



# **ADRIANA SANTIBAÑEZ,** **SOPRANO**

Cuban American soprano Adriana Santibañez was born in La Habana, Cuba, she began her musical studies at the age of eight as a violin player. In 2011, she moved to Mexico where she finished her musical studies at the Superior School of Music (Instituto Nacional de Bellas Artes).

In 2013, she made her debut with the **National Company of Opera of Bellas Artes** in México, in the role of "**Gretel**" in Humperdink's "**Hänsel und Gretel**" under the baton of **Niksa Bareza**. She performed numerous roles at **Bellas Artes Theatre Santibañez** after that.

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

Ms. Santibañez has sung the roles of Alcina and Morgana" in Händel's **Alcina**," Adele ("**Die Fledermaus**") "Adina" ("**L'elisir d'amore**") "Norina" (**Don Pasquale**) "The Fire, The Princess and the Nightingale" ("**L'enfant et les Sortilèges**),"Mónica" (**The Medium**) "Rowan" (**The Little Sweep**) "Lauretta" (**Gianni Schicchi**)"Giulia" (**La Scala di Seta**) "Gilda" (**Rigoletto**) "Blue Fairy" (**Pinocchio**) (J.Dove) "Micaela" (**Carmen**) among other roles.

Ms. Santibañez was a favorite soloist with orchestras in Mexico. In 2017, she performed concerts in **Guatemala, Costa Rica** and **Honduras**. She performed **Norina** in **Don Pasquale** and the premiere through all of Latin America of **A Streetcar Named Desire** (**A. Previn**) as **Stella**.

Ms. Santibañez won **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. Santibañez lives in New York City.



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# **ADRIANA SANTIBAÑEZ,** **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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# **ADRIANA SANTIBAÑEZ,** **SOPRANO**

## **OPERATIC REPERTOIRE (Cont.)**

### **Mozart:**

Despina – Cosi 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 Boheme

### **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



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# *ADRIANA SANTIBAÑEZ, 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 del Teatro de Bellas Artes  
Orquesta Sinfónica de la UACJ  
Orquesta Tempus Fugit  
Orquesta de la Universidad Michoacana

Orquesta Sinfónica de Oaxaca  
Orquesta Silvestre Revueltas  
Orquesta Juvenil de Toluca  
Orquesta de Cámara de Bellas Artes  
Orquesta de la Universidad de Celaya



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**CONDUCTORS**

Niksa Bareza  
Christian Ghomer  
Carlos Garcia Ruiz  
Jesús Almanza  
Rodrigo Macias

I. Lopez Reynoso  
José Luis Castillo  
Sergio Vázquez  
Rodrigo Cadet

**OPERA HOUSES/THEATERS**

Miami Lyric Opera  
Teatro del Palacio de Bellas Artes  
Teatro Julio Castillo  
Teatro Degollado  
Teatro de la Ciudad de Mexico

Teatro Hidalgo Teatro Victoria  
Teatro del Centro Cultural  
Teatro Stella India



# **ADRIANA SANTIBAÑEZ, SOPRANO**

## **REVIEWS**

### **ProOperaMagazine**

The young and talented soprano Adriana Santibañez 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 Santibañez 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 Santibañez 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 Santibañez, 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**



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# ***ADRIANA SANTIBAÑEZ, SOPRANO***

## **REVIEWS (Cont.)**

### **Opera Click**

The soprano Adriana Santibañez 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 Magazine**

At age 24, Adriana Santibañez, is amazingly accurate to embody Lauretta. 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 Santibañez, 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**



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# ***ADRIANA SANTIBAÑEZ, SOPRANO***

## **REVIEWS (Cont.)**

### **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**

### **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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