



JOANNE LUNN

Soprano



Joanne Lunn studied at the Royal College of Music in London where she was awarded the prestigious Tagore Gold Medal. She is one of Britain's leading Baroque sopranos, in great demand throughout Europe, the US and Asia and known and respected for her warm sound, impressive coloratura and attention to the words. Bach is a real love and joy for her in her career. She was part of the Bach Cantata Pilgrimage in the year 2000 with John Eliot Gardiner and now regularly works with groups such as Bach Collegium Japan, The Dunedin Consort, Tafelmusik and Concerto Copenhagen - with whom she recorded Bach's *St John Passion* in April 2021.

Highlights of the 2022-23 season include a European tour of Bach's *Mass in B Minor* and cantatas with Bach Collegium Japan cond. Masato Suzuki, Handel's *Messiah* with Concerto Copenhagen in Denmark, Angel in Schutz's *Christmas Story* with the Dunedin Consort at London's Wigmore Hall, Steffani's *La Libera* with Musica Alta Ripa in Hannover and a Netherlands tour of Bach's *St Matthew Passion* with De Nederlandse Bachvereniging.

Joanne's 2021-22 season included Handel Roman Motets at Moscow's Tchaikovsky Concert Hall with Musica Viva Chamber Orchestra, *Messiah* at the Sing! Conference in Nashville, Bach's *Mass in B Minor* with the Knabenchor Hannover and Steffani's *La Lotta d'Hercole* with Musica Alpa Ripa Hannover, Monteverdi's *Vespers* with La Nuova Musica at London's Wigmore Hall, Bach's *Christmas Oratorio* with Concerto Copenhagen, Haydn's *Creation* and Bach's Easter and Ascension oratorios with Forum-Kreuzeskirche Essen, a US tour of Bach cantatas with the Dunedin Consort and Bach's *Mass in B Minor* in Toronto with Tafelmusik Baroque Orchestra.

Previous concert performances have included Bach's *St Matthew Passion* with the Orchestra of the Age of Enlightenment conducted by Sir Roger Norrington, with the Rotterdam Philharmonic Orchestra and with the London Symphony Orchestra at the Barbican Hall. She has appeared as soloist in *Messiah* at the London and Halle Handel Festivals, at St. Mark's Venice, and with Bach Collegium Japan (Suzuki) and with the Mozarteum Orchester in Salzburg, as well as in Handel's *L'Allegro* and Haydn's *Heiligmesse*, *Harmoniemesse* and *Paukenmesse* with the Monteverdi Choir and Sir John Eliot Gardiner. Her busy concert schedule has also featured Bach's *Magnificat* at the BBC Proms with the Academy of Ancient Music, and with Bach Collegium Japan, Rutter's *Requiem* with the Royal Liverpool Philharmonic Orchestra conducted by the composer, Haydn's *The Seasons* with the Huddersfield Choral Society, Fauré's *Requiem* in Toulouse directed by Marc Minkowski, Bach *Mass in B Minor* with Bach Collegium Japan conducted by Masaaki Suzuki, with the Academy of Ancient Music in Alzenau and with Les Musiciens du Louvre and Minkowski, for the Akademie der alte Musik, and at the Sage, Gateshead. She has appeared in Mozart's *Mass in C Minor* for the Saint Louis Symphony Orchestra, City of London Sinfonia and Melbourne Symphony Orchestra, Mozart *Requiem* with Seattle Symphony Orchestra and in Moscow and at the Mariinsky Concert Hall, St Petersburg, Purcell's *The Blessed Virgin's Expostulation* and *The Fairy Queen* in Salzburg, *Easter Oratorio* with the BBC National Orchestra and Chorus of Wales under Nicholas Kraemer, *Nelson Mass* for the Ulster Orchestra, Rutter *Mass of the Children* at St Paul's Cathedral and at Symphony Hall, Birmingham, *Harmoniemesse* for Scottish Chamber Orchestra, *L'Allegro, Il Penseroso ed il Moderato* at the Handel Festival in Guttingen, *The Creation* at Cadogan

CAMILLA WEHMEYER MANAGEMENT



Hall and Zelenka's *Missa Votiva* for Musik Podium Stuttgart, Mozart *Exsultate Jubilate*, Mahler 4th Symphony at the Tchaikovsky Concert Hall, Moscow.

Further concert appearances have ranged from *Saul* with Cappella Amsterdam and with the Estonian Philharmonic Chamber Choir, to the first performances of J.C Bach's *Mitländer Vesperpsalmen* with Concerto Kuln at the Frauenkirche, Dresden, Bach Cantatas with Le Concert Lorrain, Belinda *Dido & Aeneas* in Warsaw, *Israel in Egypt* with Düsseldorfer Symphoniker, *St John Passion* with Les Musiciens du Louvre (Minkowski) and Graun's *Der Tod Jesu* with Collegium Vocale. She also appeared at the Niedersächsische Musiktage with Bach Collegium Japan in programmes of Bach Cantatas, and also in *Christmas Oratorio* at the Tonhalle, Zürich (Suzuki), concerts with Bachakademie Stuttgart and Tafelmusik (Toronto), a tour of *L'Allegro, Il Penseroso ed il Moderato* with Rudolf Lutz, Bach Cantatas with Ensemble Pygmalion (Raphaël Pichon), a US tour with Bach Collegium Japan, *Messiah* with Tafelmusik and *Israel in Egypt* and *St John Passion* with Concerto Copenhagen.

Operatic engagements have included her English National Opera debut in Steven Pimlott's production of Monteverdi's *L'Incoronazione di Poppea* conducted by Harry Christophers, the role of Helena in Britten's *A Midsummer Night's Dream* in Venice conducted by Sir John Eliot Gardiner and directed by David Pountney, a tour of Purcell's *Dido and Aeneas* in Spain and semi-staged productions of Monteverdi's *Orfeo in Paris* and for the Beijing International Music Festival (directed by Sir Jonathan Miller).

Joanne features as a soloist on many CD recordings. Her discography includes Bach Cantatas BWV 32, 82 & 106 with the Dunedin Consort (Linn), Vivaldi's *Laudate Pueri* with The King's Consort (Hyperion), Haydn Masses with Sir John Eliot Gardiner and the Monteverdi Choir (Philips), John Rutter's *Mass of the Children* with the City of London Sinfonia conducted by the composer (Collegium), Sir John Eliot Gardiner's Bach Cantatas cycle recorded during the Bach Pilgrimage in 2000 (Deutsche Grammophon/Soli Deo Gloria), Bach's *Easter Oratorio* with Frieder Bernius and the Stuttgart Kammerchor (Carus), Bach Motets with The Hilliard Ensemble (ECM), *Messiah* with the RPO and John Rutter, Bach *Wedding Cantata* BWV 202 with Bach Collegium Japan (BIS), and Bach *St John Passion* with the Dunedin Consort (Linn), which was nominated for a Gramophone award.

This biography is valid for use until Aug 2023. For updated versions, please contact mary@wehmeyermanagement.com. This biography should not be edited without permission from Camilla Wehmeyer Management.