

# Johanna Kaldewei

## Soprano

*"...every note crystal clear and completely without artifice, deeply felt and with an expressiveness hard to surpass. A wonderful performance which must surely have touched every heart."* Weser-Kurier

The soprano Johanna Kaldewei performs throughout Germany and Europe in concerts, opera and Lieder recitals. Her repertoire extends from the music of the 16<sup>th</sup> and early 17<sup>th</sup> centuries through to the present day. She has already made a name for herself with her interpretation of music from the Baroque era.

In the course of her versatile artistic practice, she has performed with orchestras such as the **Gewandhausorchester Leipzig**, the **Radio Symphony Orchestra Berlin**, the **Staatskapelle Halle**, the Neue Elbland Philharmonie Sachsen, with the Norddeutsche Philharmonie Rostock, performing also with instrumental ensembles of the **German Symphony-Orchestra Berlin** (DSO), with the Kammersymphonie Berlin, the Kammer-Sinfonie Bremen and the Stettiner Philharmoniker. She enjoys a regular collaboration particularly with baroque ensembles such as the **lautten compagney BERLIN**, the **Neues Orchester Köln**, the Leipziger Barockorchester, the Batzdorfer Hofkapelle and the ensemble Wunderkammer. She has worked with such conductors as **Wolfgang Katschner**, Thomaskantor **Andreas Reize**, **Christoph Spring**, Ekkehard Klemm, Kai-Uwe Jirka, Gregor Meyer, Achim Zimmermann, **Yuval Weinberg**, Matthias Foremny and Frank Markowitsch.

Johanna's engagements have led her to perform in venues such as the **Berliner Philharmonie**, the **Konzerthaus Berlin**, the Leipziger **Gewandhaus**, the **Leipzig Opera**, the Staatstheater Cottbus, the Theater Winterthur (Switzerland), and in festivals such as **Händel Festival in Halle**, the **mdr Musiksommer**, the **Bach Festival in Leipzig**, at the Munich Biennale, in the Internationalen Kirkemusikfestival Oslo, the Lausitzer Musiksommer. Her performances have taken her to countries all across Europe, including France, Italy, Poland, Switzerland, Norway and Latvia. Her creative output has been documented in radio and CD productions, including recordings with deutschlandfunk, mdr und with the labels cpo und thorum.

Johanna Kaldewei has dedicated herself especially to the concert and recital form and to the field of early and Baroque music. In doing so she finds a deep-rooted affinity for the works of **Johann Sebastian Bach**. His Cantatas and Oratorios form the core of her established repertoire, which also ranges from the great works of **Handel**, **Hadyn** and **Mozart** through to Mendelsohn and Brahms. However, she does also find great interest and pleasure in exploring the works of lesser-known and less-performed composers such as J.A. Hasse, F. Hensel, A.B. Marx, J. Raff oder J.D. Zelenka. A further important milestone for Johanna was the performance of **Gustav Mahlers 4th Symphony** with the New Elbland Philharmonie Sachsen under the baton of Ekkehard Klemm in February 2019.

In the field of opera, in Summer 2022 Johanna Kaldewei made her role debut as **Merlina** in Domenico Cimarosa's opera, *L'impresario in angustie* in a production by the lautten compagney BERLIN and the Klassik Stiftung Weimar (The Classical Foundation Weimar). In 2021 she sang the part of **Morgana** in Händel's opera *Alcina* at the Winterthur Theatre (Switzerland). In 2019 she lent her voice to the puppet of **Arianna** in Händel's opera *Il Giustino* as part of a marionette theatre production, a collaboration



between the Associazione Grupporiani Milano, the Händel-Festival Halle and the lauten compagney BERLIN. In 2018 she performed the role of Donna Anna in Mozart's *Don Giovanni* in a production by Szene 12 in Dresden. Other operatic characters she has portrayed include Pamina in Mozart's *Die Zauberflöte/The Magic Flute*, **Romilda** in Händels *Serse*, the Princess in *Der Schuhu und die fliegende Prinzessin/The Shuhu and the Flying Princess*, Altisidore in *Don Quichotte chez la Duchesse* by Boismortier, as well as **Diana** in *Orpheus in der Unterwelt/Orpheus in the Underworld* by Jacques Offenbach.

Johanna extended her stage experience with performances of modern and contemporary music. In July 2022 she sang the vocal part of the performance *ResisTANZ* with the prestigious **Ensemble unitedberlin** (Executive Sponsor Vladimir Jurowski). That same year she sang in the premiere of Alexander Keuk's *Duo Seraphim* in Dresden. In 2019 she sang the premiere of Thomas E. Cornelius's *Prologue and Epilogue 1 and 2* in Marburg. She was solo-soprano in 2012 in a production of *A Game of Fives* at the **Munich Biennale in Gasteig**.

Besides her performances on the concert podium and on the opera stage, Johanna has a special love for the art of Lieder. She has worked intensively on Lieder with her piano accompanist, Thorsten Kaldewei. She also gave Lieder recitals with Eric Schneider, Nicholas Rimmer, Daniel Heide, Norbert Biermann, Katharina Landl as well as with Vita Gajevska. In Spring 2014 she rediscovered songs by the composer Rudolf Mauersberger and released the world premiere recordings. In December 2022 she released further premiere recordings of the rarely heard Lieder of Leo Bütow.

Johanna Kaldewei has received numerous awards and recognition. In 2017 she gained first prize at the Podium of Young/Early Career Concert Soloists of the VDKC and received the Telemann Prize at the 9<sup>th</sup> International Telemann Competition. In addition, in 2014 she was a winner of the vocal competition of the Walter and Charlotte Hamel Foundation, Hannover. In 2013 she received the Brothers Graun Prize in the solo category, and was awarded at the International Giulio Perotti Competition in 2013, including, among other honours, an award for excellence as the "most beautiful soprano voice". In 2011 she won the 2<sup>nd</sup> prize of the International Competition for Church Music "cantateBach". She received recognition as prize winner from the Saxon Singing Academy in Torgau, and has been awarded scholarships from the Walter and Charlotte Hamel Foundation in Hannover, from the Young Musicians Foundation Bayreuth and from the opera academy "Oper.Oder.Spree".



The Dresden-born soprano studied under Beatrice Niehoff at the Berlin University of the Arts and under the tutelage of Jeanette Favaro-Reuter at the University for Music and Theatre in Leipzig. Important musical influences and performative inspiration came during her studies particularly from the lessons of Eric Schneider, Alexander Schmalcz and Axel Bauni as well as Frank Hilbrich. Further input came from masterclasses including those of Magreet Honig, Christiane Iven, Klesie Kelly, Sibylla Rubens, Christiane Oelze, Valérie Guillorit, Dame Emma Kirkby, Roman Trekel und Manfred Jung. Johanna's vocal training was further developed in interpretation classes including those of Helmuth Rilling and Hans-Christoph Rademann (Stuttgarter Bachakademie), Regina Werner-Dietrich, Berthold Schmied und Peter Berne. She is currently under the care and vocal tuition of **Margreet Honig** in Amsterdam.