



## 2020 Biography (Full version)

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. Her remarkable career has taken her to 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.

In January 2020, Vivica returned to the Valletta Baroque Festival, where she joined Les Musiciens du Louvre for a performance of their *Porpora vs. Haendel* program. From there, she traveled to Reggio Emilia, Italy, for *Le Stagioni dell'anima*, a Vivaldi program with Il pomo d'oro, which will also be heard in Vicenza in May 2020. She celebrated Valentine's Day with a performance with Concerto Köln in Dresden's Frauenkirche. Following concerts with Europa Galante in Istanbul and with Concerto de' Cavalieri in Naples and Rome, as well as a performance of Händel's *Lucio Cornelio Silla* with Europa Galante in Madrid, she will perform her multimedia show, *Vivica & Viardot*, at the 2020 Salzburger Pfingstfestspiele (31 May 2020). Also in May, *Gender Stories* with Lawrence Zazzo and Lautten Compagny Berlin will be performed in Wiesbaden and Landshuter. On 16 July 2020, Vivica débuts in the title rôle of Händel's *Tamerlano* in a concert performance in Moscow's Tchaikovsky Concert Hall, and she will perform a Hasse program at the Bayreuth Baroque Opera Festival on 12 September. In January 2021, Vivica will appear in concert with Milwaukee's Florentine Opera, with which company she made her professional début in 1994.

Vivica figured prominently in Theater an der Wien's 2019 – 2020 Season, participating in concert performances of Riccardo Broschi's *Merope*, Händel's *Rodrigo*, and Hasse's *Irene* (rôle début).

Vivica welcomed 2019 with a pair of Farinelli-themed concerts with Concerto de' Cavalieri, followed by a concert with La magnifica comunità. February 2019 found her in Poissy and Bilbao for performances with Les Musiciens du Louvre and in Karlsruhe for a performance 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, before traveling to Madrid to revisit music sung by Farinelli. On 29 April, she performed at the International Opera Awards ceremony in London, representing Pinchgut Opera's 2018 production of Hasse's *Artaserse*, which won the prize for Rediscovered Work.

In May 2019, Vivica and Bach Consort Wien took a Vivaldi program to Vienna's Musikverein. *Gender Stories*, a presentation of music by Händel, Hasse, and Galuppi, débuted in Dortmund and Halle and was reprised in 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. Returning to Austria, she débuted in the rôle of Trasimede in Riccardo Broschi's *Merope* at the Innsbrucker Festwochen der Alten Musik in August. She then rejoined Europa Galante for Händel's *Lucio Cornelio Silla* in Bucharest.

Engagements in 2018 took Vivica to Australia, France, Mexico, Spain, and the USA, as well on Asian and European tours. 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 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.

2020 Biography (Full version) – 633 words / 4,148 characters (with spaces)

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