



GALINA INVANNIKOVA, MEZZO SOPRANO

Ukrainian-American dramatic mezzo-soprano Galina Ivannikova is hailed by critics and audiences alike for her rich, lustrous voice as much as her passionate dramatic portrayals. Bruce Michael Gelbert of the NY Art Review raved about her “her timbre ruby in color, her chest register aptly gusty and her emotional pitch perfect”, “big, glorious Verdi voice in the Golden Age tradition.”

During the 2018-2019 she sang the role of Amneris with Gateway Classical Opera Society, the mezzo soloist in Mahler’s *Das Lied von der Erde*, *Samson et Dalila* with NYVWOG, *Azucena* and the *Witch* with Regina Opera, *Ulrica* with Amore Opera, NY, the role of *Eboli* from *Don Carlo* and the role of *Brangäne* from *Tristan and Isolde* with CT Lyric Opera, and a series of concerts throughout the United States.

In the 2017-2018 season, she sang her signature role of Amneris in Verdi’s *Aida* with Connecticut Lyric Opera and with West Side Opera Society. She appeared as *Klytemnestra* in Richard Strauss’ *Electra* with Susquehanna Opera, *Waltraute* in Wagner’s *Götterdämmerung* and *Leonora* in Donizetti’s *La favorita* with NY WSOS.

Ms. Ivannikova opened the 2016-2017 season, with several of her signature roles. She opened the season as Amneris in Verdi’s *Aida* with Lyric Theater D’Europa. Her portrayal of *la Cieca* in *La Gioconda* by Ponchielli with NJ Verismo Opera was positively reviewed by Opera Magazine, London as “imposing instrument and passion.” She then appeared as *Eboli* in *Don Carlo* by Verdi and later returned to Commonwealth Opera Theater in Boston as *Innkeeper* and *Marina Mnishek* in Musorgsky’s *Boris Godunov* with Commonwealth Opera Theater, Boston.

In 2014-2015, she was critically acclaimed as *Maddalena* in Verdi’s *Rigoletto*. This season Ms. Ivannikova also appeared as *Leonora* in Donizetti’s *La favorita*, *Ulrica* in *Un ballo in maschera* by Verdi. In the spring, she made her Commonwealth Opera Theater debut as *Odarka* in Hulak- Artemovsky’s *The Cossack beyond the Danube*. She then returned to VP NYC in the role of *Marta* in Tchaikovsky’s *Iolanta*.

In 2012-2013 she debuted with NY Lyric Opera in the role of *Fricka* in Wagner’s *Die Walküre* and with NJ Verismo Opera in the role of *Santuzza* in Mascagni’s *Cavalleria rusticana* and *Azucena* in Verdi’s *Il trovatore*. Ms. Ivannikova then embarked on a concert tour of the US East Coast, featuring Eastern European Classical music. In fall of 2013, she came back to NYC to make her VP NYC debut as *Ulrica* in Verdi’s *Un ballo in maschera*.

In previous seasons she appeared as Amneris (*Aida*) with Opera Memphis, TN, *Nicklauss/Muse* (*The Tales of Hoffman*) with Connecticut Lyric Opera. Ms. Ivannikova was critically acclaimed for her portrayal of *Azucena* (*Il Trovatore*) with Verismo Opera, where she also performed *Santuzza* (*Cavalleria Rusticana*). Her wide ranging repertoire includes the title role of *Carmen*, *Waltraute* in Wagner’s *Götterdämmerung*, *Erda* in Wagner’s *Das Rheingold*, *Fricka* in Wagner’s *Die Walküre*, *Dalilah* in Saint-Saëns’ *Samson et Dalilah*, *Leonora* in Donizetti’s *La Favorita*, *Azucena* in Verdi’s *Il trovatore*, *Eboli* in Verdi’s *Don Carlo*, *Ulrica* in Verdi’s *Un ballo in maschera*, *La Cieca/Laura* in Ponchielli’s *La gioconda*, *Principessa* in Cilea’s *Adriana Lecouvreur*, *Olga/ Nurse/Larina* in Eugene Onegin and *Marfa* in Khovanshchina, mezzo solo in Verdi’s *Requiem*.



MIA Artists Management

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OPERATIC REPERTOIRE

Bizet:

Carmen – *Carmen*

Borodin:

Marfa – *Khovanshchina*

Cilea:

Princess de Bouillon – *Adriana Lecouvreur*

Donizetti:

Giovanna – *Anna Bolena*

Leonora – *La favorita*

Sarah – *Roberto Devereux*

Dvořák:

Ježibaba – *Rusalka*

Gulak-Aremovsky:

Odarka – *Cossack Beyond the Danube*

Janáček:

Jenufa – *Jenufa*

Mascagni:

Santuzza – *Cavalleria rusticana*

Massenet:

Charlotte – *Werther*

Mozart:

Marcellina – *Le nozze di Figaro*

Mussorgsky:

Innkeeper, Marina Mnishek – *Boris Godunov*

Offenbach:

The Muse, Nicklausse – *The Tales of Hoffmann*

Ponchielli:

La Cieca, Laura – *La gioconda*

Rimsky-Korskov:

Amelia – *The Golden Cockerel*

Lubasha – *The Tsar's Bride*

Saint-Saëns:

Dalila – *Samson et Dalila*

Strauss, R,

Klytämnestra – *Elektra*

Tchaikovsky:

Larina, Nurse, Olga – *Eugene Onegin*

Marfa – *Iolanta*

Countess, Polina – *Pique Dame*

Wagner:

Waltraute – *Götterdämmerung*

Ortud – *Lohengrin*

Venus - *Tannhäuser*

Brangäne – *Tristan und Isolde*

Erda – *Das Rheingold*

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Fricka - *Die Walküre/Das Rheingold*



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ORCHESTRAL/ORATORIO REPERTOIRE

Bach:

9th Symphony
B-minor Mass
St. Matthew Passion

Mahler:

Das Lied von der Erde

Verdi:

Requiem

Vivaldi:

Gloria

CONDUCTORS

Michael Ching
Anthony Moore
Lucy Arner
Adrian Sullivan
Jason C Tramm

Gregory Ortega
Lidiya Yankovskaya
Violetta Zabbi
Adrian Brittan

OPERA HOUSES/THEATERS

Connecticut Lyric Opera
Opera Memphis
NJ Verismo Opera
Santo Fragilio Performing Arts Center
Trinity-on-Main
Wadsworth Atheneum
Grade Arts Center
Florida Theater
The Marina Civic Center

Mary McLeod Bethune Performing Arts Center
Mattie Kelly Art Center Theater
Miramar Cultural Center
Kirby Center for the Performing Arts
Barbara Mann Performing Arts Hall
Capitol Center for the Arts
Lyric Opera D'Europa
Amore Opera
Regina Opera



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REVIEWS

<http://www.qonstage.com/2018/01-05/aida/>

“Galina Ivannikova, the sort of powerhouse Amneris that Verdi must have had in mind for the role, gave unstinting commitment from the start and dazzled in particular, as expected, with her searing contribution to the fourth act Judgment Scene—a true treasure! “

Madelyn Vinacore

“I swear, I almost ran up on stage to comfort you during your Aria, it was that compelling and heartbreaking. Consider me a fan. Such an amazing talent. such a voice. What a privilege to hear you sing. Thank you.”

<http://www.qonstage.com/2017/02/deveraux/>

“Mezzo-soprano Galina Ivannikova gave us the best Sara, Duchess of Nottingham imaginable, torn between love and torment, and singing in rich, rubicund tone in entrance solo “All’aflitto è dolce il pianto” and desperate duets with Devereux “

<http://www.qonstage.com/2015/12/bm/mezzo-soprano>

“Galina Ivannikova, as Ulrica, displayed big, glorious Verdi voices in the Golden Age tradition. Ivanakova gave us such a powerful “Re dell’abisso ... È lui, è lui! ne’ palpiti,” her mezzo even from bottom to top, that one regretted that she had only the single scene”

<http://www.qonstage.com/2015/01/rigo/>

“Galina Ivannikova, as Maddalena, helped anchor both the quartet “Bella figlia dell’amore” and the storm scene trio with her sturdy and colorful mezzo-soprano”

http://www.qonstage.com/QOnStage_articles/2011lgbtyouth/index.html

“Maestro Clenny touts Galina Ivanakova as a natural successor to Giulietta Simionato and Fiorenza Cossotto, no less, as Azucena, and he doesn’t exaggerate. Dr. Ivanakova contributes an uninhibited, scorching portrayal of the vengeful gypsy. She and Giuliano generate considerable heat with their second act, supposed mother-and-son scene, which will keep you riveted, and she doesn’t stint on the written high C, in her cadenza, as some mezzo-sopranos do.”

<http://parterre.com/2016/04/21/il-giocondo/>

“Galina Ivannikova sang a lush and well-projected La Cieca. She showed and imposing instrument and passion” David Shengold “Opera Magazine (London) October 2016

<https://www.memphisdailynews.com/news/2010/oct/4/aida-kicks-off-opera-season-with-splash/>

<https://vimeo.com/75864781>

<http://ctlyricopera.org/2011/10/tales-of-hoffmann>

<http://ctlyricopera.org/2011/10/clo-to-perform-tales-of-hoffmann-throughout-connecticut/>

<https://patch.com/connecticut/middletown-ct/ev--offenbachs-opera-the-tales-of-hoffman>

https://patch.com/new-jersey/westorange/new-jersey-association-of-verismo-opera-to-present-suor-angelica-cavalleria-rusticana--discount-ticket-rates-announced_286efc5f



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205 W. 88th St., Suite 13A*New York, NY*10024*646-620-1313*305-259-4398(fax)*Email: Info@MIAArtists.com
www.mia-artists.com