

Robin Johannsen

Soprano



"Johannsen's technique is astounding—her high C rivals that of Elisabeth Schwarzkopf. Her voice is energetic, forthright, beautiful."

Jason Victor Serinus, *Stereophile*

American soprano Robin Johannsen is known for her virtuosity, energy, agility, endurance, and above all for her scintillating coloratura. Her career began when she joined the ensemble at Deutsche Oper Berlin singing roles such as **Susanna** *Le nozze di Figaro*, **Norina** *Don Pasquale*, **Oscar** *Un ballo in maschera*, and **Soeur Constance** *Les dialogues des Carmélites*.

Elsewhere on the operatic stage she has appeared at Theater an der Wien, Festspielhaus Baden-Baden, Athens' Megaron, Staatsoper Berlin, Hamburgische Staatsoper, Semperoper Dresden, Teatro Regio Torino, Staatsoper Stuttgart, Oper Frankfurt, Vlaamse Opera, Théâtre Royal de la Monnaie, Komische Oper Berlin, Oper Leipzig and Bayreuth Festival in roles including **Marzelline** Beethoven's *Leonore*, **Konstanze** *Die Entführung aus dem Serail*, **Fiordiligi** *Così fan tutte*, the **title role** of Telemann's *Emma und Eginhard*, and **Adina** *L'elisir d'amore*.

Robin has a special affinity for the Baroque and Classical repertoires and has close working relationships with René Jacobs and the Freiburger Barockorchester and is a frequent guest with the Akademie für Alte Musik Berlin, La Cetra Basel, the Internationale Bachakademie Stuttgart, Concerto Köln, Kammerakademie Potsdam, La Folia Barockorchester, and Belgium's B'Rock. She has also collaborated with conductors such as David Afkham, Marin Alsop, Jonathan Cohen, Teodor Currentzis, Ottavio Dantone, Mirga Gražinytė-Tyla, Thomas Hengelbrock, Philippe Herreweghe, Manfred Honeck, Philippe Jordan, Ton Koopman, Antonello Manacorda, Alessandro De Marchi, Andrea Marcon, Hans-Christoph Rademann and Christian Thielemann.

Recent highlights have included a new production of Vivaldi's *Il Giustino* at the Berliner Staatsoper under René Jacobs, Haydn's *Schöpfung* with Philippe Herreweghe and the Concertgebouworkest, *Messiah* with Dresdner Philharmonie under H.C. Rademann, Queen of Sheba in Handel's *Solomon* with the Deutsche Symphonie-Orchester Berlin under Robin Ticciati and performances with Boston's Handel & Haydn Society under Jonathan Cohen.

Robin has worked with some of the finest orchestras around the world and in some of the most prestigious festivals, performing at venues such as the Berliner Philharmonie, Concertgebouw Amsterdam, Essen Philharmonie, Gasteig Munich, Konzerthaus Berlin, Paris Philharmonie, the Vatican, Salzburg's Mozarteum and Großes Festspielhaus, Tonhalle Zürich, Elbphilharmonie, the Wiener Musikverein and Santa Cecilia in Rome.

In the United States, Robin has appeared with the Pittsburgh, Baltimore, Dallas, and Cincinnati Symphony Orchestras as well as with the Handel & Haydn Society, Musica Angelica, and Philharmonia Baroque Orchestra. She has also performed at Alice Tully Hall at Lincoln Center, Philadelphia Kimmel Center, Carnegie Hall, Cincinnati Music Hall, and the Oregon Bach Festival.

Robin has built up an impressive discography, including *Die Entführung aus dem Serail* under René Jacobs for Harmonia Mundi for which she was awarded an Edison Classical Music Award for her performance as Konstanze. In May 2014, Sony Classical (dhm) released Robin's first solo disc, "In dolce amore," a world premiere recording of baroque arias and cantatas by Antonio Caldara, conducted by Alessandro De Marchi. Her latest release includes *Mozart in Milan: Exsultate jubilate* (Arcana) with Carlo Vistoli and Giulio Prandi. Other recordings include Bach's *B Minor Mass* under René Jacobs (harmonia mundi), Telemann's *Miriways* with Akamus (Pentatone), Beethoven's *Leonore* with FBO and René Jacobs (harmonia mundi), a DVD of the Berliner Staatsoper's *King Arthur* with Akamus (Naxos), Telemann Cantatas with Concerto Melante (dhm/Sony), the title role in Vinci's *Didone Abbandonata* with the Lautten Compagny (dhm/Sony), and Handel's *Parnasso in festa* with Andrea Marcon and La Cetra Basel (Pentatone).

This season includes returns to Boston with the Handel & Haydn Society under Jonathan Cohen, a solo programme with the Freiburger Barockorchester under Kristian Bezuidenhout and a staged production of Graupner's *Dido, Königin von Carthago* at the Innsbruck Festival of Early Music under Andrea Marcon. Robin also looks forward to debuts with Amsterdam Baroque Orchestra, the Orchestre des Champs-Élysées, the National Symphony Orchestra under Laurence Equilbey (Kennedy Center – *Messiah*), and Les Violons du Roy under Jonathan Cohen (Montreal and Quebec) in Vivaldi's *La Senna festeggiante*.

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