

BALMER & DIXON MANAGEMENT AG

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JOO-ANNE BITTER

The German soprano Joo-Anne Bitter is today considered to be the ideal cast in the lyric dramatic Wagnerian subject. Her role debuts as Elsa in Lohengrin and Eva in Die Meistersinger von Nürnberg at the Tyrolean Festival Erl in Austria and tours to China were rounded up with her very successful role debut as Elisabeth in Tannhäuser (Conductor Nicholas Carter) at the Stadttheater Klagenfurt this season.

Joo-Anne Bitter has consistently developed these successes after completing her master's degree and her work as a PR consultant and communication coach. Encouraged by her Donna Anna debut in Mozart's Don Giovanni at the Hamburg Chamber Opera she fully devoted herself to her artistic talents.

This followed game-changing and handpicked roles in the German repertoire like Pamina in Mozart's Zauberflöte, Agathe (Der Freischütz / Weber), Marie (The battered Bride/Smetana), Malwina (Der Vampyr / Marschner) and Rosalinde (Die Fledermaus/ Strauß) and her first Wagner roles like Waldvogel (Siegfried), Freia (Rheingold) and 3rd Norn (Die Götterdämmerung). In Germany Joo-Anne Bitter can be seen as a regular guest singer at well-known opera houses i.e. the Badisches Staatstheater Karlsruhe, the Staatstheater Meiningen, the Staatsoperette Dresden but most of all she appears in international Opera- and Concertproduction in Austria, Italy, the Czech Republic, Russia, China and the USA. She collaborates with internationally popular orchestras such as the Moscow Symphony Orchestra, Czech Philharmonic Orchestra, Karlovy Vary Symphony Orchestra a.o. and conductors such as Gustav Kuhn, Libor Pešek, Arthur Arnold, Martin Lebel, Justin Brown, Nicholas Carter a.o.

As an artist, Joo-Anne Bitter seeks out roles, artistic partners and venues consistently focusing on the continuous development of her vocal potential. In selecting her engagements, she is increasingly guided by her self-concept aiming at reaching also socially disadvantaged people. Multiple charity and non-profit entries helped her to achieve the reputation of an altruistically and socially committed artist. Due to Corona her engagements for Lohengrin and Fledermaus at the Theater Lübeck as well as her debuts for Walküre and Rusalka at the Staatstheater Oldenburg had to be postponed to the season 21/22.