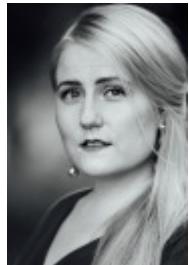


Nylund, Johanna - Soprano

Biography



Johanna Nylund is a full-lyric Finnish soprano praised for her radiant high notes and the expressiveness of singing. **Season 2025-2026** starts with her debut in the iconic role of **Violetta Valéry** in Verdi's *La Traviata*, in her current home theatre Landestheater Detmold. It is followed by two other role debuts: **The Vixen** in *The Cunning Little Vixen* by L. Janáček and **Avis** in *The Wreckers* by E. Smyth. In addition she will continue singing **Pamina** in *Die Zauberflöte*, as well as **Mary Lloyd** in *Die Herzogin von Chicago*.

Nylund has made several role debuts at the Finnish National Opera including **Donna Anna** in W.A. Mozart's *Don Giovanni*, **Liisa** in *Pohjalaisia* by L. Madetoja and **Adele** in *Die Fledermaus* (J. Strauss II). She also made her debut at the Savonlinna Opera Festival in 2024 as **Donna Anna** in *Don Giovanni*, and **Anna** in G. Verdi's *Nabucco*. She has been a guest at several other festivals, including Opera Hedeland and Copenhagen Opera Festival, with roles such as **Liù** in G. Puccini's *Turandot*, **Clorinda** in G. Rossini's *La Cenerentola* and **Gilda** in G. Verdi's **Rigoletto**.

Nylund has been a soloist with **different symphony and chamber orchestras**, such as the Danish National Symphony Orchestra, Århus Symphony Orchestra, South Denmark Philharmonic Orchestra, Mikkeli City Orchestra and Odense Symphony Orchestra. She was Artist-in-Residence at the Rued Langgaard Festival in 2023 and has **worked with conductors such as** Thomas Søndergård, Ludovic Morlot, Eva Ollikainen, Marc Soustrot, Tarmo Peltokoski, Jean Thorel, Andrea Sanguineti and Hannu Lintu.

Nylund has gained recognition in the Nordics in recent years. In 2024 she received a **scholarship** from Elisabeth Dons Mindelegat in Denmark, in 2023 a Pro Musica Scholarship in Finland, and in 2022 she was the recipient of the Barbro Salén scholarship 2022 at the Royal Swedish Opera in Stockholm as well as received a Léonie Sonning talent prize in Copenhagen in the same spring.

In 2023 Nylund was **awarded** a special prize in The Lappeenranta Singing Competition, participated in The Queen Elisabeth Competition in Brussels, and was a finalist in the international BA Lirica II Competition in Italy. In 2019 she won the 3rd prize at the international Copenhagen Lied-Duo Competition with pianist Johannes Stenberg Brooks, and a 3rd prize in the Kangasniemi singing competition.

Nylund graduated from The Royal Danish Academy of Music in Copenhagen (Master's degree and Soloist class degree) and from The Stockholm University of the Arts (previously Operahögskolan) in 2022. She also has a bachelor's degree from the Savonia University of Applied Sciences in Finland. Nylund used to play the violin and sing in a heavy metal band. Once in a while she can still be spotted in a karaoke bar singing a song by Nirvana, System of A Down, or something completely different.

Repertoire

Opera

Bizet, G.	Carmen	<i>Micaëla*</i>
Kuusisto, J.	The Canine Kalevala	<i>Mother of Lemminkäinen</i>
Milenko, K.	Dalloway	<i>Dalloway</i>
Mozart, W.A.	Die Zauberflöte	<i>Pamina</i>
	Don Giovanni	<i>Donna Anna</i>
Puccini, G.	Gianni Schicchi	<i>Nella</i>
	Turandot	<i>Liú</i>
Rossini, G.	Cenerentola	<i>Clorinda</i>
Strauss J.	Die Fledermaus	<i>Adele</i>
Stravinsky, I.	The Rake's Progress	<i>Anne Trulove*</i>
Verdi, G.	Rigoletto	<i>Gilda</i>
Vestergård, M.	Titanic	<i>Virginia Woolf</i>

Symphonic/Oratorio

Bach, J.S.	Weihnachts-oratorium
	Johannes-passion
	Was Gott tut, das ist wohlgetan
Brahms, J.	Ein deutsches Requiem
Faure, G.	Requiem
Händel, G.F.	Messiah
Mozart, W.A.	Great Mass in C minor
Rossini, G.	Petite messe solennelle
Saariaho, K.	Leino songs (Leino-laulut)
Saint-Saëns, C.	Oratorio de Noël
Sibelius, J.	Luonnotar
Weyse, C.E.F.	Reformationskantate

*in preparation

Reviews

La Traviata, Theater Detmold, 2025

In the title role, Johanna Nylund shone with an overwhelming blend of vocal presence and nuanced, powerful acting. She delivered a bravura rendition of the freedom anthem *Sempre libera* at the end of the first act. Her performance of Violetta's farewell song *Addio, del passato* in the third act was utterly moving.

- Hermann Knaup, *Westälisches Volksblatt*

<https://www.westfalen-blatt.de/owl/kreis-paderborn/paderborn/la-traviata-landestheater-detmold-paderborn-3435841?pid=true&ueg=default>

Die Herzogin von Chicago, Theater Detmold, 2025

Mary's appearance in the bathtub in her newly acquired castle exudes a breath of eroticism. Johanna Nylund plays the character confidently and convincingly, singing with a large, radiant soprano. There's no doubt about it: she's in charge here.

- Stefan Schmöe, *Online Musik Magazin*

<https://www.omm.de/veranstaltungen/musiktheater20242025/DT-die-herzogin-von-chicago.html>

Die Zauberflöte, Theater Detmold, 2025

Tamino, Papageno, and Pamina. She initially doubted Tamino's love because Sarastro had imposed silence on him. But she was all the happier when all the misunderstandings were revealed. Johanna Nylund was able to portray this change of heart fascinatingly – thanks to her florid, calmly controlled, and sparkling soprano, she was the discovery of the evening. Why she initially had to act like a bitchy, unruly brat remained inexplicable.

- Heide Oehmen, *rp-online.de*

https://rp-online.de/nrw/staedte/viersen/viersen-gemischte-gefuehle-nach-der-zauberfloete-in-der-fest-alle_aid-126693839

Deeply touching is her G minor lament "Ach ich fühl's", a treasure of the score.

- Blog review, *kulturinfo-lippe.de*

<http://kulturinfo-lippe.de/2025/05/15/premiere-die-zauberfloete-oper-von-wolfgang-amadeus-mozart-am-29-november-2024/>

A woman from Neviges said: everything was magical, even the men's costumes, which (for reasons of economy?) sometimes showed a lot of leg and underwear. Another visitor said: great voices, outstanding: Johanna Nylund as Princess Pamina.

- Blog review, *kulturinfo-lippe.de*

<https://nevigeser.blogspot.com/2025/03/die-zauberflote-gestern-im-forum.html>

Pohjalaisia (The Ostrobothnians), Finish National Theatre, 2024

Amidst all the threats and images of danger, the budding love between Liisa and Jussi emerged powerfully in this production. As if the story had moved to another planet, where happiness is possible.

The ethereal nature of Johanna Nylund's dreamy young girl ignited Ville Rusanen's emotions. Nylund was a theatrically modest young Liisa and her voice was tuned to a suitably emotional expression. And Rusanen's Jussi matched Nylund. They were a balanced couple that vibrated with a sense of youth. In the midst of all the gloom, this couple spoke with their humanity and authenticity. And everything was crowned by the sonorous nuance of singing.

- Ilmo Pokkinen, *Savon Sanomat*

<https://www.savonsanomat.fi/paikalliset/8089356>

The opening night's cast of artists handled Madetoja's difficulties brilliantly. The opera's main couple, Jussi and Liisa, were excellently interpreted by Ville Rusanen and Johanna Nylund.

- *Tarkkaamo blog*

<https://tarkkaamo.blogspot.com/2024/11/pohjalaisia.html?m=1>

Don Giovanni, Savonlina Opera Festival, 2024

The Donna Anna of the Finnish soprano Johanna Nylund was vocally outstanding with strong, splendidly harmonious musicality, which she expressed with almost incomparable quality in her demanding solo aria *Non mi dir*.

- *Dr. Charles E. Ritterband*

klassik-begeistert.de

Nabucco, Savonlina Opera Festival, 2024

Special mention is given to the young Johanna Nylund for how she "expands" the character of Anna.

- *Paolo Patrizi*

<https://www.bellininews.it>

The Queen Elisabeth Competition, 2023

Two heroines masked fragile for Johanna Nylund (31). Anne Trulove in The Rake's Progress begins her air in hesitation, but soon develops a discreet but intensely lived emotion, ending with a welcome assertiveness. Liù in Puccini's Turandot also remains in the background at the beginning of her aria, but then rises with beautiful fervor. A beautiful performance.

- *Serge Martin, Le Soir*

Carmina Burana, Helsinki, 2023

In the lyric soprano part Johanna Nylund did a fine job - the voice sounded great all around and the peacefulness offered, at least for me, some of the evenings most touching moments, such as the beautifully interpreted hitballad In trutina.

- *Tove Djupsjöbacka*

<https://kuoromusiikkinkausikonsertit.fi/blogi/helsingin-filharmoninen-kuoro-tanssillista-kevatriemua>

Cenerentola (Clorinda), Opera Hedeland, 2023

The two self-absorbed stepsisters coquettishly. Mezzo-soprano Sophie Haagen and soprano Johanna Nylund master the art of making them realistic and funny at the same time.

- *Christine Christiansen, Jyllands-Posten*

<https://jyllands-posten.dk/kultur/musik/ECE16333674/askepot-inviterer-til-kuloert-havefest-paa-o-pera-hedeland/>

Tisbe-Sophie Haagen and Clorinde-Johanna Nylund, as the two stepsisters, were humorously caricatured, with beautiful voices that complemented each other perfectly.

- *Louise Frevert, Kulturinformation*

<https://kulturinformation.org/operahedeland-askepot/>

The two self-absorbed stepsisters, Tisbe and Clorinde, are also convincingly played by Sophie Haagen and Johanna Nylund, who both sing beautifully and show the humorous potential of the roles by being way, way too much.

- *Frederik Nagel Fryland, DEN4VÆG*

<https://www.den4vaeg.dk/anmeldelser/askepot-hedeland-2023>

W.A. Mozart - Great Mass, 2023

Mozart's forever-lovely melodies were fulfilled when the soloist, soprano Johanna Nylund, sang the *Christe eleison* (*Christ have mercy*) aria, vigorously reaching for high notes.

The confession of faith with the choir, soulfully accompanied by the woodwind instrument, culminated in Johanna Nylund's *Et Incarnatus* solo, where the soprano opened to her full glory.

- *Satakunnan kansa, Kaija Huida*

<https://www.satakunnankansa.fi/kulttuuri/art-2000009505791.html>

What a voice! Johanna Nylund presented arias with a beautiful, mature and narrative expression. The tones flowed easily and completely naturally. Nylund's voice capacity impressed and caused goosebumps already from the beginning. The orchestra didn't have to hold back.

- *Bornholms tidende, 2019*

*Nylund shined with her composure and admirably pure singing. Kaija Saariaho's composition *Sua katselen* revealed Nylund's technical magic, which was particularly emphasized in the quieter tones. Long, static and very quietly sung lines carried over the piano in a controlled manner in the Kangasniemi Hall and captivated the audience.*

- *Keskisuomalainen, 2019*

A special mention of the ease of singing goes to Nylund, who managed the demanding coloratura challenges of the aria "Rejoice, daughter of Zion" in an unprecedently natural way.

- *Keskisuomalainen, 2018*