



IDUNNU MÜNCH MEZZO-SOPRANO

Idunnu Münch brought an emotionally exciting performance ... Her flexible voice – plenty of rich power in the lower register, syrupy opulence in the mid range, and steely solidity at the top – fitted the role superbly. musicomh.com, May 2024

In 2025, Idunnu Münch made her debuts a new productions at Luzerner Theater, Opera Vlaanderen as well as at Staatsoper Hannover; in 2026 she performed for the first time at Nederlandse Reiseopera and Handel-Festival Halle. 2024 saw the mezzo-soprano's debuts at Grand Théâtre de Genève [world premiere of Parra's *Justice*], Tangente St. Pölten, as well as at the Bregenz Festival [world premiere of Brennan's *Hold Your Breath*].

Born in Munich, Idunnu Münch started playing the violin at the age of three; a year later she took piano lessons and joined Munich's prestigious ballet school Heinz-Bosl Stiftung. At the age of 12, Idunnu Münch received her first vocal training at the Richard-Strauss Conservatory in Munich. At the age of 14, she was accepted as a student at Hochschule für Musik und Theater München, where she finished her Opera Performance studies in 2016.

Idunnu Münch was a finalist at the 39th Bundeswettbewerb Gesang in Berlin in 2010. The mezzosoprano was awarded scholarships by the Richard Wagner Society and the Haack Foundation in 2013, the Salzburg Festival Young Singers Project in 2014, the Lied Academy of the international music festival Heidelberger Frühling in 2015 and the Verbier Festival Academy in 2017. From the 2019/20 season, she is an English National Opera Harewood Artist.

Idunnu Münch made her Salzburg Festival debut in 2013 and returned for a new production of Strauss' *Der Rosenkavalier* in 2014. Debuts followed at Verbier Festival in 2017 (Strauss' *Elektra* and *Salome*) and at the BBC Proms (2019); she performed Smaragd in Zandonai's *Francesca da Rimini* at Opéra national du rhin and Teatro alla Scala in Milan during the 2017/18 season, and Nimbavati in Handel's *Poros* at Komische Oper Berlin (2019 – and returned for a new production of Henze's *Das Floß der Medusa* in 2023); at Longborough Festival Opera she has sung Dorabella in Mozart's *Così fan tutte* (2021) and returned as Mercedes in Bizet's *Carmen* (2022).

2018 saw Idunnu Münch's first engagement at English National Opera London. She has since returned to the ENO for several new productions as a Harewood Artist: Dvořák's *Rusalka*, Heggie's *It's a Wonderful Life*, Tesori's *Blue* and Wagner's *The Rhinegold* and *The Valkyrie*. She made her London debut as Dido in Purcell's *Dido and Aeneas* in 2018. Before, Idunnu Münch was a member of Stuttgart Opera Studio (2015 to 2017). She has worked with directors including Anthony Almeida, Sam Brown, Tinue Craig, Tatjana Gürbaca, Richard Jones, Daniel Kramer, Tobias Kratzer, Harry Kupfer, Mathilde López, Henry Mason, David Pountney, Milo Rau, Emma Rice, James Robinson, Kirill Serebrennikov and Jossie Wieler.

Idunnu Münch's concert repertoire includes cantatas by Bach and works by Beethoven, Brahms, Handel, Haydn, Knežek, Mahler and Mozart as well as Haydn's *Arianna a Naxos*. Also a dedicated recitalist, the mezzo-soprano made her Wigmore Hall debut in 2021.

She has performed with BBC Scottish Symphony Orchestra, Britten Sinfonia, Camerata Salzburg, Mozarteumorchester Salzburg, Münchner Philharmoniker, Orchestra del Teatro alla Scala di Milano, Orchestre Philharmonique de Strasbourg, Royal Philharmonic Orchestra, Scottish Chamber Orchestra, Tonkünstler-Orchester Niederösterreich, and Wiener Philharmoniker and has sung under the baton of conductors including Ivor Bolton, Sylvain Cambreling, Charles Dutoit, Sian Edwards, Titus Engel, Antony Hermus, Fabio Luisi, Antonello Manacorda, Lee Reynolds, Yutaka Sado, Esa-Pekka Salonen, and Franz Welser-Möst.