

CAROLINE JAHNS CAPTIVATES AS A SOPRANO
LOVERS OF CLASSICAL SONG
WITH SENSITIVE INTERPRETATION
AND MELODIOUS CHARM...



CAROLINE JAHNS
Belgian-German concert singer

I am a charming classical soprano with beautifully crafted vocal programs and a passion for the genres of the 19th and 20th centuries — I feel a particular devotion to the European art song and to the sacred works of church music. Here I develop new concert and teaching formats centred on classical music and participation.

I greatly enjoy working with renowned artists of the German and European concert world who share an enthusiasm for an unusual song repertoire, among them James Pearson, Nick Kvaratskhelia, Stanislav Rosenberg, Vladislav Brunner, Heike Matthiesen, Irina Buch and Thomas Hinz. This distinctive repertoire includes, for example, the premiere recording of Heine's cheeky parlendo songs by Vesque von Püttlingen, together with pianist Hedayet Djeddikar. These songs met with great acclaim in the specialist press and are especially close to my heart, as they come from one of the most eminent literary figures of my native city, Düsseldorf: Heinrich Heine.

I completed my training as a state-certified concert singer in the classical discipline of Lied and oratorio singing with top honours at the Detmold University of Music under Peter Ziethen, and with Johannes-Michael Blume at the Zurich University of the Arts. I subsequently deepened my study of the voice at the Lichtenberger Institute for Applied Vocal Physiology, which opened up a long-desired world of exploring the body's vibrational possibilities and became the foundation of all my work.

My artistic development was further shaped by international master classes in Weikersheim and Montepulciano, with the German Schubert Society, as well as by lessons with Brigitte Fassbaender, Thomas Quasthoff, Kurt Widmer and Alexandra von der Weth. This led me to perform my own staged programmes in Germany, Belgium, France, Austria, Switzerland and Italy, singing French, Russian and Italian concert repertoire.

I hold a special love for the “Mélodie Française”, to which I am connected as a native speaker — the worlds between Impressionism and the savoir-vivre of the 19th-century Parisian salons once brought my ancestors from the Paris Commune into exile in Belgium, today’s capital of Europe. Brussels was, for many years, also the centre of my main activity, where I appeared — among other things — at the Théâtre des Martyrs and the Atelier Hastir with settings of texts by Victor Hugo that had long carried political overtones.

After Brussels, Frankfurt became my adopted home, and so my repertoire for voice and guitar is dedicated entirely to Frankfurt Romanticism. It draws on the chamber-music gems of the composers Spohr, Marschner and Weber, and includes works that brought the development of poetic tone-painting to perfection.

Also during my time in Frankfurt, the Alte Oper Frankfurt played an important role, where I took part in various projects — most recently in the performance “Anders Hören” (“Listening Differently”) with Marina Abramović. As a freelance artist in the independent classical scene, I had the pleasure of realising, with the Ensemble Main-eOper, a classical song programme for children that was broadcast on Klassikradio and, after the lockdown, generated strong demand for live concerts.

The same was true of the 1:1 CONCERTS© format, an exclusive concert format that made it possible to experience live music under pandemic conditions. Through it, I produced 156 concerts for the independent classical scene in Frankfurt.

After the pandemic, new projects and concerts followed, including work with HR2 Kultur on more than 2,000 vocal works by women composers — a list I continue to expand.

My summer of 2023 had a distinctly southern-French flavour, when I sang with the ensemble “Les Musicales de St. Faust” at the chamber music festival in Pau, in celebration of German-French friendship. Since 2023, I have lived with my husband and child in Düsseldorf and worked as a freelance artist.

There, I took part in the TIN Festival for improvised vocal music and, among other things, moderated an interview with the Mayor of Düsseldorf for the independent scene. In 2024, as part of Women’s History Month, I am presenting two concert programmes drawn from the world of women composers, together with engaging symposia.

Guided by a deep fascination with the beauty of the voice, I work as a state-certified singing and vocal pedagogue (more on my teaching at www.carolinejahns.de) and take on teaching positions at various educational institutions. My work centres on developing and strengthening the singing and speaking voice in terms of tonal richness, physical ease and artistic expressive quality. My teaching is accredited by the Hessian Academy for Teacher Training (Hessische Lehrkräfteakademie) of the Hessian Ministry of Education. As a vocal coach, I also lead artistic interventions in companies, including through the “Lab for Art and Business”.

From 2016 to 2021 you will also find me as 2nd Chairwoman of the Frankfurt Tonkünstlerbund (Frankfurt Musicians' Association), and from 2018 as spokesperson for the Coalition of the Independent Scene Frankfurt and for the "Schöne Aussichten" ("Beautiful Prospects") forum for Frankfurt, as well as within the ver.di trade union's "Fees" working group, where I advocated for fair fees and new funding and venue concepts within the classical music scene, shaping cultural life together with the city's residents. I continue this work today in the city of Düsseldorf, within the framework of events held by the Düsseldorf Council for the Arts and the Düsseldorf Office of Cultural Affairs.

I came to music through the sheer joy of singing and an interest in our singing culture. I explored the latter in depth in my diploma thesis: "Do Bad People Have No Songs? An Exploratory Study on Today's Culture of 'Not Singing' in Germany." The data and theses gathered there continue to find their way into articles in the specialist press.

PRESS

»Jahns' soprano is pleasantly melodious, and the diction with which she all but celebrates the texts is delicate. Clear in tone and dynamically well balanced, she combines melodic flow with declamation.«
(Jan-Geert Wolff, Pizzicato)

»Soprano Caroline Jahns devotes herself to the chosen songs with true passion, combining clarity of sound with finely graded dynamics.« (Klassika, CD Tip)

»The voice of Frankfurt soprano Caroline Jahns supplies the 'certain something' this afternoon. [...] in the Mozart, the soprano particularly impressed with her clear voice, captivating the audience.«
(Darmstädter Echo)

»There are musical-historical surprises again and again [...] Most of the songs are kept in a parlando tone and thus clearly serve the text. [...] Heine's irony is rendered here with great subtlety.« (Rainer W. Janka, Klassik Heute)

»Caroline Jahns has recorded the loveliest of these songs [...] these songs sound so charming to our ears.« (S. Hennig)

»Soprano Caroline Jahns and pianist Hedayet Jonas Djeddikar trace the musical wit in voice and piano with evident delight.« (Rhein Main Magazin)