



2019 Biography

Recipient of Johann Adolf Hasse-Stiftung's 2019 Hasse-Preis and the City of Halle's 2017 Händel-Preis, mezzo-soprano **Vivica Genaux** hails from Fairbanks, Alaska. In the course of her two-decade career, her unforgettable voice has been heard in many of the world's most important venues, including Beijing's National Center for the Performing Arts, London's Barbican Centre, New York's Metropolitan Opera, Prague's Rudolfinum, Madrid's Teatro Real, Théâtre des Champs-Élysées in Paris, and Wiener Staatsoper.

Vivica welcomed 2019 with a pair of Farinelli-themed concerts with Concerto de' Cavalieri in Antwerp and Valletta, followed by a concert with La magnifica comunità in Verona. February 2019 will find her first in Poissy and Bilbao for performances with Les Musiciens du Louvre and then in Karlsruhe for Internationale Händel-Festspiele's Händel-Gala, in which she will be joined by mezzo-soprano Ann Hallenberg in a performance of music by Vivaldi, Händel, Rossini, and Bellini. In April 2019, she returns to Washington, DC, for her rôle début as Emma in Rossini's *Zelmira* with Washington Concert Opera. From there, she travels to Madrid to revisit music sung by Farinelli.

A month later, in May 2019, Vivica takes a Vivaldi programme to Vienna's Musikverein with Bach Consort Wien. *Gender Stories*, a presentation of music by Händel, Hasse, and Galuppi with countertenor Lawrence Zazzo and Lautten Compagnie Berlin, will be heard in Dortmund and Halle. In June, she joins an ensemble of acclaimed colleagues for *Farinelli & Friends*, a gala concert at the Salzburger Pfingstfestspiele, followed by a performance with New York Baroque Incorporated at Caramoor on 30 June. Returning to Austria, Vivica débuts in the rôle of Trasimede in Riccardo Broschi's *Merope* at the Innsbrucker Festwochen der Alten Musik in August. She rejoins Europa Galante in September for a concert performance of Händel's *Lucio Cornelio Silla* at Romania's George Enescu Festival.

Vivica's engagements in 2018 included *Deux Génies en Italie*, featuring music by Händel and Alessandro Scarlatti, at Paris's Salle Gaveau and performances of her Pauline Viardot-themed multimedia show, *Vivica & Viardot*, in Spain and France. Additional concert dates took her throughout Europe, Asia, Mexico, and the USA. Returning to Händel's operas, she interpreted the title rôle in *Rodrigo* at Beaune's Festival International d'Opéra Baroque and Arsamene in *Serse* on tour with Il pomo d'oro. She traveled to Australia in December 2018 for her rôle début as Mandane in Hasse's *Artaserse* and a concert with Pinchgut Opera.

During 2017, Vivica achieved several milestones in her career. In addition to her rôle débuts as Lepido and Arsamene in Händel's *Lucio Cornelio Silla* and *Serse* and Eternità and Diana in Cavalli's *La Calisto* and returning to the rôle of Malcolm in Rossini's *La donna del lago*, Vivica founded V/vox Academy and supervised the Academy's inaugural course.

Encompassing music from four centuries, Vivica's operatic repertory extends to more than sixty rôles, including more than forty *travesti* parts. Particularly celebrated for her interpretations of Baroque and *bel canto* music, she has garnered praise from critics and audiences for her incredible *bravura* technique and the dramatic intensity of her portrayals. She has been honored with numerous awards, and her career is documented in an array of critically-acclaimed audio and video recordings. Her advocacy of the music of Hasse has contributed indelibly to the revival of interest in this unjustly-neglected composer, and her enthusiasm for sharing her experience and expertise with young singers is manifested in masterclasses and teaching engagements throughout the world.