



2022 Biography

(for press)

Since her professional début as Isabella in Rossini's *L'italiana in Algeri*, mezzo-soprano **Vivica Genaux** has thrilled audiences and critics throughout the world with her vocal agility and artistic integrity. Her acclaimed career has taken Vivica from her native Alaska to many of the world's most prestigious theaters and concert venues, including New York's Metropolitan Opera, Madrid's Teatro Real, Rome's Accademia Nazionale di Santa Cecilia, and the Wiener Staatsoper.

In 2022, Vivica celebrates the vitality of the Performing Arts by visiting new and favorite venues for performances of a broad array of music. Beginning the year in Italy, she returns to Opernhaus Zürich for Pergolesi's *L'olimpiade*. Performances with Concerto de' Cavalieri in Rome, Milan, and Naples are followed by the world première of her recital programme *Lucifera* with Third Coast Baroque and Rubén Dubrovsky. She reunites with Les Musiciens du Louvre for a concert in Genoa before appearing in a special performance at Händel-Festspiele Halle. Also in Germany, she sings Alcina in Vivaldi's *Orlando furioso* at Konzerthaus Dortmund. After singing her first Verdi rôle, Vivica sits on the jury panel of the 2022 Cesti Competition in Innsbruck and then visits Pittsburgh for Quantum Theatre's American-première staging of Riccardo Broschi's *Idaspe*. Additional engagements in 2022 include performances in Asia, Europe, and the USA.

Performances in 2021 took Vivica to Austria, Belgium, France, Italy, Lithuania, Poland, Russia, Spain, and Sweden. She debuted in the title rôle of Vivaldi's pasticcio opera *Argippo* and as Holofernes in Vivaldi's oratorio *Juditha triumphans* and expanded her Händel repertoire with portrayals of the name part in *Tamerlano*, *Disinganno* in *Il trionfo del tempo e del disinganno*, and Counsel in *The Triumph of Time and Truth*. She also presented the first performances of two new concert programs, *Capriccio: temi e variazioni* and *The Court of Dresden*.

Recent highlights of Vivica's career include reprising the rôle of Vagaus in *Juditha triumphans*; her *Il divino Sassone*; the first performances of her solo show *Vivica & Viardot* and *Gender Stories* with countertenor Lawrence Zazzo; and her débuts in the title rôle of Hasse's *Irene* and as Trasimede in Riccardo Broschi's *Merope*.

Encompassing music from five centuries, Vivica's repertoire is anchored by lauded portrayals of Baroque and *bel canto* rôles, including many *travesti* parts. Her Metropolitan Opera début was in the rôle that she has sung most frequently, Rosina in Rossini's *Il barbiere di Siviglia*. Additionally, Vivica has been instrumental in introducing neglected works to modern audiences.

Vivica is a passionate advocate for the renewal of interest in the music of Johann Adolf Hasse, and her efforts were recognized with the 2019 Hasse-Preis. She received the City of Halle's Händel-Preis in 2017, expanding a gallery of prizes that includes the 1997 ARIA Award, New York City Opera's 2007 Christopher Keene Award, and Pittsburgh Opera's 2008 Maecenas Award. Vivica's dedication to sharing her expertise and love for the voice is manifested in her creation of V/vox Academy and in fruitful teaching engagements. Vivica continues to expand her discography with celebrated recordings.