FLEUR BARRON, Mezzo-Soprano

Hailed as “a knockout performer” by *The Times*, Singaporean-British mezzo Fleur Barron recently triumphed at the San Francisco Symphony in the title role of Kaija Saariaho's opera *Adriana Mater* in a production helmed by Peter Sellars and Esa-Pekka Salonen, and at the Aix-en-Provence Festival as Ottavia in Monterverdi’s *L’Incoronazione di Poppea*. She is a current Rising Star of Amsterdam’s Concertgebouw and an Artistic Partner of the Orquesta Sinfonica del Principado de Asturias in Oviedo, for which she will curate and perform multiple projects across several seasons. A passionate interpreter of opera, chamber music, and concert works ranging from the baroque to the contemporary, Fleur Barron is mentored by Barbara Hannigan.

She launches the 2023-24 season with a return to the London Symphony Orchestra, where she is the soloist in their Season Opening Concert at the Barbican, performing Claude Vivier's *Wo bist du Licht,* and in performances of Stravinsky's *Pulcinella* the following week, both under the baton of Barbara Hannigan. Autumn 2023 sees the release on Pentatone Records of her performance in the title role in Purcell’s *Dido and Aeneas* with La Nuova Musica, and she also begins a multi-season

partnership with the Barcelona Symphony Orchestra and conductor Ludovic Morlot, joining them for Ravel’s *Shéhérazade* and Montsalvatge’s *Cinco Canciones Negras* at L’Auditori Barcelona and on tour to Hamburg and Stockholm, and to record a Ravel album featuring *Shéhérazade* and *Trois Poèmes de Mallarmé*. Further orchestral engagements include Mahler’s Third Symphony with the Czech Philharmonic and Semyon Bychkov at the Baden Baden Festival, Mahler’s *Das Lied von der Erde* and Second Symphony with Orquesta Sinfónica del Principado de Asturias under Nuno Coehlo, and Freya Waley-Cohen’s *Spell Book* with the Manchester Collective at the Barbican, and Mendelssohn concert arias with the Royal Northern Sinfonia.

A dynamic presence on international stages, this season she debuts three opera roles: Penelope in Monteverdi’s *Il Ritorno d’Ulisse in Patria* with baroque ensemble I Gemelli, touring to major venues including Teatro Real Madrid, Opéra de Bordeaux and Théâtre du Capitole Toulouse; multiple roles in Sir George Benjamin’s two-person opera *Into the Little Hill* with the Staatskapelle Berlin under Finnegan Downie Dear; and the title role of John the Baptist in the baroque opera *La Decollazione di San Giovanni Battista* (Grimani) with Haymarket Opera in Chicago.

On the recital platform, Fleur Barron joins regular collaborator Julius Drake for concerts in Vienna, Santa Fe, London, Copenhagen, Padua, Ireland, Oviedo and York. She returns to the 92 Street Y in New York with Myra Huang, LSO St. Luke’s with Bertrand Chamayou, Leeds Lieder with Joseph Middleton, and performs multiple recitals at the Wigmore Hall with Julius Drake, Swedish chamber ensemble O/Modernt, and string orchestra “12 Ensemble.” She is also the curator of Oviedo’s first East-West Fest in April 2024, featuring symphonic programs, chamber music, late-night concerts and community engagement over two weekends.

Last season, Fleur Barron achieved a critical success in the title role of Kaija Saariaho's opera *Adriana Mater* in a new production by Peter Sellars with the San Francisco Symphony under Esa-Pekka Salonen, and made a string of exciting orchestral debuts: Debussy *La Damoiselle Elue* with Esa-Pekka Salonen and the Orchestre de Paris, Stravinsky *Pulcinella* with the Göteborgs Symfoniker and Barbara Hannigan, Berio *Folksongs* with Sir Mark Elder on tour with the Junge Deutsche Philharmonie, Bruckner *Te Deum* with Vasily Petrenko and the Netherlands Radio Philharmonic Orchestra, Beethoven *Missa Solemnis* with Thomas Hengelbrock and the Balthasar Neumann Ensemble, Beethoven Ninth Symphony with Rafael Payare and the Orchestre Symphonique de Montréal, Berlioz *Les Nuits d’Ete* with the Slovenian Philharmonic, and Mahler’s *Rückert Lieder* with the Orquesta Sinfonica del Principado de Asturias. She assayed the title role in Hasse’s *Marc Antonio e Cleopatra* with the NDR Radiophilharmonie in Hannover, alto soloist in a new, staged production of Mozart’s *Requiem* at the Opéra National de Bordeaux, and both Bersi in *Andrea Chénier* and Mallika in *Lakme* for Opéra de Monte-Carloand the Théâtre de Champs-Elysées. On the recital platform, Fleur Barron joined Julius Drake for concerts at Het Concertgebouw, MiTO Festival in Milan and Turin, Philadelphia Chamber Music Society, Spivey Hall, and at the Théâtre de l’Athénée in Paris. She teamed up with duo partner Kunal Lahiry for recitals at Wigmore Hall and Oxford Lieder Festival, with Malcolm Martineau at Snape Maltings and with Joseph Middleton at Buxton Festival.

Highlights of recent seasons include the title role of *Carmen* for Arizona Opera, la Zelatrice in *Suor Angelica* with the Berlin Philharmonic under Kirill Petrenko, Baba the Turk in *The Rake’s Progress* with Barbara Hannigan at La Monnaie/de Munt and Aldeburgh Festival, Tchaikovsky’s Olga in *Eugene Onegin* and Paulina in *The Queen of Spades* at Garsington Opera and Opéra de Toulon; concerts with the BBCSO, Chicago Symphony Orchestra, the Malaysian Philharmonic, and opera roles with the Aix-en-Provence Festival, Opéra de Monte-Carlo, La Monnaie/de Munt, Garsington Opera, Opéra National de Montpellier, Opéra National du Rhin, and Cape Town Opera.

Fleur Barron is committed to exploring the many ways music can facilitate cross-cultural dialogue and healing. She is passionate about curating inclusive chamber music programming that amplifies the voices of Asian creators and diverse communities. Born to a British father and Singaporean mother in Northern Ireland, Fleur grew up in Hong Kong and New York. Fleur holds a B.A. in Comparative

Literature with highest honours from Columbia University and a Masters in Vocal Performance from Manhattan School of Music.