

Martina Janková

Biography



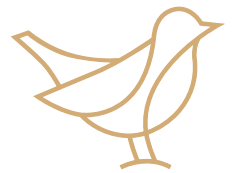
Martina Janková was born in Orlová, a Czech Silesian town near the Polish border, but has lived with her family in Switzerland for the past more than thirty years. She made her **debut** at the fresh age of 20, while yet a student at the Ostrava (now Janáček) Conservatoire and the University of Ostrava, as Sofia in Rossini's *Il signor Bruschino* in Macerata, Italy, and at the National Theatre in Prague; she also sang Despina at the State Opera in Prague.

She concluded her studies at the Basel Academy of Music and the International Opera Studio of the Zurich Opera, where she was based for the next 22 years. At the same time she gave guest performances as an international opera and concert singer and further earned a reputation as an interpretive singer.

Martina Janková has appeared in numerous Mozart **productions**: as Celia (*Lucio Silla*) at the Wiener Festwochen, Ilia (*Idomeneo*) at the Prague Spring, or Pamina at the Zurich Opera House – to name a few. The highlight of her Zurich career is her participation in the famed Da Ponte cycle, in the roles of Susanna, Zerlina, and Despina. She has been enthusiastically received in the mecca of Mozart's music – the Salzburger Festspiele – by audiences and critics alike, performing as Susanna, Cherubino, Despina, and Aminta (*Il Re Pastore*). She also sang this titular shepherd's role on a tour of Europe with Les Arts Florissants under the baton of William Christie, with whom she had previously worked on several Baroque roles, such as Angelica in Handel's *Orlando* at the Zurich Opera House or the exquisite, widely praised role of Bellezza in Handel's *Il Trionfo del tempo e del Disinganno* at Milan's La Scala. The Baroque era is further represented in her repertoire by Purcell's semi-operas at the Styriarte in Graz (Fairy Queen), at the Theater an der Wien (*King Arthur*), and by Monteverdi's productions at the Zurich Opera (*Il Ritorno d'Ulisse in Patria*) and the Grand Théâtre de Genève (*L'Incoronazione di Poppea*). Martina Janková is no stranger to twentieth-century opera either: among others, she debuted in the US as Mélisande with Franz Welser-Möst and The Cleveland Orchestra in Debussy's *Pelléas et Mélisande*. Her Moravian roots pre-destined her for the titular role of Janáček's *The Cunning Little Vixen*, which she performed with Franz Welser-Möst both in the US and on their European tour in Vienna, Luxembourg, and Munich, also repeating the role in Zurich and Geneva. She presented another jewel of Czech heritage as Kristýna in the only surviving opera of Leopold Koželuh *Gustav Vasa* in Helsinki.

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Her **concert performances** have taken the leading soprano to all of Europe's metropolises and beyond. She has collaborated with a vast array of orchestras, from the Czech Philharmonic, Berlin Philharmonic, Vienna Philharmonic, and Israeli Philharmonic Orchestra to the Gewandhaus Orchestra and various transatlantic ensembles such as The Cleveland Orchestra and the symphony orchestras in Atlanta or São Paulo. Conductors she has worked with include Harnoncourt, Marriner, Gardiner, Minkowski, Hogwood, Pinnock, Rattle, Sawalisch, Fischer, Chailly, or Nathalie Stutzmann.

She has shared her **song repertoire** with audiences at the Zurich Opera House, London's Wigmore Hall, as well as the Salzburger Festspiele, the Prague Spring, the Styriarte in Graz, and other festivals in Rheingau, Ljubljana and elsewhere.

Since 2018 she has regularly mentored at masterclasses in the Czech Republic, Poland, Switzerland, and the US, and she holds a teaching post in a major subject at the **Zurich University of the Arts** (from 2020).