



Maria Valdes

Soprano

American soprano Maria Valdes has been praised by the New York Times as a “first-rate singing actress and a perfectly charming Gilda.” In the 2024–2025 season, Ms. Valdes made her debut with the Hawaii Symphony Orchestra as the soprano soloist in Beethoven's *Symphony No. 9* and returned to the Greensboro Symphony to perform *Mozart's Exsultate, jubilate* and *Requiem*. A frequent artist with Hawaii Opera Theatre, she made her STUDIO101 debut in *I'll Be Seeing You*, reprised the role of Micaëla in *Carmen*, and helped create the roles of Hana Hooper Ha'alilio and Himiko Hamilton in workshops of *The Sheltering Tree* and *Tea*. Other highlights included a role and company debut with Opera Wilmington as Donna Elvira in *Don Giovanni*, a recital tour in San Francisco and Hawaii with OperAloha, and returns to the Atlanta Master Chorale as the soloist in Mozart's *Requiem* and *Coronation Mass* and Berkshire Lyric in Haydn's *Die Jahreszeiten*. In the upcoming season, she will perform Barber's *Knoxville: Summer of 1915* with the Valdosta Symphony and Bellingham Festival of Music. Valdes returns to Symphony San Jose for Vaughan Williams' *Dona Nobis Pacem* and Spanish River Concerts for “Broadway to Opera.” On the opera stage she returns to The Metropolitan Opera to cover Frida Image #1 in *El Último Sueño de Frida y Diego*.

Her 2023-2024 season was filled with returns to major orchestras and opera houses. On the symphonic stage, Ms. Valdes joined the Greensboro Symphony to sing *Knoxville: Summer of 1915* and Mahler's *Symphony No. 4* and returned to the Phoenix Symphony for Strauss's *Four Last Songs*. In recital, she was featured with Il Cenacolo Italian Club, the Cathedral of St. Paul, the First Presbyterian Church of Atlanta, Spanish River Concerts, and OperaAloha. Additionally, Ms. Valdes returned to Houston Grand Opera to cover Isabel Leonard in the title role of *The Sound of Music*.

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 *The Anonymous Lover*, and appeared with Hawaii Opera Theatre as Lauretta in *Gianni Schicchi*. On the concert stage, she made her San Jose Symphony debut singing Barber's *Knoxville: Summer of 1915* and *Carmina Burana*, joined the Madison Chamber Music Festival in recital with tenor John Riesen, and performed in recital with renowned classical guitarist Pepe Romero at The Hamptons Festival of Music.

During the 2021-2022 season, Ms. Valdes debuted with the Georgia Symphony Orchestra as the soprano soloist in Mahler's *Symphony No. 4*, returned to the Berkshire Opera Festival for a recital of Mozart selections alongside tenor Alex McKissick, and made her Hawaii Opera Theatre 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 as Maria in *The Sound of Music* with Charlottesville Opera and The Ellen Theater in Bozeman, 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 for a concert of Strauss lieder.

In the 2020-2021 season, Ms. Valdes was scheduled to return to Houston Grand Opera to sing the role of Amy in the world premiere of *The Snowy Day* (postponed to the 2021-22 season due to COVID-19) and to make her Hawaii Opera Theatre debut as Euridice in Offenbach's *Orpheus in the Underworld* (COVID-19). In 2021, she 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, *In The Key of Bach*. That summer, she reprised 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's *Ein deutsches Requiem*. Highlights of the 2018-2019 season included her 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. She also debuted as Violetta in *La traviata* at Gulfshore Opera, reprised Despina in *Così fan tutte* with the Rochester Philharmonic, and debuted with West Edge Opera as Euridice in *Orfeo ed Euridice*. In concert, Ms. Valdes performed Handel's *Messiah* with both the Virginia Symphony and the Phoenix Symphony, joined the Brooklyn Art Song Society singing *Chants d'Auvergne* by Joseph Canteloube, and debuted with the Atlanta Symphony Orchestra in *Serenade to Music* by Ralph Vaughan Williams and Bach's *Cantata No. 29, “Wir danken dir, Gott.”*

In the 2017-2018 season, Ms. Valdes debuted with New York City Opera, in collaboration with Houston Grand Opera, as Diana in the Mariachi opera, *Cruzar la cara de la luna*, and made her role and company debut with Opera San José as Despina in *Così fan tutte*. In the summer of 2018, she made 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, Brahms's *Ein deutsches Requiem* with the Phoenix Symphony, and Poulenc's *Gloria* with the Bellingham Festival of Music.

In the 2016-2017 season, Ms. Valdes returned to San Francisco Opera to cover the role of Gilda, stepping in mid-performance when a colleague fell ill. A distinguished alumna of the SongFest program in Los Angeles, she performed a solo recital of Nordic, Spanish, and Latin American music in collaboration with pianist Javier Arrebola. Other season highlights included Mahler's *Symphony No. 4* and Mozart's *Exsultate, jubilate* with both the Las Vegas Philharmonic and Chattanooga Symphony, and performances 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 Concert Royal at St. Thomas Church in New York City for *Messiah*, where The New York Times noted she performed “beautifully, growing stronger as the evening progressed.”

In the 2015-2016 season, Ms. Valdes joined the roster of Lyric Opera of Chicago, covering Juliette in *Roméo et Juliette*, and completed her time as an Adler Fellow with San Francisco Opera. As an Adler, she 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*, a role she also performed in 2013 as a member of the Merola Opera Program.

An accomplished recitalist, Ms. Valdes has performed with Martin Katz, made her New York recital debut with NYFOS performing *Compositora*, a recital of female Latin American composers with Steven Blier and Michael Barrett, and attended the Steans Institute at the Ravinia Festival, performing in several concerts. Ms. Valdes can be heard on recordings, singing Mendelssohn's “Hear My Prayer” on the album *Evening Hymn* (Gothic Records) and on Atlanta Opera's recent release of *Glory Denied*. 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 the recipient of a Shoshana Foundation Grant.

Maria Valdes, Soprano

Opera/Musical

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
Euridice (COVID19)	<i>Orpheus in the Underworld</i>	Hawaii Opera Theatre	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
Susanna	<i>Le nozze di Figaro</i>	Merola Opera Program	2013

Oratorio/Concert

Soloist	<i>Knoxville: Summer of 1915</i>	Bellingham Festival of Music	2026
Soloist	Vaughn Williams' <i>Dona Nobis Pacem</i>	Symphony San Jose	2026
Soloist	<i>Knoxville: Summer of 1915/ Copland Songs</i>	Valdosta Symphony	2025
Soloist	Mozart's <i>Exsultate, jubilate</i>	Saint Augustine Music Festival	2025
Soloist	Haydn's <i>Die Jahreszeiten</i>	Berkshire Lyric	2025
Soloist	Mozart's <i>Requiem / Exsultate, jubilate</i>	Greensboro Symphony	2025
Soloist	Mozart's <i>Requiem / Coronation Mass</i>	Atlanta Master Choral	2025
Soloist	Beethoven's <i>Symphony No. 9</i>	Hawai'i Symphony Orchestra	2025
Soloist	I'll be Seeing You	Hawaii Opera Theatre	2024
Soloist	Strauss' <i>Four Last Songs</i>	Phoenix Symphony	2024
Soloist	<i>Knoxville: Summer of 1915/ Mahler Symphony No. 4</i>	Greensboro Symphony	2023
Soloist	<i>Knoxville: Summer of 1915/ Carmina Burana</i>	Symphony San Jose	2023
Soloist	Strauss Lieder	Bellingham Festival of Music	2022
Soloist	Recital with Pepe Romero	The Hamptons Festival of Music	2022
Soloist	Mozart's <i>Requiem / Laudate Dominum</i>	Berkshire Lyric	2022
Soloist	Beethoven's <i>Symphony No. 9</i>	Phoenix Symphony	2022
Soloist	Mozart Arias in Concert	Berkshire Opera Festival	2022
Soloist	Mahler's <i>Symphony No. 4</i>	Georgia Symphony Orchestra	2021
Soloist	Mozart's <i>Requiem</i>	Summer Singers of Atlanta	2021
Soloist	<i>In the Key of Bach</i>	Atlanta Symphony	2021
Soloist	<i>It's Summer in South America</i>	New York Festival of Song	2021
Soloist	<i>Ein deutsches Requiem</i>	Mobile Symphony/ACDA	2020
Soloist	<i>Serenade to Music / Bach's Cantata No. 29</i>	Atlanta Symphony	2020
Soloist	Handel's <i>Messiah</i>	Virginia Symphony	2019
Soloist	Canteloube's <i>Chants d'Auvergne</i>	Brooklyn Art Song Society	2019
Soloist	Poulenc's <i>Gloria</i>	Bellingham Festival of Music	2018
Soloist	Handel's <i>Messiah</i>	Phoenix Symphony	2018
Soloist	<i>Opera Outside</i>	Washington Concert Opera	2018
Soloist	<i>Ein deutsches Requiem</i>	Phoenix Symphony	2018
Soloist	Mahler's <i>Symphony No. 4 / Knoxville: Summer of 1915</i>	California Symphony	2017
Soloist	Mahler's <i>Symphony No. 4 / Mozart's Exsultate, jubilate</i>	Chattanooga Symphony	2017
Soloist	Mahler's <i>Symphony No. 4 / Mozart's Exsultate, jubilate</i>	Las Vegas Philharmonic	2016
Soloist	Handel's <i>Messiah</i>	St. Thomas Church 5th Ave.	2016
Soloist	<i>Knoxville: Summer of 1915</i>	Kaleidoscope Chamber Orchestra	2016
Soloist	Haydn's <i>The Creation</i>	Bellingham Festival of Music	2015
Soloist	Mozart's <i>Great Mass in C minor</i>	Bellingham Festival of Music	2012

Competitions/Awards

Recipient	Georgia State University – 40 Under 40	2023
Recipient	Shoshana Foundation Grant	2014
Winner	Corbett Award – Cincinnati College-Conservatory of Music	2013
3 rd Place	Metropolitan Opera National Council (Southeast Region)	2013
Winner	Metropolitan Opera National Council (Atlanta District)	2013
Strauss Award	Orpheus Vocal Competition	2013

Training and Education

Steans Institute

Adler Fellow

Young Artist

BM Vocal Performance

Ravinia Festival

San Francisco Opera

Merola Opera Program

Georgia State University

2016

2013-2015

2013

2012

+ Cover Role * Workshop

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 tradi quell'alma ingrata" stood out to me)."

–C.C. Lilford, Cultural Voice of North Carolina 7/19/2025

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 5/20/2025

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

"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* 9/28/18

Mahler's Symphony No. 4, California Symphony

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

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

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* 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 Trulove'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