



**ADRIANA VALDÉS,
SOPRANO**

Cuban American soprano Adriana Valdés was born in La Habana, Cuba, she began her musical studies as a violin player. At a young age she moved to Mexico where she finished her musical studies at the Superior School of Music (Instituto Nacional de Bellas Artes).

Called by the Mexican press as "youthful and charming, possessing a vast register", "A force of nature" or "Vocally impeccable with an enviable comic vis" by ProOpera Magazine.

Ms Valdés made her debut with Opera **de Bellas Artes** in México, in the role of "**Gretel**" in Humperdink's "**Hänsel und Gretel**" under the baton of **Niksa Barezza**. She performed numerous roles at the **Opera de Bellas Artes** after that.

Ms. Valdés made her American debut in 2016 in the title role of **Marina** in Emilio Arrieta's **Marina** with the Miami Lyric Opera.

Ms. Valdés won the **First Place and The Roberta Peters Prize** in the Opera de San Miguel Competition. **Zarzuela's First Place** (given by the Domingo- Embil's Mexican Company of Zarzuela) and **Second Place in Opera** in "**Carlo Morelli**" competition.

Ms. Valdés was a favorite soloist with orchestras in Mexico, and in 2017, she performed concerts in **Guatemala, Costa Rica and Honduras**.

With full stage performed roles such as **Alcina and Morgana** (Alcina), **Adele** (Die Fledermaus), Numerous performances as Norina (Don Pasquale), **Micaela** (Carmen), **The Fire, The Princess and The Nightingale** (L'enfant et les Sortilèges), **Lauretta** (Gianni Schicchi), **Gilda** (Rigoletto), **Giulia** (La Scala di Seta), **Blue Fairy** (Pinocchio), **Monica** (The Medium), **Rowan** (The Little Sweep) and **Stella** in A Streetcar Named Desire's Premiere through all of Latin America, among others, Ms. Valdés has demonstrate to be versatile and a strong performer on stage.

Ms. Valdés lives in New York City.



MIA Artists Management

ADRIANA VALDÉS, ***SOPRANO***

OPERATIC REPERTOIRE

Arrieta:

Marina - Marina

Bellini:

Amina - La Sonnambula

Giuliette - I Capuleti e I Montecchi

Elvira - I Puritani

Bizet:

Micaela, Frasquita – Carmen

Leila - Les Pêcheurs de perles

Britten:

Rowan – The Little Sweep

Donizetti:

Lucia – Lucia di Lammermoor

Norina – Don Pasquale

Adina – L'elisir d'amore

Linda – Linda di Chamounix

Marie - La fille du régimen

Luigia – Viva la Mamma

Gounod:

Juliette - Roméo et Juliette

Händel:

Cleopatra – Giulio Cesare

Alcina, Morgana – Alcina

Humperdinck:

Gretel - Hänsel und Gretel

Massenet:

Sophie – Werther

Manon – Manon

Menotti:

Monica – The Medium

Meyerbeer:

Dinorah - Dinorah



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OPERATIC REPERTOIRE (Cont.)

Mozart:

Despina – Così fan tutte
Papagena, Pamina - Die
Zauberflöte
Ilia – Idomeneo
Blonde - Die Entführung aus
dem Serail
Susanna, Barbarina – Le
nozze di Figaro
Zerlina – Don Giovanni

Offenbach:

Olympia – Les Contes d'Hoffmann

André Previn:

Stella- A Streetcar named Desire

Puccini:

Lauretta – Gianni Schicchi
Musetta – La Bohème

Rossini:

Giulia – La Scala di Seta
Adèle la Comtesse - Le comte Ory
Berenice – L'occasione fa il ladro
Fanny – La cambiale di Matrimonio
Countess of Folleville – Il viaggio a Reims

Strauss:

Adele – Die Fledermaus

Thomas:

Ophelia - Hamlet

Verdi:

Gilda – Rigoletto
Oscar – Un ballo in maschera
Nanetta – Falstaff
Violetta – La traviata



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ADRIANA VALDÉS, SOPRANO

ORCHESTRAL/ORATORIO REPERTOIRE

Bach:

St. Matthew
Passion
St. John Passion

Beethoven:

Ninth Symphony,
Soprano Solo

Händel:

Messiah

Orff:

Carmina Burana,
Soprano Solo

Pergolese:

Stabat Mater

ORCHESTRAS

Orquesta Filarmónica de la Ciudad de México
Orquesta de la Opera de Bellas Artes
Orquesta Sinfónica de la UACJ
Orquesta Tempus Fugit
Orquesta de la Universidad Michoacana
Orquesta Sinfonica Nacional
Orquesta Sinfonica de Yucatan
Orquesta Sinfonica de Campeche

Orquesta Sinfónica de Oaxaca
Orquesta Silvestre Revueltas
Orquesta Juvenil de Toluca
Orquesta de Cámara de Bellas Artes
Orquesta de la Universidad de Celaya
Orquesta Filarmonica de Guadalajara
Orquesta Filarmonica de Acapulco
Orquesta Filarmonica del Estado de Chihuahua



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ADRIANA VALDÉS, SOPRANO

CONDUCTORS

Niksa Bareza
Christian Ghomer
Carlos Garcia Ruiz
Jesús Almanza
Rodrigo Macias
Dorian Wilson
Chacho Gaytan
Eduardo Alvarez

Ivan Lopez Reynoso
José Luis Castillo
Sergio Vázquez
Rodrigo Cadet
Juan Carlos Lomonaco
Beverly Coulter
Javier Garcia Vigil

OPERA HOUSES/THEATERS

Miami Lyric Opera
Teatro de Bellas Artes
Auditorio Nacional de la Ciudad de Mexico
Teatro Julio Castillo
Teatro Peon Contreras
Teatro Ocampo de Morelia
Teatro Macedonio Alcala
Teatro de las Artes CNA
Teatro Salvador Novo
Teatro Angela Peralta
Teatro de la Llave
Teatro Ramon Lopez Velarde
Teatro Obrero
Sala Felipe Villanueva
Teatro de la Ciudad de Mexico

Teatro Polivalente
Teatro Xicotencatl
Teatro Stella Inda
Teatro Principal de Puebla
Teatro Victoria
Teatro Degollado
Teatro Hidalgo
Teatro del Centro Cultural (Nuevo Laredo)
Teatro Jose Nieto Pina
Teatro del Pueblo
Teatro Arlequin
Teatro Nacional Manuel Bonilla, Honduras
Auditorio Nacional, Costa Rica
Colony Theatre, Miami Beach, FL



ADRIANA VALDÉS, SOPRANO

REVIEWS

ProOperaMagazine

The young and talented soprano Adriana Valdés voice's beautiful colors, both delicate and sensible with great beauty and charisma, her crystalline tone inundated the house. Her reincarnation of the unfortunate Stella couldn't have been more credible and sincere.

Gamaliel Ruiz

South Florida Classical Review

Cuban-born soprano Adriana Valdés proved a real find in the title role. Santibañez brought ease and agility to the orphaned heroine's flights in the vocal stratosphere. Her middle voice is strong and vividly colored and she blended in duet with Fabian Robles to caressing effect. Arrieta quotes the flute cadenza from the Mad Scene in Donizetti's *Lucia di Lammermoor* almost verbatim during Marina's joyous concluding rondo and Santibañez imbued this final flourish with glittering coloratura. This promising singer would make a strong Lucia in a future MLO staging of that masterpiece.

Lawrence Budmen

ProOpera Magazine

Adriana Valdés was a Norina full of youthful charm and possessing a vast register. Her incarnation dressed in swimsuit interpreting the opening aria in the second frame was a delight.

Gamaliel Ruiz

ProOpera Magazine

In my opinion, who deserves special comment is the very young soprano Adriana Valdés, who wowed audiences not only with her beauty, her grace, her coquetry, but also the beauty of her timbre, the solidity of her vocal technique and remarkable musicality. I hope that in the coming years, we will see more from this promising artist.

Luis de Pablo Hammeken

Opera Click

The soprano Adriana Valdés was one amazing Adele singing high notes with security, showing good technique and also having very good stage presence. Her "Mein Herr Marquis" was excellent.

Ingrid Haas

ProOpera

Papagena,, Adriana Valdés, was magnificent in her role, and there was an incredible chemistry between her and Papageno. Vocally she was amazing, she made the role come alive.

Ingrid Haas



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REVIEWS (Cont.)

ProOpera Magazine

At age 24, Adriana **Valdés** , is amazingly accurate to embody Laretta. Her O Mio Babbino Caro, one of the most famous arias for soprano in universal repertoire, was moving, partly by the good singing of the soprano and partly because it was filled in his natural sense of drama.

Hugo Roca Joglar

Palafox, ProOpera

Adriana **Valdés** , Papagena's role was colorful with credible acting and her singing was smooth and equally articulated.

Mauricio Rábago

ProOpera Magazine

The award for the most outstanding young artist was for coloratura soprano Adriana Valdés, who began with the gavotte from Massenet's Manon, who sang with elegance and virtuosity. In "O luce di quest'anima" Linda di Chamounix reckless showed sharp and confident, and a perfect coloratura. This young artist is a force of nature.

John Bills

El Financiero

In the first cast is remarkable the debut of soprano Adriana Valdés who offered a fresh and solvent interpretation of Gretel. The freshness of her singing, the projected naivety in her vice free vocals, and her beautiful vocal stage presence drew up an endearing character.

José Noé Mercado

Milenio

Adriana Valdes in the role of Norina also opted for the interpretation charisma on stage, like Don Pasquale, who thereby gained empathy with the audience.

Jorge Perez

ProOpera

Soprano Adriana Valdés', Papagena was vocally impeccable and enviable comedic artistry, the most applauded aria of the night was without a doubt the famous duet Pa-Pa-Papageno!

Bernardo Gaitán



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205 W. 88th St., Suite 13A*New York, NY*10024*646-620-1313*305-259-4398(fax)*Email: Info@MIAArtists.com
www.mia-artists.com