



## BIOGRAPHY

German-Indian American mezzo-soprano Nandani Maria Sinha is internationally acclaimed for her passionate performances and presence.

Ms. Sinha received her pre-collegiate vocal and piano training in Germany. She returned to the United States to earn her Bachelor of Music cum laude in vocal performance from Cornell University and her Master of Music from California State University at Los Angeles, where she was honored as a CSULA Friend of Music Scholar and elected as a member of Phi Kappa Phi Academic Honors Society.

An in-demand soloist, Ms. Sinha has frequently returned to St. Patrick's Cathedral in New York City and the Franz Liszt Chamber Orchestra, and has given recitals in London, France, Austria, and Germany, where she was honored to sing for the Millennium Festival of Music in Bad Arolsen. She toured South Africa as a recitalist for the No.1 Ladies' Opera Festival. Ms. Sinha is a great proponent of new music and has presented multiple premieres by Annenberg Foundation Composition Fellow Maria Newman, including "Parting Words" on September 11th, 2014. She is a favorite mezzo soprano in Southern California, performing regularly with Los Angeles Opera, Long Beach Opera, Santa Barbara Opera, California Philharmonic, and Redlands Symphony.

Ms. Sinha's 2019-20 season began with a return to the Los Angeles Opera as Ruth in *Invisible* for the Eurydice Found Festival, as well as a Mind and Music workshop and concert with Renée Fleming. She has been featured throughout the development of The Industry's critically acclaimed *Sweet Land*, workshopping the piece as Hera and Ensemble and premiering the opera as Hera and Drum. She has been in high demand as a mezzo-soprano and alto soloist, performing the Prokofiev *Alexander Nevsky Cantata* (Azusa Symphony Orchestra and Chorale), Mozart *Vesperae solennes de confessore* (Joanna Medawar Nacheff Singers at the James R. Armstrong Theatre) and *Mass in C* (Palisades Symphony), and Saint-Saëns *Oratorio de Noël* and Handel *Messiah* (Music at Westwood series).

In the 2018-19 season, Ms. Sinha sang Filipneva in *Eugene Oregon* (Opera Santa Barbara), recitals at Los Angeles Children's Hospital (Los Angeles Opera) and Greystone Mansion in Beverly Hills, and as alto soloist in the Mozart *Requiem* (Music at Westwood series). She closed her summer with the wildly successful premiere of *Gunfight at the Not-So-OK Saloon* at the 2019 Hollywood Fringe Festival, creating the role of Netty in the Best of Fringe and Producers Award-winning musical by Brooke deRosa, and performing the role of Ella in flamenco opera *Romance Sonambulo* at the LA Live Theater.

Ms. Sinha began the 2017-18 season with *The Hubble Cantata* by Paola Prestini (Los Angeles Opera and Beth Morrison Projects), followed by premiering the roles of Lily and Our Lady in *Golden: A New Musical* by Paula Cizmar and Grammy Award-winning composer Nathan Wang for the Paderewski Cycle Competition. As a concert artist, Ms. Sinha performed Dvorak's *Stabat Mater* (Palisades Symphony Orchestra), Beethoven's *Ninth Symphony*

and Bernstein selections (California Philharmonic), and was the alto soloist for the Bach *Magnificat*, Handel *Messiah*, and Dvorak *Mass in D*

(Music at Westwood series). Ms. Sinha returned to Los Angeles Opera as the Old Lady in *Candide* for the Opera for Educators series, in recitals for City of Hope and with Renee Fleming for Alzheimer's Greater Los Angeles, and as Featured Ensemble in Jack Perla's *Jonah and the Whale*. Ms. Sinha was also seen as Madame de la Grande Bouche alongside the original Broadway cast's Susan Egan as Belle in *Beauty and the Beast* (5 Star Theatricals).

Prior season highlights include *The Cunning Little Vixen* and *La Rondine* (Opera Santa Barbara), the title role of *La Cenerentola* (Repertory Opera Company), Amneris in *Aida* (Marina Del Rey Symphony's Summer Concerts series), The Mother in *Amahl and the Night Visitors* (Malibu Coast Chamber Opera at Pepperdine Center for the Arts), Rosina in *Il Barbiere di Siviglia* and Prince Orlofsky in *Die Fledermaus* (Repertory Opera Company), and alto soloist in Beethoven's *Ninth Symphony* (San Bernadino Symphony Orchestra) and Handel's *Messiah Sing Along* (Music at Westwood series). Ms. Sinha made company debuts as La maestra della novizie in *Suor Angelica* with Opera Santa Barbara, Suzuki in *Madama Butterfly* with Marina del Rey Concerts, and Mrs. Ott in *Susannah* with Opera Pasadena.

Ms. Sinha was the first prize winner of the Franz Liszt International Competition in 2012 and the winner of two additional International Prizes from the same organization in 2014, including a special award for "Best Vocal Interpretation of a Work by Franz Liszt" for premiering a newly discovered work by Franz Liszt, reprising this performance at the Smithsonian Institute in Washington D.C. Ms. Sinha was a winner of the Hollywood Opera Reading Club Vocal Scholarship Competition and the recipient of scholarships from Opera Buffs and Celestial Opera. In 2013 and 2014, she was a Marc and Eva Stern Fellow at Songfest, where she worked closely with William Bolcom, John Musto, Jake Heggie, Libby Larsen, Susanne Mentzer, Margo Garrett, and Martin Katz.

Ms. Sinha is frequently called on by the Los Angeles Opera as both a singer and a teaching artist, collaborating on community projects with Alzheimer's Greater Los Angeles, Rancho Los Amigos, Urban Voices, Los Angeles Children's Hospital and City of Hope, and for in-school education programming. She is a teaching artist with Street Symphony and Urban Voices Project. Driven by a deep personal connection to memory care and dementia support through her father, Ms. Sinha also sings for Songs by Heart, an organization that provides singers to memory care unit in Los Angeles.

Ms. Sinha's upcoming engagements include a weekly concert with LA Opera called Music to Remember on Tuesday mornings.

# NANDANI MARIA SINHA

A stylized peacock logo in shades of green and blue, positioned between the words 'NANDANI' and 'MARIA SINHA' in the header.

Mezzo-soprano

818.795.6200

nandani.sinha@gmail.com

www.mezzonani.com

## REVIEWS

Nandani Sinha, Orson Van Gay II, Gabriela Florez Headline LAO at Home  
August 7, 2020 | David Salazar

<https://operawire.com/nandani-sinha-orson-van-gay-ii-gabriela-florez-headline-lao-at-home/>

*"The first major event of the week will be "Music for Life," a celebration of the company's healthcare initiatives and partnerships with performances starring Nandani Sinha..."*

G&S, barkeeps and cowpokes in "Gunfight at the Not-so-OK-Saloon"

July 11, 2019 | Lisa Wall-Unger

<https://laurislist.net/blog/2019/07/gs-barkeeps-and-cowpokes-in-gunfight-at-the-not-so-ok-saloon/>

*"Nandani Sinha who, in spite of the chaos around her, managed to be consistently grounded in fine singing, strong acting and believable interactions with her fellow actors."*

BWW: EUGENE ONEGIN at the Lobero Theatre

March 2, 2019 | Maria Nockin

<https://www.broadwayworld.com/santa-barbara/article/BWW-Review-EUGENE-ONEGIN-at-the-Lobero-Theatre-20190302>

*"Nandani Maria Sinha created an unforgettable character as the Nurse, Filipievna."*

BBW Review: Susan Egan Returns Triumphantly to BEAUTY AND THE BEAST

July 23, 2018 | Don Grigware

<https://www.broadwayworld.com/los-angeles/article/BWW-Review-Susan-Egan-Returns-Triumphantly-to-BEAUTY-AND-THE-BEAST-20180723>

*"Nandani Sinha as Madame de la Grande Bouche, a uniquely hilarious chest of drawers, stands apart with her operatic tones and beyond silly delivery."*

Battiness and party hijinks in Pomona with Repertory Opera's 'Die Fledermaus'

November 6, 2015 | Steven Moritsugu

<http://laurislist.net/blog/2015/11/a-flying-bat-brings-hijinks-to-pomona/>

*"I esp[ecially] enjoyed Nandani Sinha ("Nani") as Count Orlofsky, with a ringing contralto and stratospheric grace notes. She has a wonderful Russian accent, and I could not help but smile every time she commanded her guests to 'drrrrink'."*

Figaro, Figaro, Figaro... at Repertory Opera

June 22, 2015 | Tazio Garcia

<http://laurislist.net/blog/2015/06/figaro-figaro-figaro-at-repertory-opera/>

*"Nandani Sinha, as Rosina, displayed a version of Rossini's original contralto role with a rich velvety tone, the instincts of an actress, and the technical ability of a master mezzo-soprano with cleanly executed coloratura runs and trills. Sinha employed dynamics which include melting on the highest of notes. Like a finely tuned Beverly Sills or Marilyn Horne, her interpretation included suitable increases of tempi at the ends of key phrases, leaving one awestruck."*

Scottish with a little Z

June 28, 2013 | Lauri D. Goldenhersh

<http://laurislist.net/blog/2013/06/scottish-with-a-little-z/>

*"The witches' trio, played by soprano Ariel Pisturino and mezzos Danielle Marcelle Bond and Nandani Sinha, navigated their especially intertwined harmonies and wandering unisons with skilled voices that were well-matched in beauty and tone. There is nothing small about these roles, and the three arguably stole the show with strange, foreboding movements and haunting vocals."*

From Cavalleria to Botswana

March 27, 2013 | Denise Hamilton

<http://laurislist.net/blog/2013/03/from-cavalleria-to-botswana/>

*"Lola, sung by Ms. Sinha, sashayed onstage with sassy attitude and steamy sexuality in a Marilyn Monroe red dress with deep décolletage and a flared skirt that swished and swayed with every move she made. Oh yes, she also sang effortlessly, with a lovely, clear tone and excellent vocal styling, leaving us free to admire her onstage persona and the sparks that flew whenever she showed up with her long black hair and red lipstick."*

ÆSOPERA: A Jaunty Mix of Music and Message

July 2, 2012 | Jo Nelsen

<http://laurislist.net/blog/2012/07/aesopera/>

*"Nandani Maria Sinha's mezzo-soprano is full-bodied as a cathedral bell, and a pleasure to hear."*

Low Resolution Headshot



Please Download High Resolution Headshot  
directly from

[www.mezzonani.com](http://www.mezzonani.com)