicchi*. Additionally, Ms. Valdes portrayed Fiordiligi in *Così fan tutte* with Newport Classical, made her San Jose Symphony debut singing Barber's *Knoxville: Summer of 1915* and *Carmina Burana*, and joined the Madison Chamber Music Festival for a recital.

During the 2021-2022 season, Ms. Valdes made her Georgia Symphony Orchestra debut as the soprano soloist in Mahler's *Symphony No. 4*, returned to Berkshire Opera Festival for a recital of Mozart selections and made her Hawaii Opera Theater debut as Micaëla in Peter Brook's *La tragédie de Carmen*. She also returned to The Phoenix Symphony as the soprano soloist in Beethoven's *Symphony No. 9*, debuted the role of Maria in *The Sound of Music* with Charlottesville Opera and The Ellen Theater, joined Berkshire Lyric for Mozart's *Requiem* and *Laudate Dominum* in the prestigious Seiji Ozawa Hall at Tanglewood, made her Gulf Coast Symphony debut as the soprano soloist in a concert titled "A Grand Night of Opera" and returned to the Bellingham Festival of Music to sing a concert of Strauss lieder.

During the 2020-2021 season, Ms. Valdes was slated to return to Houston Grand Opera to sing the role of Amy in the world premiere of *The Snowy Day* (COVID19 - postponed to 2021-22 season) and to make her Hawaii Opera Theater debut as Euridice in Offenbach's *Orpheus in the Underworld* (COVID19). In 2021, Ms. Valdes sang the role of Younger Alyce in *Glory Denied* at Atlanta Opera, joined NYFOS@ Home for their *It's Summer in South America* recital, covered the role of Lucy in *The Threepenny Opera* for Atlanta Opera and joined the Atlanta Symphony Orchestra for their series of short films called *In The Key of Bach*. That summer, she reprised the role of Younger Alyce in Berkshire Opera Festival's production of *Glory Denied* and performed as the soprano soloist in Mozart's *Requiem* with Summer Singers of Atlanta.

During the 2019-2020 season, Ms. Valdes returned to Atlanta Opera as Cristina Kahlo in *Frida* and made her Mobile Symphony debut in Brahms' *Ein deutsches Requiem*. Highlights of the 2018-2019 season included a role and company debut with Atlanta Opera as Doris Parker in Charlie Parker's *Yardbird* and a company debut with Washington Concert Opera for their *Opera Outside* series. Ms. Valdes also made her company and role debut as Violetta in *La traviata* at Gulfshore Opera, her Rochester Philharmonic debut reprising the role of Despina in *Così fan tutte* and her debut with West Edge Opera as Euridice in *Orfeo ed Euridice*.

In the concert realm, Ms. Valdes recently made a debut with the Virginia Symphony and returned to The Phoenix Symphony as the soprano soloist in *Messiah*, joined the Brooklyn Art Song Society singing *Chants d'Auvergne* by Joseph Canteloube, as well as, the Atlanta Symphony Orchestra singing *Serenade to Music* by Ralph Vaughn Williams and Bach's Cantata No. 29, "Wir danken dir, Gott".

In the 2017-2018 season, Ms. Valdes made her debut with New York City Opera, in cooperation with Houston Grand Opera as Diana in the mariachi opera, *Cruzar la cara de la luna*, and made a role and company debut with Opera San José as Despina in *Così fan tutte*. In the summer of 2018, Ms. Valdes made her company debuts with the Berkshire Opera Festival as Gilda in *Rigoletto* and with Opera Theatre of St. Louis as Amore in Gluck's *Orfeo ed Euridice*. On the concert stage, Ms. Valdes performed Mahler's *Symphony No. 4* and Barber's *Knoxville: Summer of 1915* with the California Symphony, in Brahms' *Ein deutsches Requiem* with The Phoenix Symphony and Poulenc's *Gloria* with the Bellingham Festival of Music.

During the 2016-2017 season, Ms. Valdes returned to San Francisco Opera to cover the role of Gilda and went on in-role during a performance after a colleague fell ill. A distinguished alumna of the SongFest program in Los Angeles, she was heard in a solo recital of Nordic, Spanish and Latin American music. Other season highlights included performing Mahler's *Symphony No. 4* and Mozart's *Exsultate, jubilate* with both the Las Vegas Philharmonic and Chattanooga Symphony, and with Kaleidoscope Chamber Orchestra singing Barber's *Knoxville: Summer of 1915* and the West Coast premiere of Scott Ordway's "Tonight We Tell the Secrets of the World". Ms. Valdes also joined the Concert Royal at St. Thomas Church in New York City for their *Messiah*, where The New York Times exclaimed that she performed "beautifully, growing stronger as the evening progressed."

In the 2015-2016 season, Ms. Valdes joined the roster of the Lyric Opera of Chicago covering Juliette in *Roméo et Juliette*. Ms. Valdes also completed her time as an Adler Fellow with San Francisco Opera. During her time as an Adler, Ms. Valdes performed the roles of Musetta in *La bohème*, Papagena in *Die Zauberflöte*, Clorinda in *La Cenerentola*, and Barbarina in *Le nozze di Figaro*. Covers included Johanna in *Sweeney Todd*, Pamina in *Die Zauberflöte*, Oscar in *Un ballo in maschera*, Magnolia in *Showboat* and Susanna in *Le nozze di Figaro*, which she also performed in 2013 as member of the Merola Opera Program.

Also an accomplished recitalist, Ms. Valdes has appeared in concert with Martin Katz, and made her New York recital debut with NYFOS performing with Steven Blier and Michael Barrett in *Compositora*, a recital of female Latin American composers. She also attended the Steans Institute at the Ravinia Festival which included several concert appearances and Ms. Valdes can be heard singing Mendelssohn's "Hear my prayer" on the album *Evening Hymn* released by Gothic Records and acclaimed in the American Record Guide. An award-winner in the regional Metropolitan Opera National Council auditions, Ms. Valdes is also the winner of the top prize at the Corbett Opera Scholarship Competition at Cincinnati College-Conservatory of Music and is the recipient of a Shoshana Foundation Grant.

Maria Valdes, Soprano



STRATAGEM
ARTISTS

ARTIST DRIVEN COLLABORATION

Opera/Musical

Bully	<i>Forsyth County is Flooding (with the Joy of Lake Lanier)</i>	Atlanta Opera	2023
Lauretta	<i>Gianni Schicchi</i>	Hawaii Opera Theater	2023
Léontine	<i>L'Amant anonyme</i>	Atlanta Opera	2023
Papagena+	<i>The Magic Flute</i>	The Metropolitan Opera	2023
Maria	<i>The Sound of Music</i>	The Ellen Theater	2022
Maria	<i>The Sound of Music</i>	Charlottesville Opera	2022
Micaëla	<i>La tragédie de Carmen</i>	Hawaii Opera Theater	2022
Amy	<i>The Snowy Day</i>	Houston Grand Opera	2021
Younger Alyce	<i>Glory Denied</i>	Berkshire Opera Festival	2021
Euridice (COVID19)	<i>Orpheus in the Underworld</i>	Hawaii Opera Theater	2021
Lucy+	<i>The Threepenny Opera</i>	Atlanta Opera	2021
Younger Alyce	<i>Glory Denied</i>	Atlanta Opera	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 Saint 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
Pamina+	<i>Die Zauberflöte</i>	San Francisco Opera	2015
Papagena	<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
Susanna	<i>Le nozze di Figaro</i>	Merola Opera Program	2013

Oratorio/Concert

Soloist*	<i>Strauss's Four Last Songs</i>	Phoenix Symphony	2024
Soloist*	Spanish River Concerts	Spanish River Concerts	2024
Soprano Soloist*	<i>Messiah</i>	Atlanta Symphony	2023
Soprano Soloist*	<i>Messiah</i>	St. Luke's Episcopal Church	2023
Soprano Soloist*	<i>Knoxville: Summer of 1915 / Mahler Symphony No. 4</i>	Greensboro Symphony	2023
Recitalist*	Various Repertoire	First Presbyterian Church of Atlanta	2023
Soloist*	Downtown Concert Series	Cathedral of St. Paul	2023
Recitalist*	Various Repertoire	Il Cenacolo Opera Outing	2023
Soprano Soloist	<i>Knoxville: Summer of 1915 / Carmina Burana</i>	Symphony San Jose	2023
Recitalist	Various Repertoire	Madison Chamber Music Festival	2023
Soprano Soloist	<i>Strauss Lieder / Mahler Symphony No. 4</i>	Bellingham Festival of Music	2022
Soprano Soloist	<i>Mozart Requiem / Laudate Dominum</i>	Berkshire Lyric	2022
Soprano Soloist	<i>Beethoven Symphony No. 9</i>	The Phoenix Symphony	2022
Soprano Soloist	<i>Mozart Selections</i>	Berkshire Opera Festival	2022
Soprano Soloist	<i>Mahler Symphony No. 4</i>	Georgia Symphony Orchestra	2021
Soprano Soloist	<i>Mozart Requiem</i>	Summer Singers of Atlanta	2021
Soprano Soloist	<i>In The Key of Bach</i>	Atlanta Symphony Orchestra	2021
Soprano Soloist	<i>It's Summer in South America</i>	New York Festival of Song	2021
Soprano Soloist	<i>Ein deutsches Requiem</i>	Mobile Symphony / ACDA	2020
Soprano Soloist	<i>Serenade to Music / Bach Cantata No. 29</i>	Atlanta Symphony Orchestra	2020
Soprano Soloist	<i>Messiah</i>	Virginia Symphony	2019
Soprano Soloist	<i>Chants d'Auvergne (Canteloube)</i>	Brooklyn Art Song Society	2019
Soprano Soloist	<i>Gloria (Poulenc)</i>	Bellingham Festival of Music	2018
Soprano Soloist	<i>Messiah</i>	The Phoenix Symphony	2018
Soprano Soloist	<i>Opera Outside</i>	Washington Concert Opera	2018
Soprano Soloist	<i>Ein deutsches Requiem</i>	The Phoenix Symphony	2018
Soprano Soloist	<i>Mahler Symphony No. 4 / Knoxville: Summer of 1915</i>	California Symphony	2017
Soprano Soloist	<i>Mahler Symphony No. 4</i>	Chattanooga Symphony	2017
Soprano Soloist	<i>Exsultate, jubilate</i>	Las Vegas Philharmonic	2016
Soprano Soloist	<i>Messiah</i>	St. Thomas Church 5 th Ave.	2016
Soprano Soloist	<i>Knoxville: Summer of 1915</i>	Kaleidoscope Chamber Orchestra	2016
Soprano Soloist	<i>Mahler Symphony No. 4</i>	Las Vegas Philharmonic	2016
Soprano Soloist	<i>The Creation</i>	Bellingham Festival of Music	2015

Competitions/Awards

Recipient	Shoshana Foundation Grant	2014
3 rd Place	Metropolitan Opera National Council (Southeast Region)	2013
Winner	Metropolitan Opera National Council (Atlanta District)	2013

Training

Adler Fellow	San Francisco Opera Center	2013-15
Young Artist	Merola Opera Program	2013

Education

BM Performance - Voice	Georgia State University	2012
------------------------	--------------------------	------

* Upcoming Performance + Cover Role

Maria Valdes, Soprano



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* 07/31/21

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* 08/05/19

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* 09/31/18

“Valdes, another star in ascendance, was in excellent voice on opening night, her “Caro nome” sung almost entirely seated, from the floor. At least for this reviewer, it helps that the soprano’s also a fine actress and looks more than a little like a young Renée Fleming, though her sound has a sharper, more youthful edge in its upper reaches—a nice touch for a doomed jester’s daughter torn between chaste duty and adolescent desire.”

Joel Rozen, *Parterre Box* 09/28/18

Mahler’s Symphony No. 4, California Symphony

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

Jessica Balik, *San Francisco Classical Voice* 09/26/17

Mozart’s 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* 04/08/17

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* 12/09/16

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* 12/05/14