

# MAYA KHERANI

## SOPRANO

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Praised for her “crystalline tone” by *Opera News*, Indian-American soprano **MAYA KHERANI** has been lauded for her vibrant voice and exciting characterizations in repertoire from the Baroque to the modern. *San Francisco Classical Voice* recognizes her as “obviously an enormous talent” and the *Boston Music Intelligencer* applauds her performances as evoking “the sparkling effervescence of a fine champagne.”

Most recently, Ms. Kherani made a “dynamic” role debut as Musetta in *La Bohème* with **West Bay Opera**, praised for her “shimmering high notes and stunning looks.” This summer included her debut in the title role of Partenope with **Opera NEO** under the baton of Benjamin Bayl. For her performance *San Diego Story* raved, “From her opening ornate aria, Maya Kherani’s Partenope sailed through Handel’s effusive coloratura with gleaming precision and impassioned conviction. She dominated this production the same way an excellent Violetta commands Verdi’s *La Traviata*.”

Last season featured Ms. Kherani’s mainstage company debut as Despina in *Così fan tutte* at **Opera San Jose**, where she also sang Lisette in the student matinee performance of *La Rondine* as well as Yvette in all other performances. Other roles last season include Britomarte with **West Edge Opera** in Martín y Soler’s *L’arbore di Diana* (*The Chastity Tree*), Jill in the world première of *Jack and Jill and the Happening Hill* with **Salt Marsh Opera**, the title role of Semele with **Pocket Opera**, and Frasquita in *Carmen* with **West Bay Opera**.

This November, Ms. Kherani will make her European debut as a fellow with the **Fondazione Giorgio Cini – Seminari di Musica Antica** singing the modern-world première of French Baroque *Caribbean Concerts Spirituels* under the direction of Pedro Memelsdorff and Sophie Daneman. Upcoming roles include Beck (cover) and the Quartet Soprano in the world première of Laura Kaminsky’s *Today It Rains* with **Opera Parallèle** and **American Opera Projects**, Frasquita with **Opera Modesto**, Rosina with **Cinnabar Theater**, and Polly Peachum in *The Threepenny Opera* with **West Edge Opera**.

During the 2016-2017 season, Ms. Kherani covered the role of Madame White Snake in the world première of Paola Prestini’s *Gilgamesh* with **Beth Morrison Projects**, as well as made acclaimed appearances as Marie (*La fille du régiment*) and Gilda (*Rigoletto*) with **Pocket Opera**, Gretel in **Boston Lyric Opera**’s outreach performances of *Hansel and Gretel*, and Tytania in *A Midsummer Night’s Dream* with the Boston University **Opera Institute**. For her role and company debut as Susanna in **West Bay Opera**’s *Le nozze di Figaro*, Ms. Kherani received enthusiastic reviews by critics over her “astonishingly acrobatic” voice (*Repeat Performances*) and “sparkling” and “delightful” portrayal (*San Francisco Classical Voice*).

In demand for new and challenging works as well as from the Baroque era, Ms. Kherani has been engaged for many world premières in her young career. In 2014, she made her **Houston Grand Opera** (HGOCO) debut in the role of Meera in the world première of Jack Perla’s *River of Light*. Other premières include Neil Rolnick’s *Anosmia*, released by **Innova Records** in 2013, and Dante de Silva’s “graphic opera” *Gesualdo, Prince of Madness* with **Opera Parallèle**. In 2015, she appeared in the leading role of Altisidore in Boismortier’s *Don Quichotte chez la Duchesse* at **Central City Opera**, for which she was praised for her “vocal triumph” in the “cruel demands” of the role; critics noted that her “bright, strong voice and fluid dancing were notable strengths of the production.” She was also the recipient of the 2015 **McGlone Award** from **Central City Opera**. A passionate interpreter of early music, Ms. Kherani has been featured with the **American Bach Soloists**, the **San Francisco Bach Choir**, the **Amherst Early Music Festival**, **Early Music Vancouver**, and the **American Handel Society Festival**.

Other critically-acclaimed roles include Savitri (*Savitri*), Adele (*Die Fledermaus*), La Fée (*Cendrillon*), Rosina (*Il barbiere di Siviglia*), Eurydice (*Orfée aux enfers*), Mabel (*The Pirates of Penzance*), Poppea (*Agrippina*), Lieschen (J.S. Bach’s *The Coffee Cantata*), Monica (*The Medium*), and Nuria (Golijov’s *Ainadamar* with **Opera Parallèle**).

Ms. Kherani’s numerous awards include **1st Place** and **Audience Favorite** at the James Toland Vocal Competition (Tier II), **2nd Place** at the Peter Elvins Vocal Competition (Opera Division), the **Kalvelage Award** at West Bay Opera’s Holt Competition, two **Encouragement Awards** from the Metropolitan Opera National Council Auditions, and the top overall **Barlow Award** at the San Francisco Bay Area NATS competition, where she also won **1st Place** in both the Professional Art Song and Aria categories.

Ms. Kherani holds a B.S.E. in Mechanical Engineering and minor in Music Performance from **Princeton University**, where she graduated *summa cum laude* and received the **Isidore and Helen Sacks Award** for excellence in Music Performance. She holds a Master of Music degree from the **San Francisco Conservatory of Music**.



Photo by Suzanne Vinnik

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### OPERA ROLES

**Bold denotes upcoming**, [cv] denotes cover, [wp] denotes world première

<b>Quartet Soprano, Beck [cv]</b>	<b>Today It Rains (Kaminsky)</b>	<b>American Opera Projects (NYC)</b>	<b>2019</b>
<b>Polly Peachum</b>	<b>The Threepenny Opera</b>	<b>West Edge Opera</b>	<b>2019</b>
<b>Rosina</b>	<b>Il barbiere di Siviglia</b>	<b>Cinnabar Theater</b>	<b>2019</b>
<b>Frasquita</b>	<b>Carmen</b>	<b>Opera Modesto</b>	<b>2019</b>
<b>Quartet Soprano, Beck [cv]</b>	<b>Today It Rains [wp]</b>	<b>Opera Parallèle</b>	<b>2019</b>
Musetta	La Bohème	West Bay Opera	2018
Adina	L'elisir d'amore	San Francisco Opera Guild	2018
Blonde [cv]	Die Entführung aus dem Serail	Opera San Jose	2018
Partenope	Partenope (Handel)	Opera NEO	2018
Frasquita	Carmen	West Bay Opera	2018
Semele	Semele (Handel)	Pocket Opera	2018
Jill	Jack and Jill (Meneely-Kyder) [wp]	Salt Marsh Opera	2018
Yvette, Lisette [cv]	La Rondine	Opera San Jose	2017
Despina	Così fan tutte	Opera San Jose	2017
Britomarte	L'arbore di Diana (Martín y Soler)	West Edge Opera	2017
Marie	La fille du régiment	Pocket Opera	2017
Gretel	Hansel and Gretel	Boston Lyric Opera – Outreach	2017
Susanna	Le nozze di Figaro	West Bay Opera	2016
Madame White Snake [cv]	Gilgamesh (Prestini) [wp]	Beth Morrison Projects	2016
Gilda	Rigoletto	Pocket Opera	2016
Tytania	A Midsummer Night's Dream	Boston University Opera Institute	2016
Savitri	Savitri (Holst)	Festival Opera	2015
Meera	River of Light	Festival Opera	2015
Créuse	Médée (Milhaud)	Opera Parallèle/Mills College	2015
Altidore	Don Quixote & the Duchess (Boismortier)	Central City Opera	2015
La Fée	Cendrillon	Boston University Opera Institute	2015
Trio Soprano [cv]	Trouble in Tahiti	Central City Opera	2014
Meera	River of Light (Perla) [wp]	Houston Grand Opera (HGOco)	2014
Lieschen	The Coffee Cantata (Bach)	Livermore Valley Opera	2014
Adele	Die Fledermaus	Lamplighters Music Theatre	2014
Leonora	Gesualdo (De Silva) [wp]	Opera Parallèle	2013
Dorinda	Orlando (Handel)	Pocket Opera	2013
Eurydice	Orfée aux enfers	Pocket Opera	2013
Nuria	Ainadamar (Golijov)	Opera Parallèle	2013
Despina	Così fan tutte	SF Conservatory of Music	2012
Poppea	Agrippina (Handel)	SF Conservatory of Music	2012
St. Settlement	Four Saints in Three Acts (Thomson)	Opera Parallèle	2011
Monica	The Medium	SF Conservatory of Music	2011
Musicienne	Le Bourgeois Gentilhomme (Lully)	Amherst Early Music Festival	2010
Guerriere	Les Arts Florissants (Charpentier)	Amherst Early Music Festival	2010
Melanto	Il Ritorno d'Ulisse in Patria (Monteverdi)	Princeton University	2009
Barbarina	Le nozze di Figaro	Princeton University	2008

### EDUCATION AND TRAINING

Soprano-in-residence	Boston University Opera Institute	2014-2016
Bonfils-Stanton Young Artist – Apprentice (AGMA)	Central City Opera	2015
Bonfils-Stanton Young Artist – Studio	Central City Opera	2014
Academy – Soloist	American Bach Soloists	2013
Baroque Vocal Programme – Soloist	Early Music Vancouver	2013
M.M. – Vocal Performance	San Francisco Conservatory of Music	2010-2012
Baroque Academy – Soloist	Amherst Early Music Festival	2010
B.S.E. – Mechanical Engineering	Princeton University	2006-2010
minor, Music Performance	graduated <i>summa cum laude</i>	

## **AWARDS AND SCHOLARSHIPS**

### **Seminari di Musica Antica Fellow (European Debut)**

1<sup>st</sup> Place & Audience Favorite Award, Tier II  
Encouragement Award (2-time)  
McGlone (CCO Guild) Award  
2<sup>nd</sup> place, Opera Division  
Lisa & Bernie Kalvelage Award  
Edwin Barlow Award (overall best singer, age 24+)  
1<sup>st</sup> place, Professional Aria Division  
Isidore and Helen Sacks Prize for Music

### **Fondazione Giorgio Cini, Seminari di Musica Antica**

James Toland Vocal Arts Competition 2017  
Metropolitan Opera National Council Auditions 2016  
Central City Opera 2015  
Peter Elvins Vocal Competition 2015  
Henry & Maria Holt Competition 2013  
San Francisco Bay Area NATS Competition 2013  
San Francisco Bay Area NATS Competition 2013  
Princeton University 2010

### **DIRECTORS**

Ken Cazan  
Audrey Chait  
Paul Curran  
Brad Dalton  
Michael Ehrman  
Candace Evans  
Tara Faircloth  
Nicolas Aliaga Garcia  
Stephanie Havey  
Corinne Hayes  
Tanya Kane-Parry  
David Kneuss  
Peter Kozma  
Kyle Lang  
E. Loren Meeker  
Elise Sandell  
Michael Shell  
Brian Staufienbiel  
Mark Streshinsky  
Igor Vieira

### **CONDUCTORS**

John Baril  
Benjamin Bayl  
Ryan Brown  
George Cleve  
Giuseppe Finzi  
Peter Grunberg  
David Hanlon  
Corey Jamason  
Adrian Kelley  
Craig Kier  
Christopher Larkin  
Ming Luke  
William Lumpkin  
Robert Mollicone  
Nicole Paiement  
Adam Turner  
Allison Voth  
Julian Wachner  
Andrew Whitfield  
Christopher Zemliauskas

### **TEACHERS**

Penelope Bitzas  
Marnie Breckenridge  
Pamela Fry  
Sarah Pelletier  
Deanna Peden

**SPECIAL SKILLS** Dance: Baroque Gesture, Bollywood, Tap; Stage combat: hand-to-hand, weaponry

### **CONCERT REPERTOIRE** (Performed as soloist)

J.S. Bach	Magnificat
	Mass in B Minor
	Schweigt stille, plaudert nicht (Coffee Cantata)
Biber	Missa Salisburgensis
Bowles	Three Pastoral Songs
Campra	Arion
Fauré	Requiem
Handel	Esther
	Il duello amoroso (Amarilli vezzosa)
	Israel in Egypt
	Nell dolce dell'oblio
Haydn	Paukenmesse
	Schöpfungsmesse
Monteverdi	Jubilet tota civitas
Mozart	Ah se in ciel benigne stelle (K. 538, concert aria)
	Exultate, jubilate
	Mass in C Minor (Soprano I)
	Vesperae Solennes
Orff	Carmina Burana
Vivaldi	Nulla in mundo pax

## CRITICAL ACCLAIM

### **La Bohème (West Bay Opera, 2018)**



"Maya Kherani's Musetta boasted shimmering high notes and stunning looks (and clothes)." – *Ilana Walder-Biesanz, San Francisco Classical Voice, Oct 16 2018*

"Soprano Maya Kherani threatens to steal the stage more than once with her playful rendition of Musetta..." – *Rachael Myrow, KQED Arts, Oct 13 2018*

### **Partenope (Opera NEO, 2018)**



"From her opening ornate aria, Maya Kherani's Partenope sailed through Handel's effusive coloratura with gleaming precision and impassioned conviction. She dominated this production the same way an excellent Violetta commands Verdi's *La Traviata*."  
– *Ken Herman, San Diego Story, Aug 6 2018*

### **Le nozze di Figaro (West Bay Opera, 2016)**



"Best of all may have been soprano Maya Kherani as Susanna. Her bright tones sparkled throughout the opera, and "Deh vieni, non tardar" in Act IV was delightful. Kherani had great chemistry with her Figaro, Isaiah Musik-Ayala. Their sense of timing of the physical humor was spot on and very funny."

- Charlise Tiee, *San Francisco Classical Voice*, Oct 18 2016

"The center of their machinations, and of the opera, is Figaro's bride-to-be, Susanna, portrayed by soprano Maya Kherani with a mischievous brightness. Her tight vibrato and nimble high notes are increasingly in demand around the Bay Area, and I most recently heard her sing as the soprano soloist in Orff's Carmina Burana with Chora Nova, where her clear high D (yes, a note above the usual benchmark, a high C) wowed an audience. Not only is her voice astonishingly acrobatic, but her acting was so believable."

- Adam Broner, *Repeat Performances*, Oct 22 2016



### **Rigoletto (Pocket Opera, 2016)**

"...the sensational coloratura Maya Kherani as Gilda. [...] Kherani is an San Francisco Conservatory graduate and obviously an enormous talent..."

- Janos Gereben, *San Francisco Classical Voice*, July 5 2016

**A Midsummer Night's Dream (BU Opera Institute, 2016)**



"Maya Kherani's Tytania had the sparkling effervescence of a fine champagne from her first utterance to the final dance. Her entrance duet with Oberon had the competitive air of vocal ping-pong as Britten intended, and from the first minute we knew that this was definitely a 'faery of no common rate.' Her extended cadenza of "Come now a roundel" was technically beautiful..."

- Joshua Collier, *Boston Music Intelligencer*, April 15 2016

"Maya Kherani is a divine Tytania, just a perfect fit. Her presence is powerful and glamorous, a titan among the fairies."

- Gillian Daniels, *New England Theatre Geek*, April 19 2016

### **Savitri & River of Light (Festival Opera, 2015)**



"Kherani's account of the title role was sweet-toned and forthrightly dramatic, with a series of climactic high notes perfectly placed. [...] For the 40-minute "River of Light," Kherani returned to give another superb performance as Meera."

- Joshua Kosman, *San Francisco Chronicle*, Nov 16 2015

"Soprano Maya Kherani sang the title role with vibrant tone. [...] As Meera, Kherani returned sounding bright and infusing the role with comic flair."

- Georgia Rowe, *San Jose Mercury News*, Nov 15 2015

"The two operas, so different from each other, were linked together by talented soprano Maya Kherani, who sang the roles of both Savitri and Meera."

- Shobha Hiatt, *India West*, Nov 25 2015

### **Don Quixote & The Duchess (Central City Opera, 2015)**



"These are hand-picked singers who are spending the CCO season in a nationally recognized training program, established years ago by the respected pedagogue John Moriarty. They are performers with a bright theatrical future. No surprise, then, that the cruel demands of Altisidore proved a vocal triumph for Maya Kherani, who easily traversed her treacherous passages as a servant girl or as the

bewigged Queen of Japan. Not only did she seem to enjoy those zillions of notes, but Kherani also reveled in her zany acting assignments, never once stooping to mugging or shtick."

- Marc Shulgold, *Classical Voice North America*, Aug 4 2015

"Everyone sang strongly, but one performer stood out: soprano Maya Kherani as Altisidore, the Duchess, who also appears as "The Queen of Japan"[...] Her bright, strong voice and fluid dancing were notable strengths of the production."  
- Peter Alexander, *Sharps & Flatirons*, July 30 2015

**Cendrillon (BU Opera Institute, 2015)**



"Maya Kherani's fairy godmother was a striking vision: in a white, classically-influenced gown and high-piled white wig she glided from place to place with fluid arm gestures while singing Massenet's quirky coloratura part with a brilliant voice with tight vibrato: five parts Isidora Duncan to one part Glinda the Good Witch (and I mean that as praise)."  
- Brian Schuth, *The Boston Music Intelligencer*, April 17 2015

### **Die Fledermaus (Lamplighters Music Theatre, 2014)**



"The voices were beautiful, strong and pitch perfect the night I saw the performance. The sets, staging and costumes were uplifting carried the theme perfectly. The acting was superb as was the dancing. Maya Kherani was the standout in a cast that was outstanding."

- Barbara Keer, *LA Splash Magazine*, Feb 2014

"Maya Kherani especially shone in her Lamplighters debut as Adele, a chamber maid who dreams of someday becoming an actress. Kherani has what it takes for this typical Lamplighters fare: a strong, clear voice for the troupe's

signature unamplified singing, a bright stage presence and a genuine-feeling sense of humor that comes through in her every move."

- Elizabeth Warnimont, *Benicia Herald*, Jan 27 2014

"Coloratura soprano Maya Kherani sang the role of Adele, the young and flirtatious chambermaid. Kherani, who was brilliant in Opera Parallele's recent *Ainadamar*, complemented high trills with delightful overacting, and reached for the dizzying runs of the "laughter" aria."

- Adam Broner, *Repeat Performances*, Feb 22 2014

### **Orpheus in the Underworld (Pocket Opera, 2013)**



"Even with a degree in mechanical engineering from Princeton, soprano Maya Kherani may not be able to explain how such a great, luxurious voice can project from such a slender frame. Still, as Eurydice, Kherani filled the small theater with such force that we should look forward to hearing her in the War Memorial... or, what the heck, in the Met. She further impressed with flawless theatrical presence and crystalline diction."

- Janos Gereben, *San Francisco Classical Voice*, Apr 15 2013

"All of the performers were good singers and almost all were good actors, but the unquestioned star was Maya

Kherani as Eurydice. She had a fine soprano voice and her facial expression and body language told her every mood, from anger to boredom to ecstasy."

- The Opera Nut, May 6 2013

**Ainadamar (Opera Parallèle, 2013)**



"The most impressive singers were cast in secondary roles: soprano Maya Kherani, whose voice was focused, penetrating and lustrous, as Nuria, Xirgu's student..."  
- Richard Scheinin, *San Jose Mercury News*, Feb 17 2013

"They were joined by Maya Kherani, whose pure high notes as Xirgu's student, Nuria, added a lovely top dimension."  
- Adam Broner, *Repeat Performances*, Feb 16 2013

"...soprano Maya Kherani was a lithe, silvery Nuria."  
- Georgia Rowe, *San Francisco Classical Voice*, Feb 16 2013

"The student Nuria was sung with penetrating, crystalline tone by soprano Maya Kherani, who had little difficulty being heard above Golijov's dense climaxes."  
- Jeffrey S. McMillan, *Opera News*, May 2013

## FULL REPERTOIRE LIST

### Opera

Full roles performed in **bold**, Partial roles in *italics*, All others suggested

Adamo	Little Women	Amy
Argento	Postcard from Morocco	Lady with a Hand Mirror
Beethoven	Fidelio	Marzelline
Bellini	La sonnambula	Amina, Lisa
Berlioz	Béatrice et Bénédict	Héro
Bernstein	Candide	Cunégonde
Bizet	Carmen	<b>Frasquita</b>
Boismortier	Don Quichotte chez La Duchesse	<b>Altisidore</b>
Britten	Albert Herring	Miss Wordsworth
	A Midsummer Night's Dream	<b>Tytania</b>
	The Rape of Lucretia	Lucia
	The Turn of the Screw	Flora
Cavalli	La Calisto	Calisto
Donizetti	La fille du régiment	<b>Marie</b>
	L'elisir d'amore	Adina, Giannetta
	Don Pasquale	Norina
Gluck	Orfeo ed Euridice	Euridice, Amor
Golijov	Ainadamar	<b>Nuria</b>
Händel	Acis and Galatea	Galatea
	Agrippina	<b>Poppea</b>
	Alcina	Morgana
	Ariodante	Dalinda, Ginevra
	Giulio Cesare	Cleopatra
	Il Trionfo del Tempo e del Disinganno	Bellezza
	Orlando	<b>Dorinda</b>
	Partenope	<b>Partenope</b>
	Rinaldo	Almirena, Sirena
	Scipione	Berenice
	Semele	<b>Semele</b>
	Xerxes	Romilda, Atalanta
Holst	Savitri	<b>Savitri</b>
Humperdinck	Hänsel und Gretel	Gretel, Dew Fairy
Massenet	Cendrillon	<b>La Fée</b>
	Werther	Sophie
Martin y Soler	L'arbore di Diana	<b>Britomarte</b>
Menotti	The Medium	<b>Monica</b>
	The Old Maid and the Thief	Laetitia
	The Telephone	Lucy
Milhaud	Médée	<b>Créuse</b>
Monteverdi	Il ritorno d'Ulisse in Patria	Amore
	L'incoronazione di Poppea	Poppea, Drusilla, <b>Melanto</b>
	L'Orfeo	Euridice, La Musica

Mozart	Così fan tutte Der Schauspieldirektor Die Entführung aus dem Serail Die Zauberflöte Don Giovanni Idomeneo La clemenza di Tito La finta giardiniera Le nozze di Figaro Orphée aux enfers	<b>Despina</b> Mlle Silberklang <b>Blonde</b> , Konstanze <i>Pamina, Papagena</i> <i>Zerlina</i> Ilia <i>Servilia</i> Serpetta, Sandrina <b>Susanna, Barbarina</b> <b>Eurydice</b> Serpina <b>Meera</b> Soeur Constance Thérèse <b>Madame White Snake</b> Lauretta <b>Musetta</b> <b>Lisette, Yvette</b> Zima, Hébé, Zaire, L'Amour Aricie, Diane Clarine, La Folie L'Amour Le Feu, La Princesse, Le Rossignol <b>Rosina</b> <i>Clorinda</i> Elvira Amenaide <b>Adele</b> <i>Fiakermilli, Zdenka</i> Echo, Naiade <i>Sophie</i> <i>Mabel</i> <b>St. Settlement</b> <i>Nannetta</i> <b>Gilda</b> Oscar Ännchen
Offenbach	La serva padrona	
Pergolesi	River of Light	
Perla	Dialogues des Carmélites	
Poulenc	Les mamelles de Tirésias	
Prestini	Gilgamesh	
Puccini	Gianni Schicchi	
	La Bohème	
	La Rondine	
Rameau	Les Indes Galantes	
	Hippolyte et Aricie	
	Platée	
	Pygmalion	
Ravel	L'enfant et les sortilèges	
Rossini	Il barbiere di Siviglia	
	La Cenerentola	
	L'Italiana in Algeri	
	Tancredi	
J. Strauss	Die Fledermaus	
R. Strauss	Arabella	
	Ariadne auf Naxos	
	Der Rosenkavalier	
Sullivan	Pirates of Penzance	
Thomson	Four Saints in Three Acts	
Verdi	Falstaff	
	Rigoletto	
	Un ballo in maschera	
Weber	Der Freischütz	

## Concert

Performed works in **bold**, All other suggested

J.S. Bach	Jauchzet Gott in allen Landen <b>Magnificat</b> <b>Mass in B Minor</b> Mein Herze schwimmt im Blut <b>Schweigt stille, plaudert nicht (Coffee Cantata)</b> St. John Passion St. Matthew Passion Weihnachts-Oratorium
Barber	Knoxville: Summer of 1915
Biber	<b>Missa Salisburgensis</b>
Brahms	Eine Deutches Requiem
Bowles	<b>Three Pastoral Songs</b>
Couperin	Leçons de ténèbres
Fauré	<b>Requiem</b>
Händel	Dixit Dominus Esther <b>Il duello amoroso (Amarilli vezzosa)</b> <b>Israel in Egypt</b> La Resurrezione Laudate pueri Dominum Messiah Samson
Haydn	The Creation Lord Nelson Mass <b>Paukenmesse</b> <b>Schöpfungsmesse</b>
Mahler	Symphony No. 4
Mendelssohn	A Midsummer Night's Dream (1st Fairy) Elijah
Monteverdi	<b>Jubilet tota civitas</b> Vespro della Beata Vergine
Mozart	<b>Ah se in ciel benigne stelle (K. 538, concert aria)</b> <b>Exsultate, jubilate</b> <b>Mass in C Minor</b> Requiem Mass in D Minor Regina Coeli <b>Vesperae Solennes</b>
Orff	<b>Carmina Burana</b>
Pergolesi	Stabat Mater
R. Strauss	Brentano-Lieder
Stravinsky	Les Noces
Vivaldi	In furore iustissimae irae Laudate pueri Dominum <b>Nulla in mundo pax</b> Gloria