

Lachenmann Music

Sophie Klufzmann, soprano

The soprano Sophie Klufzmann, born in Freiburg im Breisgau, is one of the most versatile and fascinating voices of her generation. Her exceptional vocal ability, coupled with impressive technical mastery, enables her to interpret roles ranging from lyrical delicacy to dramatic intensity with equally radiant presence. She is distinguished by a rare expressive depth, which comes to the fore in both opera and concert and lieder performances on internationally renowned stages. Particularly noteworthy is her impressive stylistic versatility: from Baroque and early music through the Classical and Romantic repertoire to contemporary works, she succeeds in bringing the specific character of every era and composition to life with nuanced expressiveness and sensitive musicality. Her close collaboration with renowned conductors, ensembles and directors underscores her ability to interpret roles and works not only with vocal mastery but also with convincing stage presence.

With an extraordinary stage presence, a subtle musical expression and a deep passion for chamber music and the contemporary repertoire, Sophie Klufzmann has established herself as a sought-after artist on the most important international stages and shapes musical life through her inspiring performances, her stylistic curiosity and her creative commitment.

Sophie Klufzmann studied at the Detmold University of Music under Thomas Quasthoff and completed her concert examination in Cologne under Klesie Kelly-Moog. She furthered her vocal training in masterclasses with Margreet Honig and Dunja Vézovic and is currently mentored by Kammersängerin Brigitte Eisenfeld. The opera and concert singer is a prize-winner of the Mozart Competition in Würzburg and the Trude Eipperle Foundation. In 2025, she opened the Choriner Musiksommer with Mahler's 4th Symphony.

Sophie Klufzmann gained her first opera experience at the Komische Oper Berlin with Christian Jost's opera *Angst* in 2008. From 2009 to 2011, she sang leading roles as a member of the ensemble at Halle Opera such as Pamina (*The Magic Flute*), Cherubino (*The Marriage of Figaro*) and Nannetta (*Falstaff*). As part of the Handel Festival, she made her debut under the direction of Nico Humpel and the musical direction of Bernhard Forck as Dorinda in *Orlando*. This was followed by roles as Franziska in Christian Jost's **Arabische Nacht**, the Rhine Maiden in Wagner's **Rheingold** and **Götterdämmerung**, as the young shepherd in **Tannhäuser** and as the Forest Bird in **Siegfried**.

In 2013, Sophie Klufzmann stood in for Anna Netrebko as Donna Anna at the Baden-Baden Easter Festival. In 2021, she made her debut at the Staatstheater Cottbus in the title role of *The Merry Widow*. During the 2022–23 season, she portrayed the role of Margret in the German premiere of Xavier Dayer's opera *Alzheimer*. In 2025, she sang the arias of Violetta (*La Traviata*) and Norma (*Norma*).

Her dramatic intensity was enhanced by her close collaboration with the actor John Malkovich. Alongside him, she performed for several years in two productions by the Viennese director Michael Sturminger, featuring Martin Haselböck and the Vienna Academy, on international stages such as the Ronacher Theatre in Vienna, the Hamburg State Opera, Château de Versailles Spectacles, New York City Center, Ann Arbor's Power Center of Performing Arts in the USA, Opéra de Montréal in Canada and the Teatro del Bicentenario in León, Mexico.

In 2016, she portrayed the role of Micaela (*Carmen*) in a production at the Wuhan Jintao Concert Hall, China. In 2019, she opened the Austrian KlangBadHall Festival in the role of Rosalinde (*Die Fledermaus*), to which she returned in 2021 as the Electress in *Der Vogelhändler*. In 2026, Sophie will once again sing the role of Hanna Glawari (*The Merry Widow*) at the Stauffer Festival.

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Sophie Klußmann has enjoyed great success as a concert singer on the stages of international concert venues. She has performed repeatedly with the RSB under the baton of Vladimir Jurowski and Marek Janowski at the Berlin Philharmonie and at the Vienna Musikverein with Martin Haselböck and the Vienna Academy. At the Konzerthaus Berlin, she has appeared as a guest at the MaerzMusik Festival, among other events, as well as at the Tonhalle Zurich and the Théâtre de Châtelet in Paris with Michael Gielen, at the Palace of Arts and the Liszt Hall in Budapest with the Budapest Festival Orchestra under Marek Janowski, and with Helmuth Rilling, with whom she has performed various works by Bach and Brahms' Requiem. At Notre Dame in Paris, she sang with Leonardo Garcia Alarcon and the Orchestre de chambre de Paris, with the Nuremberg State Philharmonic and Marcus Bosch, the Rhineland-Palatinate State Philharmonic and Karl-Heinz Steffens, and at the Concert Hall of the National Grand Theatre in Beijing, China, with trumpeter Reinhold Friedrich. In the 2019–20 season Sophie Klußmann sang for the first time at the Musikfest Berlin and made her debut in 2022 with the Copenhagen Philharmonics in Brahms' Requiem under the baton of Christoph Eschenbach. In 2025, Sophie sang Benjamin Britten's "Les Illuminations" to great acclaim with the Südwestdeutsche Philharmonie under the baton of Douglas Bostock.

As a performer of contemporary music, she presented a Luigi Nono programme with Ingo Metzmacher and the SWR at the Gashouder in Amsterdam. Her interpretation of "Scenes from a Novel" by György Kurtág at the Konzerthaus Berlin in 2018 and concerts with the ensemble musikFabrik featuring works by György Ligeti and Karl-Heinz Stockhausen at the Tonhalle

Düsseldorf and the Cologne Philharmonie were huge hits with audiences. Her collaboration with the composer Stefano Gervasoni resulted in a comprehensive song cycle based on poems by Nelly Sachs, which premiered in 2019 and was recorded in 2020 at the Cini Forum Venezia. In 2024, she sang works by Holliger and Dallapiccola with the Swiss Chamber Soloists in Zurich, Geneva and Basel, alongside Heinz Holliger. In 2026, Sophie's album "Flowers we are" will be released, featuring the Roman pianist Pina Napolitano, with songs by Johannes Brahms, Anton Webern and György Kurtág.

In the field of early music, she sang with Marcus Creed and the Academy of Early Music in Handel's Brockes Passion, the St Matthew Passion with Václav Luks and the Collegium 1704, as well as with the Orchestra of the 18th Century and Daniel Reuß at the Muziekgebouw Amsterdam and the Vredenburg Utrecht. Together with lutenist Hopkinson Smith, Sophie Klußmann developed a Renaissance programme, which led to concert invitations worldwide. In 2025, her first album was released on the French label Naive, "Chansons & Frottole"; concerts in 2025/26 will take the duo to Graz, Lisbon, Paris, Québec and also to the MusikPlus Festival in Tyrol, Austria.

Sophie is passionately dedicated to the chamber music repertoire and has performed with the Berlin Scharoun Ensemble and the pianists Oliver Triendl, Bengt Forsberg and Alfredo Perl. She is a regular guest at the Kuhmo International Chamber Music Festival in Finland, the Kempten International Festival, the Brunegg Whitsun Festival and the International Stift Festival Holland. Cellist Trey Lee invited Sophie to perform Mozart's concert arias at the Hong Kong Concert Hall under Umberto Benedetti Michelangeli. With the DSO string quartet, she presented a programme at the Kühlhaus Berlin featuring works by Arnold Schoenberg, Gustav Mahler and Ludwig van Beethoven. Together with the clarinetist Thorsten Johanns and the pianist Kirill Zvegintsov, she founded the TrioRelique in 2025.

Together with the outstanding Akademie für Alte Musik Berlin and the Vocalconsort Berlin, Sophie Klußmann recorded Handel's Dixit Dominus for Harmonia Mundi. With her pianist Oliver Triendl, she produced the world premiere recording of works by Zemlinsky's pupil Karl Weigl for Capriccio in Vienna. This was followed by world premiere recordings of songs by Conrad Ansoerge in a production by Deutschlandradio Kultur Berlin, as well as songs by Sandro Blumenthal in a production by Bayerischer Rundfunk.

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Lachenmann Music

In 2021, daVinci released the first recording of Ella Adaiewsky's 24 Préludes for piano and soprano with Andrea Rucli. She recorded a programme featuring four world premieres, commissioned by Swiss Chamber Concerts, at SRF Zurich alongside Jürg Dähler and Gilles Vonsattel. In 2024 her recording of orchestral songs by Grete von Zieritz was released by Hänssler Classics, in 2025 the Renaissance songs by Naive, and in 2026 the album "Flowers we are" by Odradek.

Since 2023, Sophie has been a lecturer in classical singing at the Berlin University of the Arts and gives masterclasses.