



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 and Opéra Garnier in Paris, Moscow's Bolshoi Theatre, and the 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 found her in Poissy and Bilbao for performances with Les Musiciens du Louvre and in Karlsruhe for a performance with mezzo-soprano Ann Hallenberg at Internationale Händel-Festspiele's Händel-Gala.

In April 2019, she returned to Washington, DC, for her rôle début as Emma in Rossini's *Zelmira* with Washington Concert Opera. From there, she traveled to Madrid to revisit music sung by Farinelli. On 29 April, she performed at the International Opera Awards ceremony at London's Sadler's Wells Theatre, representing Pinchgut Opera's 2018 production of Hasse's *Artaserse*, which won the prize in the Rediscovered Work category.

In May 2019, Vivica and Bach Consort Wien took a Vivaldi programme to Vienna's Musikverein. *Gender Stories*, a presentation of music by Händel, Hasse, and Galuppi with countertenor Lawrence Zazzo and Lautten Compagny Berlin, debuted in Dortmund and Halle and will be reprised in Olten, Switzerland, in December. In June, she joined 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, she 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 figures prominently in Theater an der Wien's 2019 – 2020 Season, participating in concert performances of Riccardo Broschi's *Merope* (21 October 2019), Händel's *Rodrigo* (20 December 2019), and Hasse's *Irene* (29 January 2020).

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* 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.

In 2017, 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. Celebrated for her interpretations of Baroque and *bel canto* music, she has garnered praise 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 composer, and her enthusiasm for sharing her expertise with young singers is manifested in masterclasses and teaching engagements.

2019 Biography – 565 words / 3,781 characters (with spaces)

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