



Since her professional début as Isabella in Rossini's *L'italiana in Algeri*, audiences and critics throughout the world have been thrilled by the agile voice and intelligent artistry of mezzo-soprano **Vivica Genaux**. 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, London's Barbican, Prague's Rudolfinum, and the Wiener Staatsoper.

In 2021, Vivica's engagements have included performances in Austria, Belgium, France, Italy, Lithuania, Poland, Russia, Spain, and Sweden. She débuts in the title rôle of Vivaldi's pasticcio opera *Argippo* and as Holofernes in Vivaldi's oratorio *Juditha triumphans* and expands her Händel repertoire with portrayals of the name part in *Tamerlano*, *Disinganno* in *Il trionfo del tempo e del disinganno*, and Counsel in the final version of *The Triumph of Time and Truth*.

She also presents the first performances of two new concert programs, *Capriccio: temi e variazioni* and *The Court of Dresden*. Performances in China, Germany, Italy, Japan, Spain, Switzerland, and the USA are planned for 2022.

Amongst recent highlights of Vivica's career are reprising the rôle of Vagaus in *Juditha triumphans* at Festival 'Vicenza in Lirica' 2020; her *Il divino Sassone* concert at the Bayreuth Baroque Opera Festival; 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. Her depictions of travesti parts range from Händel's operatic heroes to Sesto in Mozart's *La clemenza di Tito* and some of Rossini's most challenging characters. It was in the rôle that she has sung most frequently, Rosina in Rossini's *Il barbiere di Siviglia*, that she débuted at The Metropolitan Opera. Additionally, Vivica has been instrumental in introducing neglected works like Cavalli's *Veremonda, l'amazzone di Aragona* to modern audiences.

Vivica is a passionate advocate for the renewal of interest in the music of Hasse, and her efforts were recognized by Johann Adolf Hasse-Stiftung 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 lauded teaching engagements. Vivica continues to expand her discography with celebrated recordings