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## BIO

## VALENTINA OSINSKI MEZZO SOPRANO

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“*Stunning. . .*” The Press Democrat

“*Superb. . .*” SF Weekly

“*Spectacular. . .*” Pacific Sun



The “golden mezzo” (San Francisco Examiner), artistic intensity, and riveting acting of American dramatic mezzo-soprano Valentina Osinski have established her as an electric and compelling singing actress, from the stages of San Francisco Opera to New York City Opera, The San Francisco Symphony, MTV, The Tonight Show, and across the continental United States.

Working with the late director Sir Colin Graham in *THE BALLAD OF BABY DOE* in 2000 at San Francisco Opera, Valentina so impressed him with her performance as Silver Dollar, he invited her to his New York City Opera production the following year. 21<sup>st</sup> Century Music declared: “*Only occasionally does Moore rise to the extraordinary, as he does in the smoky-sexy music of Baby Doe’s daughter, Silver Dollar, hauntingly and sensually realized by Tina Osinski.*” Soon after,

she was invited to be an Apprentice Artist at Opera Theatre St. Louis as First Fate in the Rameau opera *HIPPOLYTUS ET ARICIA*, performing under the baton of Jane Glover, and as cover for Sarah Pocket in Dominick Argento’s *MISS HAVISHAM’S FIRE*. An avid interpreter of contemporary works, in 2008 Valentina made two role debuts as Constancy in Judith Weir’s *SCIPIO’S DREAM* at the Tiburon Music Festival, and as #3 in Conrad Susa’s *TRANSFORMATIONS* at Cinnabar Opera. The Bohemian raved: “*In the smart, gorgeously sung production, Valentina Osinski, playing everything from a mirror to a snake, is sexy, slinky and, playfully comic.*”

That same year also brought the national CD release of Valentina’s performance of new art songs set to the poetry of Andrei Codrescu’s *KATRINA SONGS*, sold with his book *jealous*

witness. 2007 saw Ms. Osinski's company and role debut to high acclaim with Trinity Lyric Opera as Ma Moss opposite Marnie Breckeridge's Laurie in Aaron Copland's *THE TENDER LAND*. San Francisco Classical Voice noted: "*None of the principal singers (Valentina Osinski, Marnie Breckenridge, Brian Leerhuber, Wesley Rogers, and Kirk Eichelberger) would have been out of place in any large-budget opera house in this country.*" Earlier in 2007, Valentina was sought out to create the leading role of La Curandera in the West Coast premiere at Cinnabar Opera of the new one-act *LA CURANDERA* by Roberto Xavier Rodriguez. The Press Democrat raved: "*Starring in the title role, her singing, particularly her solo about her work as La Curandera, is stunning, provocative and consistently beautiful.*" She remains the composer's favored Curandera.

Continuing in her specialty of essaying contemporary works, 2009 also brings two more role debuts for Valentina as Maria Callas in the West Coast premiere of *JACKIE O!* with Marin Contemporary Opera, of which the Pacific Sun exclaimed: "*A rejected Maria Callas pursues them both and her songs of rage, as delivered by Valentina Osinski, are spectacular*" and Dinah in *TROUBLE IN TAHITI* for the Tiburon Music Festival. She finishes out the season with a return to her signature role of The Witch in *HANSEL AND GRETEL* for Golden Gate Opera.

In 2006, Valentina made her role debut under the baton of Kent Nagano as Marfa in *KHOVANSCHINA* in a semi-staged production of this rarely performed work. That same year brought another role debut as The Mother, along with a reprise of The Witch, in Eugene Opera's production of *HANSEL AND GRETEL*. "*Excellent. . . Her steel-edged voice was perfect for both roles, and she obviously enjoyed the vocal and histrionic antics of the Witch.*" exclaimed The Register-Guard. Also in 2006 was Ms. Osinski's first appearance sharing the stage with Christine Brewer, Sheri Greenawald, and others performing their favorite art songs in concert for the San Francisco Song Festival.

Valentina made her second appearance with the San Francisco Symphony in 2005 to work with Michael Tilson Thomas conducting her in their semi-staged production of Stravinsky's opera *LE ROSSIGNOL*. Earlier that year yielded another role debut as The Mother in North Bay Opera's *THE CONSUL*, for which the Daily Republic enthused: "*Producer Constance Lisec assembled an outstanding cast and a remarkable orchestra. Memorable is Osinski's magnificent lullaby to her grandchild, and play-acting to urge him out of his lethargy. . .*"

In 2001 - 2004, Ms. Osinski returned to San Francisco Opera under Donald Runnicles to cover Isabel Wentworth in their 2003 season opener of *THE MOTHER OF US ALL* and worked with Kent Nagano for the first time as Mdm. Podtotschina in Stravinsky's one-act opera *THE NOSE*. Valentina was a featured soloist in the newly-composed work by Miya Masaoka "*WHILE I WAS WALKING, I HEARD A SOUND. . .*" which made its world premiere at the San Francisco Yerba

Buena Center for the Arts, and is available on CD. She debuted with Opera San Jose in 2001 as Maddalena in *RIGOLETTO*, by special invitation from stage director Daniel Helfgot, which subsequently led to Valentina's engagement for two consecutive leading roles with the Jarvis Conservatory's annual summer Zarzuela festivals in 2002 and 2003, both available on DVD. (*GIGANTES Y CABEZUDOS* and *LA CHULAPHONA*). Arts SF exclaimed: "*Manuela (played by the tall impressive soprano Valentina Osinski) brought not only a gorgeous voice to the zarzuela but also impressive acting talent.*"

Ms. Osinski preceded these engagements with a role debut in 2000 as August Tabor in *THE BALLAD OF BABY DOE* with North Bay Opera and in 1999 as Judith in her first appearance at the Yerba Buena Center for the Arts in the world premiere of another new work, *WOURNOS*. Valentina debuted in 1996 as the Third Lady in *THE MAGIC FLUTE* under the baton of George Cleve in his Midsummer Mozart festival, and as the Mezzo soloist in her 1995 debut with the San Francisco Symphony for their Leonard Bernstein summer concert. Other role debuts during this period included: Dorabella in *COSI FAN TUTTE*, The Mother in *AM AHL AND THE NIGHT VISITORS*, Suzuki in *MADAMA BUTTERFLY*, and Orlofsky in *DIE FLEDERMAUS*.

Regional finalist for the prestigious MacAllister Awards and a winner of Marin Symphony's Wishard A. Brown award, the mezzo has also performed at other notable venues including MTV, the Fillmore Auditorium, the Palace of Fine Arts, and with the Magic Theatre in the role of Maria in *SUMMERTIME*, conceived for her by acclaimed playwright Charles Mee. The San Francisco Examiner raved: "*Osinski brings down the house with a beautifully rendered tribute to the simple life in Tuscany, a scene of bucolic splendor complete with Fellini-esque wandering clowns, "farmers reciting Dante" and children "singing arias from Verdi" before unleashing her golden mezzo on such an aria herself.*"

Her golden mezzo was trained as a Bachelor of Music Vocal Performance major at San Francisco State University, Opera Theatre St. Louis apprenticeship, the Singer's Gym, The Bay Area Summer Opera Theater Institute, and the Holy Names College Opera Workshop, as well as privately with Lotfi Mansouri, Nico Castel, Erie Mills, David Gordon, Jane Randolph, Deborah Benedict, and Deborah Biernbaum.