

*Anais Oliveras*  
soprano



## PORTFOLIO

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## Anaïs Oliveras, soprano

was born in Cabrils, Barcelona. She began her musical studies at Barcelona's Conservatory. At age 17 she studied at the School for Creative and Performing Arts in Cincinnati, Ohio, where she graduated in violin as her major. Back to



Barcelona, she combined her musical studies with her English Philology degree at Barcelona's University and later on received an Erasmus Scholarship to study at Goethe Universität Frankfurt am Main, Germany.

In 2012, she graduated on the classical and contemporary singing degree at the School of Music of Catalonia with Assumpta Mateu and Enedina Lloris, and historic singing with Lambert Climent, and in 2013 she obtained the Master's degree in Early Music Performance specializing in historical singing under the direction of Marta Alamjano and Juan Carlos

Asensio the Barcelona's Universitat Autònoma. She has received master classes from Mireia Pintó, Enrique Ricci, José Hernández, Montserrat Figueras, Richard Levitt, David Maison, Gerd Türk, Kurt Widmer, Cindee Sanner, Ofelia Sala, Maria Cristina Kierh, Rosa Dominguez, Marcel Boone, Jordi Domenech, Marta Matheu and nowadays she works with Dolors Aldea.

Professionally, she works with La Capella Reial de Catalunya, Cor de Cambra del Palau de la Música, Música Ficta Ensemble, Cor de Cambra Francesc Valls from Barcelona's Cathedral, with Coro Barroco de Sevilla, Vozes de Al Ayre Español and Música Reservata among others, and she has worked under the direction of Jordi Savall, Eduardo Lopez Banzo, Enrico Onofre, Salvador Mas,

Josep Vila, Mireia Barrera, Lluís Vilamajó, Raúl Mallavibarrena, Mara Galassi, Emilio Moreno, Xavier Puig i Raúl Mallavibarrena.

She has recorded "In Excelsis Deo Au temps de la guerre de Succession d'Espagne 1701-1714. Valls i Desmarest" (AliaVox, 2016), "Dixit Dominus Vivaldi, Mozart Händel" (AliaVox 2015) and "Messe en Si Mineur" from J.S. Bach under the direction of Jordi Savall (AliaVox, 2011), and "Il più bel nome" d'Antonio Caldara (Glossa, 2009) under the direction of Emilio Moreno, "Espacios Sonoros en la Catedral de Jaén" under the direction of Enrico Onofre (OBS Prometeo, 2013), and "Mestres de Capella de la Catedral de Barcelona. Pujol, Albareda, Barter i Valls" (La Mà de Guido, 2011) under the direction of David Malet.

Currently, she is developing her own projectes with La Sonorsa / WorkinGOpera with whom she performs Spanish Barroc music from 17th and 18th and Vox Harmonica Vocal Ensemble specialized on vocal music. She combines her performing with the vocal pedagogy and choir conducting.

## SOLOIST REPERTOIRE

### ORATORY

#### E. Cavaliere

*Rappresentazione di Anima, et di Corpo*

#### G. B. Pergolesi

*Stabat Mater. P.77*

*Confitebor tibi Domine, Salmo per soprano, contralto coro i archi. P.66*

#### A. Vivaldi

*Dixit Dominus. RV 594*

*Oratorio Juditha triumphans. RV 644*

*Gloria en Re Major. RV 589*

#### J. S. Bach

*Cantata BWV 32. Liebster Jesu, mein Verlange*

*Cantata BWV 37. Wer da gläubet und getauft wird*

*Cantata BWV 140. Wachtet auf, ruft uns die Stimme*

*Cantata BWV 147. Herz und Mund und Tat und Leben*

*Cantata BWV 150. Nach dir, Herr, verlanget mich*

*Cantata del café BWV 211. Schweigt Stille, plaudert nicht*

*Cantata BWV 212. Mer hahnen neue Oberkeet*

*Missa en Si menor. BWV 232*

*Magnificat en Re Major. BWV 243*

*Passió segons Sant Mateu. BWV 244*

*Passió segons Sant Joan. BWV 245*

**G. F. Händel**

*Il trionfo del tempo e del disinganno. HWV 46a*

*Messiah. HWV56*

*Dixit Dominus. HWV 232*

*Chandom Anthems no9. HWV 254*

*Chandom Anthem no 11. HWV 256*

**L. Boccherini**

*Stabat Mater G.532*

**J. Haydn**

*Missa Brevis in F. Hob. XXII:1*

*Missa Brevis Sant Joanis. Hob. XXII:7*

*Die Schöpfung. Hob. XXI:2*

*Stabat Mater. Hob. XXa:1*

**W. A. Mozart**

*Dixit et Magnificat. KV 193(186g)*

*Requiem. K. 626*

*Missa in C Major. KV 317*

*Exultalte Iubilate. KV 165*

## LIEDER

### E. Morera

*Cançons de Carrer amb acompanyament d'Orquestra.*

### M. Falla

*Siete canciones populares españolas.*

### E. Toldrà

*La rosa als llavis (cicle sencer)*

*Romança sense paraules*

*Els obercoocs i les petites collidores*

*Festeig*

*Cançó de l'amor que passa*

*La mar estava alegre*

*Cançó de passar cantant*

### F. Mompou

*Combat del somni (cicle sencer)*

### W. A. Mozart (1756-1791)

*Das Veilchen. KV476*

*Die betrogene Welt. KV474*

*Dans un bois solitaire. KV308*

*Des kleinen Friedrichs Geburtstag. KV529*

*Ah! spiegiarti, oh Dio. KV178*

*Abendempfindung an Laura. KV523*

*Das Lied der Trennung.* KV519

*Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte.* KV520

*Kantate: Die ihr des unermeßlichen Weltalls.* KV619

### **F. Schubert**

*Erster Verlust.* D. 226

*Du bist die Ruh.* D. 776

### **J. Brahms**

*Der Gang zum Liebchen.* Op. 48

*Mädchenlied.* Op. 107

*Von ewiger Liebe.* op. 43

### **R. Schumann**

*Lieder und Gesänge aus 'Wilhelm Meister',* Op.98a (cicle sencer)

### **G. Fauré**

*Cinq mélodies.* Op.58 (cicle sencer)

*Après un rêve.* Op. 7 (cicle sencer)

### **F. Poulenc**

*Fiançailles pour rire.* FP 101 (cicle sencer)

### **L. Bernstein**

*I hate music, a cycle of five 'kid songs'* (cicle sencer)

## OPERA

### F. Cavalli

*La Calisto (Calisto)\* L'Ormindo (Harmonia i Erisbe) \**

### C. Monteverdi

*L'Orfeo (La Música)\**

*Il ritorno d'Ulisse in Patria (Melanto i Minerva)\**

*Il combattimento di Tancredi e Clorinda (Clorinda)\**

### G. B. Pergolesi

*La serva padrona (Serpina)\**

### H. Purcell

*Dido i Eneas (Belinda)\**

### W. A. Mozart

*Le nozze di Figaro (Susanna) K492\**

*Cosí fan tutte (Despina) K588\**

*La Flauta Mágica (Pamina) K620*

*Don Giovanni (Zerlina) K527*

*La Finta Giardinera (Sandrina) K196*

*Idomeneo (Illia) K366*

### Cimarosa

*Il matrimonio Segretto (Elisetta)*



**J. Haydn**

*Philemon und Baucis* (Baucis)\*

**M. Soler**

Arbore di Diana (Diana)

\*the whole role.

## PREMSA

*"I emphasize, especially, the work of Anaïs Oliveras, with a delicate vibrato and a delicious driving of the voices".*

Marina Hervás, Revista El Núvol, 15 de Març del 2017

*"The soprano Anaïs Oliveras was very suitable in the role of Claraniña with a clear and light voice and full of nuances and colors".*

Xavier Chavarria. Revista Musical Catalana. 9 May 2016.

*"A special mentioned deserves Anaïs Oliveras, an excellent singer with strong interpretive skills that undoubtedly is destined to play an important role in the Catalan music scene. Equipped with a balanced voice in all its registry, also stands by its expressive qualities and technical control which goes beyond the clichés of what we have been accustomed in recent decades in the interpretation of early music."*

Xavier Alern. El núvol. 6 May 2016.

*"one of the highlights of the concert was the nice colored voice and the comical interpretation of the soprano Anaïs Oliveras."*

César López. La Vanguardia. 2 May 2016.

*"The soprano Anaïs Oliveras was formidable on that repertoire, agile, graceful and with a good use of voice in the high notes and a very stylish interpretation."*

Jorge de Persia. La Vanguardia. August 31, 2015.

*"Anaïs Oliveras will ratify one more time the beauty of her voice, her artistic expression, both as a singer and as an actress, especially the ease and clarity of diction."*

Jordi Gargallo. Vibracions Magazine. June 29, 2015.

*"Anaïs Oliveras, in turn, emphasized the Ave Regina caelorum from the same author, with a clear timbre, with clear diction and very expressive."*

Mercedes Conde, Catalan Musical Magazine. December 17, 2014.