

# Ignata, Irina - Mezzo Soprano

## Biography



Mezzo-soprano Irina Ignata captivates on stage with the radiant, dark timbre of her voice and her intense stage presence.

Irina sings all over Europe and recently performed roles such as **Polina** (*The Queen of Spades*) at the Latvian National Opera in Riga, **Olga** (*Eugene Onegin*) at the Opéra de Lausanne, **Lucretia** (*The Rape of Lucretia*) in Innsbruck and **Suzuki** (*Madama Butterfly*) at the Immling Festival. On the concert stage Irina enthused the audience with her deeply moving alto solo in Mahler's *Symphony No.2* at the Immling Festival.

In the season 2022/23 Irina was ensemble member at the Tiroler Landestheater where she appeared as **Margaretha** (*Genoveva* by Schumann) and **Feodor** (*Boris Godunov*), among others.

During 2016 - 2020 Irina was member of the Staatstheater Nürnberg. At the International Opera Studio she sang roles like **Mercédès** in *Carmen*, **Anna** in Calixto Bieito's new production of *Les Troyens*, **Emilia** (*Otello*), the alto part in a staged version of *St. Matthew's Passion*, **Rossweise** (*Die Walküre*) and **Flora** (*La Traviata*). Staying at the Staatstheater Nürnberg as member of the ensemble, her most important roles were **Dorabella** (*Così fan tutte*), **Hänsel** (*Hänsel und Gretel*), **Suzuki** (*Madama Butterfly*) and **Hélène Bezukhova** (*War and Peace*).

Irina Ignata **worked with conductors such as** Marcus Bosch, Oliver Dohnányi, Wolfgang Katschner, Joana Mallwitz, Guido Johannes Rumstadt, Lutz de Veer and Keri-Lyn Wilson as well as with **directors** like Calixto Bieito, Mariame Clément, Jens-Daniel Herzog, Tilman Knabe, Peter Konwitschny, David Mouchtar-Samorai, Georg Schmieleitner, Laura Scozzi and Taddeus Strassberger, to name but a few. She attended master classes with Kirsten Schötteldreier, Daphne Evangelatos, Anna Tomowa-Sintow, Grace Bumbry and Daniel Ottevaere.

Ignata is the **winner** of numerous competitions. She won the Grand Prize at the 10th *Musica Classica* Festival Competition in Moscow, the 1st Prize at the Singing Competition in Lonigo (Italy) and the 3rd Prize at the *Rachmaninov Competition* in Rostov-on-Don. She was a finalist in the *Otto Edelmann singing competition* in Vienna and at the *Nuits Lyriques de Marmande* competition in France.

After finishing her vocal studies at the Russian Gnessins Academy of Music in Moscow Irina Ignata continued her studies at the University Mozarteum Salzburg and successfully completed her Master degree at the Hochschule für Musik in Nürnberg.

## Repertoire

### Opera

<b>Berlioz, H.</b>	Les Troyens	<i>Anna</i>
<b>Bizet, G.</b>	Carmen	<i>Carmen**</i>
		<i>Mercédès</i>
<b>Britten, B.</b>	The rape of Lucretia	<i>Lucretia</i>
<b>Delibes, L.</b>	Lakmé	<i>Mallika</i>
<b>Humperdink, E.</b>	Hänsel und Gretel	<i>Hänsel</i>
<b>Mozart, W.A.</b>	Così fan tutte	<i>Dorabella</i>
	La finta giardiniera	<i>Ramiro</i>
	Le nozze di Figaro	<i>Cherubino</i>
	Die Zauberflöte	<i>Zweite Dame</i>
<b>Monteverdi, C.</b>	La Calisto	<i>Satirino</i>
	Il ritorno d'Ulisse in patria	<i>Melanto</i>
<b>Mussorgsky, M.</b>	Boris Godunov	<i>Feodor</i>
<b>Prokofiev, S.</b>	War and peace	<i>Hélène Bezukhova</i>
<b>Puccini, G.</b>	Madama Butterfly	<i>Suzuki</i>
<b>Rossini, G.</b>	L'italiana in Algeri	<i>Zulma</i>
<b>Schumann, R.</b>	Genoveva	<i>Margaretha</i>
<b>Strauss, R.</b>	Salome	<i>Page</i>
<b>Tchaikovsky, P.I.</b>	Eugene Onegin	<i>Olga</i>
	Pikovaya Dama	<i>Daphnis</i>
<b>Verdi, G.</b>	Un ballo in maschera	<i>Ulrica**</i>
	Nabucco	<i>Fenena**</i>
	Otello	<i>Emilia</i>
	La traviata	<i>Flora</i>
<b>Wagner, R.</b>	Das Rheingold	<i>Erda*</i>
	Tristan und Isolde	<i>Brangäne**</i>
	Die Walküre	<i>Rossweisse</i>

*\*learned*

*\*\*in preparation*

### Symphonic/Oratorio

<b>Bach, J.S.</b>	Matthäus-Passion
<b>Durufié, M.</b>	Requiem
<b>Mahler, G.</b>	Symphonie N.2
<b>Langlais, J.</b>	Missa in Simplicitate
<b>Wagner, R.</b>	Wesendonck Lieder

## Reviews

### Genoveva, Innsbruck, 2022

...This great duo is completed by Irina Maltseva as Margarethe, who is a brilliant actress and has a brilliant voice.

- [onlinemerker.com](http://onlinemerker.com)

» [INNSBRUCK/ Tiroler Landestheater: GENOVEVA von Robert Schumann – eine Irritation](#) [Online Merker](#)

Irina Maltseva impresses as Margarethe with her powerful mezzo-soprano and demonstrates a high level of stage presence in her performance.

- [schumann-portal.de](http://schumann-portal.de)

[Packende Inszenierung im Innsbrucker Landestheater - Schumann-Portal](#)

Among the consistently good singers, Irina Maltseva stood out as Margaretha with a good mezzo and intense stage effect.

- [klaus-billand.com](http://klaus-billand.com)

[Innsbruck: Genoveva NI – 24. September 2022 - Klaus Billand \(klaus-billand.com\)](#)

### Eugene Onegin, Lausanne, 2022

Irina Maltseva is an ideal Olga in terms of voice and acting.

- [onlinemerker.com](http://onlinemerker.com)

» [LAUSANNE/Opéra de: EUGEN ONEGIN – Neuinszenierung](#) [Online Merker](#)

Thus the endearing mezzo and the irreproachably conducted line of Irina Maltseva, Olga who burns the boards.

- [anaclase.com](http://anaclase.com)

[Евгений Онегин | Eugène Onéguine | Anaclose](#)

### Madama Butterfly, Immling Festival, 2022

As Suzuki, Irina Maltseva presents herself as a defensive, caring servant. Her mezzo shows fine colors and flexibility."

- [opera-online.com](http://opera-online.com)

[Einspringer Evan Alex Christ am Pult glänzt in Immling \(Rubrik\) | Opera Online - Die Website für Opernliebhaber \(opera-online.com\)](#)

### The rape of Lucretia, Innsbruck, 2021

It was a performance to which she brought layers of emotional expression; she was uneasy, she was terrified and combative, hysterical and reflective, suffered shame and misplaced guilt, yet it was all perfectly placed and never descended into cliché. Maltseva's has a flexible, colorful mezzo-soprano with bright piercing top notes and is secure under pressure, all of which made her well-suited to the role.

The scene in which Lucretia relates the events of the night before to her husband, beginning *To love as we loved* was particularly strong; weaving subtly and carefully crafted phrases Maltseva captured her deep sadness and disembodied state perfectly as she reflected on her love for Collatinus and her shame of being abused.

- [operawire.com](http://operawire.com)

[Tiroler Landestheater 2021-21 Review: The Rape of Lucretia - OperaWire](#) [OperaWire](#)

The young mezzoprano Irina Maltseva presents a Lucretia with a differentiated, noble design, credibly uncheesy in her unswerving adherence to marital fidelity, ultimately broken by the shame of rape, which only allows one

way out, suicide. With vocal brilliance, she symbolizes purity and innocence.

- [diespresse.com](http://diespresse.com)

[Nachrichten | DiePresse.com](#)

The Russian mezzo-soprano Irina Maltseva, a guest at the State Theater, is an appearance as Lucretia. With an expressive, very present voice, she is heading towards the fatal end.

- [tt.com](http://tt.com)

[Herzzerreißendes zum Saisonfinale in den Kammerspielen | Tiroler Tageszeitung - Aktuelle Nachrichten auf tt.com](#)

Irina Maltseva is very well cast as Lucretia, she is very convincing as the suffering woman in trouble of conscience.

- [mobil.krone.at](http://mobil.krone.at)

[Herzzerreißendes zum Saisonfinale in den Kammerspielen | Tiroler Tageszeitung - Aktuelle Nachrichten auf tt.com](#)

Irina Maltseva (mezzo-soprano) as Lucretia is able to portray the enormous tragedy of her character in an oppressive and vocally convincing manner.

- [onlinemerker.com](http://onlinemerker.com)

» [INNSBRUCK/ Tiroler Landestheater: THE RAPE OF LUCRETIA – beklemmend und stark. PremiereOnline Merker](#)

### **Hänsel und Gretel, Nürnberg, 2018**

Irina Maltseva (Hansel) and Julia Grüter (Gretel) in their cheerful, childlike fun were wonderfully successful in portraying the siblings' fears and happiness in the dreamy illusion with loving and detailed fine drawings and thus tangibly singing their way into the hearts of even the young premiere audience. They performed their title roles vocally with fresh radiance, so that the masterpieces of childish songs such as Little Brother, Come Dance with Me, Suse Dear Suse or A Little Man Stands in the Forest (in lively dialogue with a fabulous solo flute) came across as carefree and never became placid aria clichés.

- [bachtrack.com](http://bachtrack.com)

[Ambivalente Gefühle zwischen Wunderschönem und Schrecklichem: Hänsel und Gretel in Nürnberg | Bachtrack](#)