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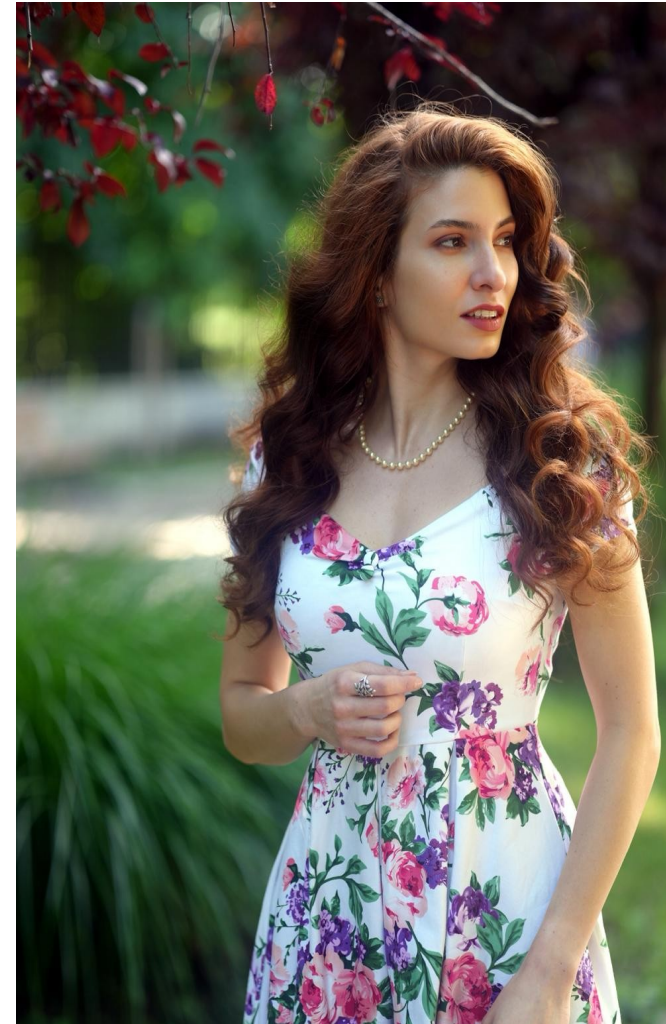
trained at the Royal Irish Academy of Music, where she studied with soprano Virginia Kerr, receiving both Bachelors and Masters degrees in Music. She is currently part of the Wexford Festival Opera's Young Artist Programme, the Wexford Factory.

She has performed: Kate Pinkerton with Lyric Opera Productions, Dublin; the Marie (*La fille du regiment*), Nella (*Gianni Schicchi*), and the Stepmother (*Cinderella*) at the Wexford Festival; Second Apparition (*Macbeth*) with the Grange Festival; cover Clorinda (*La Cenerentola*) with Irish National Opera; Arminda (*La finta giardiniera*), Bella Donna (*The Fairy-Queen*) and Queen of the Night with the Royal Irish Academy of Music; Gretel (*Hansel and Gretel Scenes*) with Irish National Opera as part of their Young Artist Showcase

Her Concert work includes: a *Rising Stars Concert* at Limerick University Concert Hall; Bach *Cantata BWV 191* (soprano solo) and Walton *Missa Brevis* (soprano solo) at the National Concert Hall, Dublin with the Goethe Institute Choir; a *Taste of Italian Opera* recital at the Italian Institute of Culture, Dublin; and a Summer Recital in Belfast.

Corina has participated in masterclasses with: Ernesto Palacio; Iain Burnside; Brenda Hurley; Ann Murray; Desiree Rancatore; and Antonino Siragusa.

Recent engagements include Tatyana (*Eugene Onegin*) with Tayside Opera.



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Corina Ignat reviews

La fille du regiment, Wexford Festival

The daughter of the regiment, Marie, was given an enthusiastic and lively presentation by soprano Corina Ignat. She possesses a versatile, attractive voice with a sparkling, with a bright upper register. She sang with plenty of confidence. Her phrasing was animated and spirited, while her coloratura was suitably florid and displayed a pleasing agility. She was prepared to take risks, which, even if they did not always come off, is always good to see in a singer. Likewise, her acting was engaging, and she appeared to genuinely enjoy the lively antics of the pacy staging. She adapted Marie's character successfully to the changing circumstances with her Act two reflective recitative and aria, which enabled her to show off the more subtly expressive side of her voice - **Opera Wire**

Cinderella, Wexford Festival

Soprano Corina Ignat cast as the obnoxious Stepmother was excellent. Everything she did or sang was nasty; even her phrasing sounded vicious, and her high notes seemed to be deliberately crafted to make you feel uncomfortable. She was totally unlikable and, therefore, totally successful - **Opera Wire**

La finta giardiniera, Royal Irish Academy of Music

Both Corina Ignat (Arminda) and Ecaterina Tulgara (Serpetta) demonstrated striking acting and astounding vocal control - **The Side Balcony**

Die Zauberflöte, Royal Irish Academy of Music

Soprano Corina Ignat as the Queen of the Night was particularly strong, giving a wonderful rendition of the iconic aria 'Der Hölle Rache kocht in meinem Herzen,' - **The Examiner**

Corina Ignat (Queen of the Night) rose splendidly to the occasion with her coloratura showstopper - **The Irish Times**

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Corina Ignat repertoire

Composer	Opera	Role
Bizet	Carmen	Micaela, Frasquita
Deutscher	Cinderella	Stepmother
Donizetti	La fille du regiment	Marie
Gounod	Faust	Marguerite
Mozart	Don Giovanni La finta gardiniera Die Zauberflote	Donna Anna Arminda Konigin der Nacht, Pamina
Purcell	The Fairy Queen	Bella Donna
Puccini	La boheme Gianni Schicchi	Mimi, Musetta Nella
Rossini	La cenerentola	Clorinda
Tchaikovsky	Eugene Onegin	Tatyana

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VIDEOS

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[Puccini, La bohème, Donde lieta](#)

[Puccini, La bohème, Mi chiamano Mimi](#)

[Dvorak, Rusalka, Song to the Moon](#)

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