

Nylund, Johanna - Soprano

Biography



Johanna Nylund is a Finnish soprano on the rise. Season 2023-2024 brought two role debuts in her home country: **Donna Anna** in *Don Giovanni* (W.A. Mozart) and **Adele** in *Die Fledermaus* (J. Strauss II) at the Finnish National Opera, where she previously sang **Pamina** in Mozart's *Die Zauberflöte*. She also made her debut with the Danish National Symphony Orchestra in Bent Sørensen's *Saint Matthew Passion* in its Danish premiere at the DR concert hall.

In the **summer 2024** she will make her debut at the Savonlinna Opera Festival as **Donna Anna** in *Don Giovanni*, and **Anna** in a new production of Verdi's *Nabucco*.

Her other opera roles include **Gilda** in Verdi's *Rigoletto*, **Clorinda** in Rossini's *Cenerentola*, **Nella** in Puccini's *Gianni Schicchi* and **Liu** in Puccini's *Turandot*. She has been a guest with Opera BOX, Opera Hedeland and Copenhagen Operafestival among others.

Nylund has been a soloist **with different symphony and chamber orchestras**, such as Århus Symphony Orchestra, South Denmark Philharmonic Orchestra, Mikkeli City Orchestra, Pori Sinfonietta and Odense Symphony Orchestra. She has **worked with many great conductors**, including Thomas Søndergård, Ludovic Morlot, Eva Ollikainen, Marc Soustrot, Jean Thorel and Robert Reimer.

Her repertoire includes Fauré's *Requiem*, Mozart's *Great Mass in C minor*, Brahms' *Ein deutsches Requiem*, Kaija Saariaho's *Leino songs* and Sibelius' *Lunnotar*.

Nylund **graduated** from The Royal Danish Academy of Music in Copenhagen (Master 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 has gained recognition in the Nordics in recent years. She received a *Pro Musica Scholarship* 2023 in Finland, and was **awarded** a special prize in Lappeenranta Singing Competition in 2023. She was the recipient of the *Barbro Salén scholarship* 2022 at the Royal Swedish Opera in Stockholm, and received a *Léonie Sonning talent prize* in Copenhagen in the same spring. In addition, she won the 3rd prize at the international *Copenhagen Lied-Duo Competition* 2019 together with pianist Johannes Stenberg Brooks, and a 3rd prize in *Kangasniemi singing competition* in 2019.

Nylund used to play the violin and sing in a heavy metal band before getting invested in opera and other classical singing.

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>

**in preparation*

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

Reviews

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, Savonlinna 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, Savonlinna 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*, 22.05.2023

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, 14.5.2023

<https://kuoromusiikinkonsertit.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-opera-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/opera-hedeland-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 unprecedentedly natural way.

- *Keskisuomalainen*, 2018