
Fflur Wyn

Selected Reviews

Todd *Alice's Adventures in Wonderland* (Title role), Welsh National Opera (June 2021)

"Fflur Wyn, who first created the role of Alice for OHP, is again the out-and-out star. A gifted actor, her warmly lyrical soprano carries effortlessly."

- **Rian Evans, *The Guardian***

"The Welsh National Opera makes a triumphant return to the stage with a bravura performance of the children's story which has Fflur Wyn as a beguiling Alice"

- **Morning Star Online*******

Beethoven *Fidelio* (Marzelline), Opera North (June 2021)

"Flur Wyn played Marzelline, daughter of the prison warden Rocco, and Oliver Johnson her paramour (and his assistant) Jaquino; their comic interactions were touching"

- **Ivan Hewett, *Telegraph********

"...both hit their marks every time, Wyn's crystalline soprano topping many early ensembles"

- **Ron Simpson, *The Reviews Hub********

"The youngsters, sung by Oliver Johnston and Fflur Wyn, were similarly more vivid."

- **Martin Dreyer, *Opera Magazine***

Beethoven *Fidelio* (Marzelline), Opera North (December 2020)

"Youthful charm exuded from Fflur Wyn"

- **Telegraph**

"Fflur Wyn, who was Marzelline also in the 2011 Opera North staged production, slots into her role with ease, and the great canon quartet, "Mir ist so wunderbar", is cleverly presented as well as beautifully sung."

- **Robert Beale, *The Arts Desk***

"Fflur Wyn's bright, sympathetic Marzelline"

- **Fiona Maddocks, *The Guardian********

"Fflur Wyn – another whose voice has grown in recent years – made a warm Marzelline..."

- **Opera Magazine**

Opera Now: Artist in focus

"Vivetta in Cilea's *L'arlesiana* is the sort of role that can become lost in the emotional verismo maelstrom, but Fflur Wyn's pure but mettlesome soprano and affecting stage presence ensured she stood out in Opera Holland Parks production last summer. This impression was confirmed by a stunning recording of Handel's *Rodrigo* from live performances at the Handel Festival in Göttingen, in which she relishes the hyperactive coloratura. The Welsh soprano was recently elected an Associate of the Royal Academy of Music (ARAM) in recognition of her distinguished contribution to the music profession so far. The New Year sees her appearing as Susanna for Opera North."

Mozart *The Marriage of Figaro* (Susanna), Opera North (February 2020)

"Soprano Fflur Wyn was a terrific, spirited Susanna, her voice purer and clearer the higher she reached, and adept at the stylised gestures used by all the characters, particularly with the arms and hands."

- **Richard Wilcocks, *Bachtrack********

"Opposite him was Fflur Wyn, also new to her role as Susanna, a calculating creature - Antonio's social-climbing niece - rather than a playful minx. Her soprano was light and clean..."

- **Martin Dreyer, *Opera Magazine***

"Fflur Wyn as Susanna switches effortlessly between humour and high emotion"

- **Yakub Qureshi, *Manchester Evening News********

"Fflur Wyn's Susanna is sweet and down to earth"

- **John Murphy, *The Stage********

"...Fflur Wyn's mercurial Susanna."

- **Melanie Eskenazi, *MusicOMH********

Fflur Wyn

Selected Reviews

"Under the direction of Davies, this cast is led by Rhodes and Wyn who have put on an excellent performance"

- Dawn Smallwood, *The Reviews Hub*

"Fflur Wyn's characterisation of Susanna is a delight"

- Jim Jack, *Ilkley Gazette*

CD: Handel *Samson* (Philistine Woman, Virgin), Dunedin Consort, CKD 599 (October 2019)

"Soprano Fflur Wyn and tenor Hugo Hymas, singing with attractive youthful tone, do well in supporting roles."

- Richard Wigmore, *Gramophone*

"Fflur Wyn and Mary Bevan superb in the smaller soprano roles"

- Keith Bruce, *The Herald*

"We discover with great pleasure the fruity and light soprano from the Welsh Fflur Wyn, which we hope to hear soon in other forays."

- Pierre Degott, *ResMusica*

CD: Handel *Rodrigo* (Esilena), International Handel Festival Göttingen, ACC 26412 (October 2019)

"As Rodrigo's masochistically long-suffering wife Esilena, Fflur Wyn is every bit a match for Sandrine Piau on the rival recording, praise indeed. She beautifully catches the mingled agitation and pathos of the superb 'Empio fate' and the grieving tenderness of 'Perche viva il caro sposo'... and is delightfully blithe as she looks to a happy future in the catchy 'Si che lieta'. Wyn's poise and coloratura brilliance even converted me to Esilena's overlong showpiece with violin solo that closes Act 1."

- Richard Wigmore, *Gramophone*

"Mistress of the plot, Esilena is played by soprano Fflur Wyn. Her clear, airy timbre has a lot of charm, especially when trying to keep hold of Rodrigo through long decorative ornaments in "In mano al mio sposo". In the second act, her offer of peace to her rival ("Egli è tuo") is touching with sincerity... She concludes the first act brilliantly with a beautiful "Per dar pregio", in a stunning duel of ornaments with the first violin Elizabeth Blumenstock."

- Brigitte Maroillat, *Forum Opera*

"As the two women in the king's life, Fflur Wyn and Anna Dennis both cut sympathetic figures." - Brian Robins, *Opera Magazine*

Cilea *L'Arlesiana* (Vivetta), Opera Holland Park (July 2019)

"...impassioned performances by Samuel Sakker, Yvonne Howard and Fflur Wyn"

- Rupert Christiansen, *The Telegraph*

"Fflur Wyn was desperately sweet as his luckless fiancée Vivetta"

- Richard Bratby, *The Spectator*

"...as Vivetta, the village girl whose secret love for him is revealed, Fflur Wyn sings with particularly touching grace"

- Stephen Pritchard, *The Observer*

"Fflur Wyn supplied shining purity and even imploring strength as Vivetta, the girl (a Micaela figure, if you like) who might have been able to rescue Federico"

- John Allison, *Opera Magazine*

"He conveyed emotional bewilderment, as did Fflur Wyn's Vivetta, sweet of voice and personality, but also suggesting some mettle beneath the surface."

- Francis Muzzu, *Opera Now*

"Wyn's lyric soprano is developing real force at the top, and she's the most *simpatica* of singers; again, keeping it simple and true works wonders on the drama."

- David Nice, *The Arts Desk*

"...soprano Fflur Wyn is delightful"

- Warwick Thompson, *Metro*

"Fflur Wyn made Vivetta a really credible character - vivacious and sympathetic: no pale Micaëla to an imagined Carmen was she."

- Claire Seymour, *Opera Today*

"[Fflur Wyn] looks and sounds fresh and young – perfect for the role, and absolutely believable musically, too."

- Colin Clarke, *Seen and Heard International*

Fflur Wyn

Selected Reviews

Handel *Rodrigo* (Esilena), International Handel Festival Göttingen (May 2019)

"Fflur Wyn's Esilena is the moral heart of the piece, albeit compromised by the child as human shield, and her singing reflects this sincerity."
- **Catriona Graham, *The Opera Critic***

"The Welsh soprano Fflur Wyn made an excellent Esilena."

- **Jürgen Gahre, *Opera Now***

"Handel's score was reserved for his wife Esilena in the form of the soprano Fflur Wyn: on a perpetual breath, she sings her very long, soft notes dreamily."
- **Kirsten Liese, *Deutschlandfunk***

"The young Welsh soprano Fflur Wyn has just that ingratiatingly warm timbre that contrasts sharply with the escalating vehemence of Anna Dennis in the role of her rival, Florinda."
- **Joachim Lange, *nmz online***

"Fflur Wyn is rightly restrained and demure as his [Rodrigo's] suffering wife, to whom he is eventually reconciled (after plots against him) though she combines that with quiet sensuousness to make it dramatically plausible that she might win round such a playboy"
- **Curtis Rogers, *Classical Source***

"With a warm soprano and clear treble, she [Wyn] underscores the gentle character of the Queen, who is always eager to resolve conflicts peacefully. A musical highlight is her great aria at the end of the first act, when she decides to go to Florinda and offer the rival the place at the king's side."
- **Thomas Molke, *Online Musik Magazin***

"Wide-awake, lively, the wonderful Fyn Wyn as Esilena captivates us. Her Esilena is a strong, ever-forgiving female character."
- **Barbara Röder, *klassik.com***

Orff *Carmina Burana*, Royal Scottish National Orchestra (March 2019)

"The fine trio of soloists was crowned by the stratospherically pure soprano of Fflur Wyn"

- **Simon Thompson, *The Times***

"The voices of the Chorus and the Probationary Choirs of the Junior Chorus were of the high echelon as we have come to expect. So too Fflur Wyn, soprano, and Adrian Dwyer, tenor."
- **Barnaby Miln, *Edinburgh Guide***

Will Todd *Songs of Love and Battle* & Gorecki *Symphony No. 3*, Orchestra of Opera North (November 2018)

"Fflur Wyn, excellent throughout"

- **Ron Simpson, *The Reviews Hub***

Britten *Paul Bunyan* (Fido), English National Opera (September 2018)

"Then there are two exceptional sopranos, Rowan Pierce and Fflur Wyn."

- **David Mellor, *The Daily Mail* *******

Handel *The Choice of Hercules* (Pleasure), Göttingen Handel Festival Gala Concert (May 2018)

"Pleasure was sensuously sung by Fflur Wyn, bringing to bear a pretty but clear and carrying soprano voice, especially attractive in "Turn thee, youth"."
- **Sandra Bowdler, *bachtrack* *******

Handel *Occasional Oratorio*, London Handel Festival, St George's Hanover Square (April 2018)

"...we were treated to Fflur Wyn's sweet and focused soprano"

- **Sam Smith, *MusicOMH* *******

Handel *Samson*, Dunedin Consort, Kraków's Misteria Paschalia Festival (April 2018)

"Fflur Wyn, who was bright and sunny as the Israelite woman"

- **Miranda Heggie, *The Arts Desk***

Fflur Wyn

Selected Reviews

Bernstein *Trouble in Tahiti*(1st Trio member), Opera North (September 2017)

"Superb work here from Fflur Wyn"

-David Nice, *The Arts Desk*

"A swing-style vocal trio provide a Greek chorus born of the advertising age. This trio, Bernstein instructs, "must be as conventionally handsome as possible, and *must never stop smiling*". Fflur Wyn, Joseph Shovelton and Nicholas Butterfield crooned beautifully."

-Fiona Maddocks, *The Times*

"The radio trio (Fflur Wyn, Joseph Shovelton and Nicholas Butterfield) were delightful."

-Anthony Arblaster, *Opera Now*

"The crisply clear trio (Fflur Wyn, Joseph Shovelton and Nicholas Butterfield) pointed up the satire with style, gusto and razor-sharp timing."

-William Ruff, *Nottingham Post*

Ravel *L'enfant et les sortilèges*(Fire/Nightingale/Princess), Opera North (September 2017)

"Fflur Wyn is a touching Princess from the storybook which the child has torn up"

-Richard Wilcocks, *Bachtrack* ****

"A gifted cast round up the other roles – Fflur Wyn ... – the sort of team only an ensemble enterprise of this kind could provide for Ravel's 45-minute fantasy."

-Robert Beale, *The Arts Desk* *****

Mozart *Lucio Silla*(Celia), Buxton Festival, Buxton Opera House (July 2017)

"Fflur Wyn's sweet-toned, sweet-natured Celia...makes [her] mark musically."

-Alexandra Coghlan, *The Spectator*

"Fflur Wyn's cleanly articulated Celia."

-George Hall, *thestage.co.uk*

"As Celia the sunlight that radiated from Fflur Wyn's singing lit up the stage – as it always does."

-Richard Bratby, *theartsdesk.com*

"The role of Celia is the secondary female role, but the music is no less difficult and Fflur Wyn sang Celia with sparkling coloratura. But she also made Celia's unspoken love for Cinna profoundly touching, with a couple of very moving arias."

-Robert Hugill, *planethugill.com*

"[Celia] portrayed excellently by Fflur Wyn."

-Robert J. Farr, *seenandheard-international.com*

"Fflur Wyn is persuasive in the second-soprano role of Celia"

-David Mellor, *Mail Online*

Handel *Joseph and His Brethren*(Asenath), London Handel Festival, St George's, Hanover Square, London (April 2017)

"Fflur Wyn, standing in for Elizabeth Watts as Asenath, was especially good and got a big cheer for 'Prophetick raptures', where the tumbling coloratura spills into Rossinian levels of joy-through-semiquavers."

-Robert Thicknesse, *Opera Now*

Humperdinck *Hansel und Gretel*(Gretel), Opera North, Grand Theatre Leeds (February 2017)

"Katie Bray's Hansel and Fflur Wyn's Gretel sing with a light, spontaneous ease that overcomes the disconnect of a pair of pre-teens expressing themselves with mature, adult voices. The famous duet in which they sing themselves to sleep is breathtaking."

-Alfred Hickling, *The Guardian*

"Katie Bray and Fflur Wyn could scarcely be bettered as the eponymous brats."

-Rupert Christiansen, *The Telegraph*

"Fflur Wyn's sparkling performance as Gretel makes her an ideal loving sibling."

-Richard Wilcocks, *bachtrack.com*

"Fflur Wyn and Katie Bray made a delightful and highly characterful pairing as the siblings." -Robert Hugill, *planethugill.com*

Fflur Wyn

Selected Reviews

Strauss *Der Rosenkavalier* (Sophie), Opera North, Grand Theatre, Leeds (September 2016)

"Fflur Wyn has a delightfully diaphanous tone as Sophie."

– Alfred Hickling, *The Guardian*

"Fflur Wyn's Sophie was a delight, sparky and determined, always her own woman. She floated her high notes beautifully too."

– Martin Dreyer, *Opera Magazine*

"The outstanding vocal performance comes from Fflur Wyn as Sophie, the faux-naïf little rich girl who becomes the inadvertent agent of change. She has the purity of tone and the consistent vocal support to stand out in the trio, allied to a fascinating characterisation that left us guessing as to how innocent she really is."

– Richard Ely, *bachtrack.com*

"Fflur Wyn, a radiant, vocally limpid and emotionally truthful Sophie."

– Mark Valencia, *whatsonstage.com*

"Fflur Wyn was an enchantingly innocent, yet sparky Sophie."

– Elaine Annable, *The Yorkshire Times*

Handel *Saul* (Michal), BBC Singers, Milton Court, London (April 2016)

"Fflur Wyn's Michal was charming."

– Curtis Roger, *classicalsource.com*

Mozart *L'oca del Cairo*, London Mozart Players, St John's Smith Square, London (April 2016)

"A first-rate cast notable for...enchanting soprano Fflur Wyn."

– Rupert Christiansen, *The Telegraph*

"Fflur Wyn also shone."

– Jack Johnson, *bachtrack.com*

"The soloists, who included...Fflur Wyn...were also excellent."

– Sam Smith, *musicOMH*

Grace Williams *Missa Cambrensis*, BBC National Orchestra of Wales, St David's Hall, Cardiff (March 2016)

"Wyn's soprano was outstanding, soaring over everything and bringing out the anguish in Williams' expansive phrases."

– Rian Evans, *The Guardian*

Leoncavallo *Zazà* (Floriana), Barbican, London (November 2015)

"Fflur Wyn...made [her] mark among the populous cast."

– Fiona Maddocks, *The Observer*

"Excellent supporting performances from...Fflur Wyn."

– Hugo Shirley, *Gramophone*

"As Floriana, Fflur Wyn sparkled in her Act 1 aria."

– Claire Seymour, *Opera Today*

"Fflur Wyn was brilliant as the singer Floriana."

– Robert Hugill, *planethugill.com*

Handel *Orlando* (Dorinda), Welsh National Opera, Wales Millennium Centre (September 2015)

"Meanwhile, Dorinda...is sung with great accomplishment by Fflur Wyn."

– Rian Evans, *The Guardian*

"A musical highlight was Evans and Blaze's bittersweet trio with the luminous Fflur Wyn, superb as the young but wise, hopeful yet resigned Dorinda."

– Rebecca Franks, *The Times*

"Individually they were all first-rate:...Fflur Wyn and Rebecca Evans the elegantly twittering and lamenting ladies, Robin Blaze their second-string suitor."

– Rupert Christiansen, *The Telegraph*

Fflur Wyn

Selected Reviews

"Fflur Wyn's light-toned Dorinda was particularly graceful and effective." – Peter Reynolds, *Opera Now*

"Fflur Wyn – all sweetness and light, no shades of Nurse Ratched or the *Cuckoo's Nest* here – rose admirably to the considerable demands of the music; her singing was highly musical and beautifully articulated, her diction perfect." – Rian Evans, *Opera*

"Fflur Wyn is delightful as poor Dorinda...technically superb." – Stephen Walsh, *theartsdesk.com*

"Fflur Wyn as beautifully-voiced Dorinda." – markronan.com

Delibe *Lakmé* (Title role), Opera Holland Park, London (July 2015)

"In the end, though, *Lakmé* stands or falls by the quality of the singing. In the title role, Fflur Wyn has the measure of the coloratura of the Bell Song, sustains the lyric line of the act one duet, ably abetted by Katie Bray's Mallika, and finds the range of expression to make the scene of self-sacrifice truly affecting in the final act." – Martin Kettle, *The Guardian*

"Fflur Wyn was quite enchanting in the title-role, singing diamantine coloratura with near-perfect accuracy of intonation and coruscating tone, complemented by the warm honeyed tenor of Robert Murray as the smitten army officer. Their duets were as pleasurable as their arias, and both demonstrated an elegant sense of Gallic style." – Rupert Christansen, *The Telegraph*

"Fflur Wyn's *Lakmé* is small but perfectly formed, her Bell Song a glittering highlight." – Alexandra Coghlan, *The Independent*

"[Wyn] sings sincerely, accurately and stylishly." – Anna Picard, *The Times*

"The star was Fflur Wyn as *Lakmé*, not merely because she sings the title role with its pinging, stratospherically high "Bell Song", one of the most celebrated of coloratura showpieces...Wyn radiates a tender determination." – Fiona Maddocks, *The Observer*

"Fflur Wyn has the delicate, pure quality in her voice to make the celebrated "Bell Song" echo like a tintinnabulation from afar, and can summon enough vocal strength to fill the semi-open-air theatre." – Richard Fairman, *Financial Times*

"Fflur Wyn, as the Hindu Princess *Lakmé*, had the necessary vocal lightness for the Bell Song's coloratura...her control and effortless top register were impressive. She was just as effective in the Flower Duet, in the company of Katie Bray as her servant Mallika, and her expansive lyricism in the Act 3 love duet was worth the wait." – Peter Reed, *Opera*

"It all made Fflur Wyn's mesmerising performance as *Lakmé* all the more admirable – done with great nerve and stillness, and sung with the right degree of other-worldly beauty which contained much human strength." – Robert Thicknesse, *Opera Now*

"*Lakmé* demands much of the soprano tackling the title role. Fflur Wyn delivered a strong performance – more sensual woman than chaste priestess – her lyric soprano opening up beautifully in its upper reaches. In the famous Bell Song "Où va la jeune Hindoue", she demonstrated hypnotic melismata, a sure trill, delicate pianissimi and a fine top E." – Mark Pullinger, *bachtrack.com*

"The singing is of a uniformly high standard. In an unbeatable combination, Fflur Wyn's *Lakmé* marries technical skill with lyric warmth, also embodying physically the heroine's spiritual status as the daughter of the gods." – George Hall, *The Stage*

"I'd mislabelled Fflur Wyn, so good in Handel and as Alice in Will Todd's site-specific opera for children returning to Holland Park later this month, as just a stylish light lyric; the voice now opens out gloriously whenever it goes up and over in Delibes's more ecstatic phrases. *Lakmé* is only really a coloratura role in the celebrated highlight; leading up to it, the unaccompanied vocalise is here a model of *bel canto*, and the Bell Song itself has plenty of stylish trills as well as more of that opening-out which sets the seal of distinction on this performance. Joan Sutherland spoils us for a fullness in the top E at the end, but Wyn just about carries that off, too." – David Nice, *theartsdesk.com*

"The cast is a strong one, dominated where necessary by Fflur Wyn's assumption of the title-role which brings out *Lakmé*'s warmth and underlying compassion as she contends with the culture clash between her high-priest father and her army-officer lover. Not that her portrayal is ever merely efficient, as is witnessed by the near-flawlessness of her coloratura in the once-famous 'Bell Song' or the deft winsomeness with which she dovetails with Mallika in the still-famous 'Flower Duet'." – Richard Whitehouse, *classicalsource.com*

Fflur Wyn

Selected Reviews

"OHP fielded a strong trio of principals led by Fflur Wynn's lovely Lakmé. Wynn is closer in voice to the lighter end of the spectrum – certainly more Dessay than Sutherland. But her voice is immensely attractive and she has the full measure of the part... She looks beautiful onstage and fully commanded our sympathy at the end, despite Delibes' rather hurried build up to her suicide. I hope to return later in the run to hear her again."
– **Sebastian Petit, *Opera Britannia***

Bach *St Matthew Passion*, Orchestra of the Age of Enlightenment, Royal Festival Hall, London (April 2015)

"However, most memorable of the singers was the tender and engaging voice of soprano Fflur Wyn whose aria, daringly soft at times, fiery and strong at others, had warmth and pathos."
– **Claire Hazelton, *The Guardian***

Jemmy *Guillaume Tell*, Welsh National Opera (October 2014)

"Fflur Wyn enchanting as Jemmy, tiny of stature but fielding a strong top line in many of the ensembles."
– **Rodney Milnes, *Opera***

"Among the females, it was Welsh soprano Fflur Wyn in the role of Tell's son, Jemmy, who carried the strongest performance throughout."
– **Peter Reynolds, *Opera Now***

Mimi *Vert-Vert*, Garsington Opera (July 2014)

"The cast is pretty much faultless... Fflur Wyn is all pert charm and diamond sparkle as the infatuated sixth former in hot pursuit."
– **Rupert Christiansen, *The Telegraph***

"Fflur Wyn is a delightful Mimi."
– **George Hall, *The Guardian***

"12 little maids from school, led by our heroine Mimi — in Fflur Wyn a bright-eyed and bright-voiced soprano."
– **Hilary Finch, *The Times***

"The loveliest girl in the form of Mimi, sung with ineffable grace by Fflur Wyn."
– **Michael Church, *The Independent***

"Fflur Wyn [is] simply enchanting as the schoolgirl."
– **Rodney Milnes, *Opera***

"The cast is excellent, too, led by Fflur Wyn and Robert Murray, both singing with disarming clarity and grace as Mimi and Valentin."
– **Hugo Shirley, *The Spectator***

"There are some wizard performers. You want to wrap up Fflur Wyn up and spirit her away – the very point of the opera – whether she's in blue school lacrosse-stick togs, or kitted out as a tiny scarlet bombardier."
– **Roderic Dunnett, *The Arts Desk***

"Robert Murray's love-duet with Fflur Wyn's adorable Mimi was heart-stoppingly beautiful."
– **Katherine Cooper, *What's On Stage***

"A bevy of convent girls led by the admirable Fflur Wyn."
– **Barry Millington, *Evening Standard***

"Fflur Wyn is a crystal clear Mimi."
– **Edward Bhesania, *The Stage***

"Fflur Wyn... negotiated the elegant tracery of Offenbach's lines with grace, as well as making us laugh with almost every movement and expression."
– **David Karlin, *Bachtrack***

"The singing cast was uniformly good. The three convent girls looked the part with Fflur Wyn a convincing Mimi."
– **Robert J Farr, *Seen and Heard International***

***Au Monde*, La Monnaie (June 2014)**

"Fflur Wyn as the youngest sister and Yann Beuron as the son-in-law are both excellent."
– **Francis Carlin, *Financial Times***

"The singers could scarcely have been better...Fflur Wyn as [one of] the three sisters."
– **John McCann, *Opera***

Fflur Wyn

Selected Reviews

"The no less remarkable young Fflur Wyn, one element of purity but oh how tormented in this world of depravity that is not hers."
– **Claude Jottrand, *ForumOpera.com* (trans.)**

"We find in Fflur Wyn's adopted little sister a glaring interpreter of truth."
– **François Lesueur, *ConcertClassic.com* (trans.)**

"Young Welsh Fflur Wyn brought freshness to the adopted sister."
– **Caroline Alexander, *WebThéâtre* (trans.)**

***How the Whale Became*, Royal Opera/Linbury Studio Theatre (December 2013)**

"There's also a terrific cast led by the enchanting Fflur Wyn."
– **Rupert Christiansen, *The Telegraph***

"Individual performances, too, are strong, with Fflur Wyn's assignments as the Girl, Polar Bear and Cow all finely achieved."
– **George Hall, *The Stage***

"Soprano Fflur Wyn is on delicious form."
– **Helen Wallace, *Classical-music.com***

"Fflur Wyn's shining, iridescent timbre gave Polar Bear a stylish cosmopolitan sophistication, and yet her astonishing vocal control brought devastating sadness to that duet."
– **Edward Lewis, *Classical Source***

"Welsh soprano Fflur Wyn's star shone brightest. She is capable of real lyricism as well as negotiating the sometimes disjunct line with ease. Her voice, too, has a beautifully fresh quality that makes this critic at least want more."
– **Colin Clarke, *Seen and Heard International***

***Alice Alice's Adventures in Wonderland*, Opera Holland Park**

"Leading the excellent cast, many of whom double their roles, is Fflur Wyn, a wide-eyed, bright-toned Alice."
– **John Allison, *The Telegraph***

"Fflur Wyn's inquisitive Alice is sung with charming innocence and, in the hauntingly beautiful 'I flew high in my dreams', considerable subtlety."
– **Michael Quinn, *Opera***

"Both charming and knowing as Alice, Fflur Wyn leads the team appealingly and skilfully."
– **George Hall, *The Stage***

"Fflur Wyn is outstanding as Alice...she has excellent control over her fine soprano voice. Wyn acts with admirable conviction, too."
– **Susan Elkin, *What's On Stage***

"Fflur Wyn portrayed Alice's blend of innocence and wisdom with a winning charm, and she had an impressive show-stopper, a kind of power ballad in praise of living one's dreams."
– **Peter Reed, *Opera Magazine***

"Alice was enchantingly sung by Fflur Wyn."
– **Michael Coveney, *What's On Stage***

"Individual voices are enjoyable, with soprano Fflur Wyn confidently carrying the lead as Alice."
– **Roseanna East, *The Big Issue***

***Siegfried*, Opera North**

"Fflur Wyn flitted delightfully up and down her vocal range as the woodbird."
– **John Leeman, *Seen and Heard International***

"A fresh-sounding Fflur Wyn, perched mischievously behind the bassoons."
– **Graham Rickson, *The Arts Desk***

***Joshua* Opera North**

"The talented Fflur Wyn as his daughter Achsah whose lovely arias include the ingenious 'As Cheers the Sun', was fresh-voiced and touching."
– **Fiona Maddocks, *The Guardian***

"Fflur Wyn's excellent coloratura as Achsah adds depth."
– **Martin Dreyer, *York Press***

Fflur Wyn

Selected Reviews

"Fflur Wyn's sweetly agile soprano as his daughter Achsah and the soaring and intense counter-tenor of the outstanding Jake Arditti as her lover Othniel counter-balance all the martial might."
– **Ron Simpson, *What's On Stage***

La Clemenza di Tito, Opera North

"The sublime duet with Servilia (Fflur Wyn) is beautifully staged and sun."
– **Anthony Arblaster, *The Independent***

"Fflur Wyn is a charming Servilia."
– **Rupert Christiansen, *The Telegraph***

"Many of the evening's musical highlights came from Kathryn Rudge and Fflur Wyn as the lovers Annio and Servilia. Wyn's purity of tone and unmatched musical commitment made her "S'altro che lagrime" especially touching."
– **Sam Wigglesworth, *Bachtrack***

"Fflur Wyn's engaging Servilia and Henry Waddington's sturdy Publio round out a cast without a weak link."
– **Martin Dreyer, *The York Press***

2012

Jephtha, Welsh National Opera

"Fflur Wyn's soprano, now fuller toned than when she sang Iphis six years ago, still has a bright ring, giving her arias a defining edge. It is also her plight that is the most affecting, since losing her love Hamor (countertenor Robin Blaze) is tantamount to losing her life."
– **Rian Evans, *The Guardian***

"Fflur Wyn's sweet guileless Iphis."
– **Richard Morrison, *The Times***

"Fflur Wyn's Iphis was (as it was when I saw the 2006 performance) quite outstanding; Iphis was characterised with remarkable plausibility and coherence, vulnerable yet with great inner strength, almost childishly naïve and playful at first, deepening visibly and audibly in the transition from Innocence to Experience. The beauty of Wyn's performances of "Tune the soft melodious lute" in Act Two and "Farewell, ye limpid springs and floods" in Act Three will long stay in the memory."
– **Glyn Pursglove, *Seen and Heard International***

"The stars of the show are the Iphis, Fflur Wyn, the only survivor from the last revival, and Diana Montague... Wyn keeps her poise vocally throughout, but is finally defeated dramatically by the interminable scene of her intended sacrifice, which Handel composed for the concert platform, ignoring the needs of the curtained stage."
– **Stephen Walsh, *The Arts Desk***

"It is, in fact, Fflur Wyn's Iphis who provides unquestionably the finest Handel singing of the evening. Act II's "Tune the soft melodious lute" is typical, phrased with graceful fluidity, every turn, trill and roulade effortlessly integrated into the unravelling of the vocal line, and its expressive purpose. Earlier, in "These labours past, how happy we!" (her Act I duet with Hamor) the lilt and freshness of her delivery are heart-lifting, and she's a model of beautifully modulated Baroque style throughout the evening... For Fflur Wyn's outstanding Iphis, however, superb orchestral playing, and the gloriously articulate choral singing, this WNO revival is still worth seeing."
– **Terry Blain, *Opera Britannia***

"Wyn made a delightful Iphis for the first half of the drama, bringing out the character with very real charm and presence, plus some very fine singing of Handel's vocal lines. Robin Blaze was similarly in fine voice, and the two sparked a very real relationship. For the second half of the drama, both singers found a darker vein with Wyn displaying some very powerful dramatic reserves."
– **Robert Hugill, *Opera Today***

"Fflur Wyn as Jephtha's daughter was the vocal star of the evening. Her singing was well characterized and with plentiful variety of tonal colour."
– **Robert J Farr, *Seen and Heard International***

"Fflur Wyn shines in this surprising Robin Tebbutt revival of Handel's oratorio about a Hebrew leader struggling to free his people from Ammonite oppression... Cue potentially tragic scenes between Fflur Wyn's Iphis and her lover Hamor... These were the scenes in which the performance was on surest ground... The love scene between Blaze's Hamor and Wyn's Iphis in Part One created a magical atmosphere that held the audience spellbound... Wyn's Iphis was all the more successful for combining the

Fflur Wyn

Selected Reviews

three facets of daughter, lover and sacrificial lamb... she made her way down a long staircase to offer herself up for sacrifice with a poise and presence that again transcended the daily business and confusion on stage... she ascended the stairs to the top of the stage, both literally and metaphorically climbing above the rest of the cast to confirm her status as one of Welsh opera's rising stars." – **Hywel Dix, *Planet Magazine***

Thanks to my Eyes Aix-en-Provence, La Monnaie

"The singing is magical, especially Hagen Matzeit's beefy counter-tenor (Aymar) and Fflur Wyn's soaring melismas as one of the girls." – **Francis Carlin, *Financial Times***

"Countertenor Hagen Matzeit as the son and soprano Fflur Wyn as Blonde Woman are outstanding."
– **Stephan Moens, *De Morgen (trans.)***

"The other singers performed on the same high level... especially the quicksilver soprano voice of Fflur Wyn (who) left a very good impression." – **Maarten Beirens, *De Standaard (trans.)***

"Welsh soprano Fflur Wyn enchant(s) the wild and desolate environment of (her) fragile strangeness."
– **Paul K'Ros, *Liberté Hebdo (trans.)***

"There was excellent vocal output. Take soprano Fflur Wyn for example: no note is too high for her, no phrase seems too difficult." – **Frederike Berntsen, *Trouw (trans.)***

"Fflur Wyn greets us with sparkling high notes." – **Serge Martin, *Le Soir (trans.)***

2011

Poulenc Gloria

"Young Welsh soloist Fflur Wyn sang the Domine Deus Rex coelestis, her powerful but sweet-sounding voice crowning choir and orchestra with clarity."

– **Leicester Mercury**

Mozart Concert Arias, Aurora Orchestra

"Fflur Wyn charmed all comers with Nehmt Meinen Dank, but this relatively simple number must have been a breeze after Vorrei Spiegarmi, oh Dio!, which began as a silky duet with Thomas Barber's solo oboe, before turning into a cartwheeling showpiece that took her silvery soprano sky-high."
– **Erica Jeal, *The Guardian***

"Like Collon, the Aurora Orchestra alongside soloists Fflur Wyn (soprano) and Thomas Gould (violin) commanded attention with their depth of musicality. In the concert aria Vorrei Spiegarmi, oh Dio! K418, Wyn reached the perilous high E with grace, easily transitioning to lower notes and achieving a playful tone throughout the song."
– **Kay Kempin, *Bachtrack***

"Wyn had a beguiling way with the lines of these two very different pieces."
– **David Nice, *theartsdesk.com***

Marzelline Fidelio, Opera North

"Fflur Wyn was an enchanting Marzelline."
– **Hugh Canning, *The Sunday Times***

"Fflur Wyn...easily gliding over the quartet, prim and pretty in Marzelline's opening aria."
– **Anna Picard, *The Independent***

"The entire ensemble, led by Jeremy White's Rocco and Fflur Wyn's Marzelline, is immaculately schooled."
– **Andrew Clarke, *Financial Times***

"As Marzelline and Jaquino, Fflur Wyn and Joshua Ellicot sprinkled fresh youthful charm over the domestic scenes."
– **Rupert Christiansen, *The Telegraph***

Fflur Wyn

Selected Reviews

"Fflur Wyn and Joshua Ellicott shine as the optimistic Marzeline and over-persistent Jaquino respectively."

– **George Hall, *The Stage***

"I warmed to Fflur Wyn's Marzeline immediately. The casting of her in this role was absolutely ideal, and she looked and sounded suitably sweet and naïve. Her first aria, "O wär ich schon mit dir vereint" benefitted a light, bright tone, though the voice carried well, and in her genuinely pianissimo introduction of the wonderful "Es ist so wunderbar" quartet, she demonstrated just how competent she was in projecting while singing so quietly and with such fragility."

– **Dominic Wells, *Opera Britannia***

"Jaquino and Marzeline tend to disappear from view as the opera progresses, but both Joshua Ellicott and, especially, Fflur Wyn set the early tone perfectly, he vocally assured and emotionally gauche, she charmingly natural and invoking enough sympathy to draw audience eyes to gauge her reaction to Leonore's revelation."

– **Ron Simpson, *What's On Stage***

2010

Turn of the Screw, Opera North

"The children are remarkable, though: Fflur Wyn's Flora is beautifully sung and convincingly petulant."

– **Andrew Clements, *The Guardian***

"Fflur Wyn and James Micklethwaite, singing like angels, are disturbingly convincing as the innocents corrupted."

– **Lynne Walker, *The Independent***

"Fflur Wyn had persuasive, light-toned inscrutability as Flora."

– **Fiona Maddocks, *The Observer***

"Fflur Wyn a plausible and vivacious Flora."

– **Rupert Christiansen, *The Telegraph***

"The children are excellent, with Fflur Wyn's hyper-active Flora offsetting James Micklethwaite's flawlessly sung and immaculately acted Miles."

– **George Hall, *The Stage***

"Opera North opened its tour of Britten's masterpiece with aplomb...Credit especially goes to the 'children' – Fflur Wyn and 13-year-old James Micklethwaite."

– **Edward Caine, *The Press***

"Fflur Wyn's fresh, bell-like tone is ideal for the role and the sexual undercurrents in their brother and sister horseplay look entirely credible."

– **Geoffrey Mogridge, *Opera Britannia***

"Fflur Wyn sings Flora with great sensitivity."

– **Robert Cockroft, *Yorkshire Post***

"It's with the two children that this production really shines. Fflur Wyn, also playing the role of the Blue Fairy in this season's Pinocchio, is entirely credible as Flora."

– **Graham Rickson, *theartsdesk***

Pinocchio, Opera North

"Certainly, Fflur Wyn radiates the requisite goodness and light. Wyn's agile and sweet-toned soprano effortlessly surmounts the high tessitura of the role."

– **Geoffrey Mogridge, *Opera Britannia***

"Fflur Wyn as The Blue Fairy is enchanting, a friend ever true who tries to keep Pinocchio on the right path."

– **Audrey Pointer, *The Public Reviews***

"Standout performances are delivered by Fflur Wyn as the sweet-toned Blue Fairy and by the young Scottish tenor Nicky Spence as Lampwick, Pinocchio's school friend."

– **Geoffrey Mogridge, *Ilkley Gazette***

O Miei Giorni, Transition

"As well as clear diction, Wyn displayed a fine soprano voice – bright and supple but with a pleasing, steely quality in the upper register – and breathtaking technical control."

– **Laura Battle, *Financial Times***

Fflur Wyn

Selected Reviews

"Distinguished opera singer Fflur Wyn is a staggeringly believable teenager buffeted by the pangs of adolescent love."
– Peter Grahame Woolf, *Musical Pointers*

The Lion's Face, The Opera Group

"Fflur Wyn, uncannily convincing."
– Richard Morrison, *The Times*

"Fflur Wyn, best of the singing roles, a sweetly stropky teenager."
– Kate Molleson, *Opera*

"The carer's daughter, a young girl stuck in a nursing home where her mother is working, was sung with immense power and wonderful clarity by Welsh soprano Fflur Wyn. Her acting of a 12 or 13 year old was acutely observed and her stage presence joyful."
– *Bachtrack*

2009

Werther, Opera North

"Fflur Wyn is a touching, very teenage Sophie, fascinated yet scared by the adult world around her." – Tim Ashley, *The Guardian*

"Sparkling Fflur Wyn makes a heartfelt Sophie."
– Lynne Walker, *The Independent*

"Fflur Wyn is perfect as Charlotte's younger sister Sophie, battling with her own feelings for the poet." – George Hall, *The Stage*

"As Sophie, Fflur Wyn offers a touching portrait of an adolescent hurled into the moral mess of adulthood."
– Anna Picard, *The Independent on Sunday*

"With Fflur Wyn as a vivacious Sophie, this was a potent line-up."
– Fiona Maddocks, *The Observer*

"Fflur Wyn is the spirited Sophie."
– Andrew Clark, *Financial Times*

"The rest of the cast were also of a very high standard, particularly the young Welsh soprano Fflur Wyn, who was utterly delightful as Charlotte's chirpy little sister Sophie. Her sparkling, bell-like soprano has a gorgeous crystalline clarity. Ms Wyn radiates such an infectious natural exuberance that it's impossible not to warm to this girl whose eyes light up with genuine joy when she sings."
– Faye Courtney, *Opera Britannia*

2008

The Magic Flute, Opera Holland Park

"There is some wonderful singing. Fflur Wyn is an exquisite Pamina."
– Tim Ashley, *The Guardian*

"Fflur Wyn made a charming, diminutive Pamina."
– Richard Morrison, *The Times*

"Fflur Wyn sings with appealing clarity."
– Nick Kimberley, *Evening Standard*

"What pleasures there are come from some attractive singing, especially by Fflur Wyn as Pamina."
– Warwick Thompson

"Fflur Wyn's enchanting Pamina was prim and proper in her early dialogue but brought genuine passion and humanity to her Act Two aria and final scene with the three boys."
– Hugo Shirley, *Musicalcriticism.com*

"Chief of the pleasures on hand was the utterly beguiling portrayal of Pamina by Fflur Wyn; vocally and physically irresistible."
– Stuart Jenkins, *Musical Pointers*

2007

Fflur Wyn

Selected Reviews

Croesus, Opera North

"There are excellent contributions, too, from Fflur Wyn as Elmira's confidante."

– Lynne Walker, *The Independent*

"Fflur Wyn, seizing her anguished numbers with verve."

– Richard Morrison, *The Times*

2006

Jephtha, WNO

"In Iphis we had a new soprano to root for, the petite Fflur Wyn – for some years a Bryn Terfel protégée, her knack for quivering with girlish young love made her scenes with Iestyn Davies's Hamor delectably human and dramatic." – Geoff Brown, *The Times*

"Yet it was soprano Fflur Wyn and counter-tenor Iestyn Davies that made the love of Iphis and her betrothed Hamor so involving. Their beautifully articulated and affecting singing spelled heartbreak by the end." – Rian Evans, *The Guardian*

"This first night was notable for marking the remarkably assured company and role debuts of the soprano Fflur Wyn and counter-tenor Iestyn Davies as Iphis and her lover Hamor. Their all-consuming passion, destined to remain unconsummated, became the musical and dramatic heart of the work. Wyn's singing was clear and beautifully articulated, and a natural acting instinct made her pivotal." – Rian Evans, *Opera*

"For me, however, it was Fflur Wyn as the daughter Iphis who stole the honours last night, her voice quite beautiful and her role an extremely moving one as she prepares for death." – Philip Key, *Liverpool Daily Post*

"Fflur Wyn, intensely moving as the dutiful Iphis."

– Jon Holliday, *The Stage*

"The early courtship duets between Wyn and Davies are made all the more delightful by his excellent counter-tenor voice, the clarity of her singing and the coquettishness of the personality she creates. It is her acting as she submits herself to tragic ending that her father has prescribed that is one of the highlights of the evening." – Michael Kelligan, *Theatre in Wales*

"Fflur Wyn as the daughter Iphis gave a truly outstanding performance and the scene where she was bound, blindfolded and gagged sent waves of hurt, helplessness, fear and terror throughout the audience. Her clarity and range of voice was exemplary and her acting skills unrivalled." – Philip Shell, *Milton Keynes Entertainment Guide*