
Fflur Wyn

Selected Reviews

Britten *Peter Grimes* (First Niece), Welsh National Opera (April 2025)

"...two skittish "nieces", Fflur Wyn and Eirey Price, both suitably vacuous" – **Stephen Walsh, *The Arts Desk***

"Fflur Wyn and Eiry Price were flirty yet feisty Nieces, strong in character and well able to fend the men off."
- **Robert Hugill, *Planet Hugill***

Orff *Carmina Burana*, Royal Scottish National Orchestra, Usher Hall Edinburgh (November 2024)

"Fflur Wyn... a gorgeously persuasive "Dulcissime". - **Simon Thompson, *The Arts Desk***

"Fflur Wyn's mellow soprano was perfect for the Court of Love duties, stratospheric in "Dulcissime".
- **David Smythe, *Bachtrack***

Jommelli: A Celebration, The Mozartists, Wigmore Hall (September 2024)

"The main programme finished with another piece from Jommelli's 1770 opera *Armida abbandonata*. 'Misera Armida... Odio, furor, dispetto' is sung as Armida's palace collapses around her and she focuses her mind on exacting revenge. The aria is, however, quite multifaceted and Wyn succeeded in revealing a wide range of emotions, a feat made all the more remarkable by the fact that she stepped in to replace soprano Emily Pogorelc for the concert at very short notice."
- **Sam Smith, *MusicOMH********

"Enter soprano Fflur Wyn who with remarkable virtuosity, killer sight-reading skills (presumably), superb aplomb, and a fabulous frock, sang the soprano solos... We began with 'Vidi il mar tutto in procella' from *Ricimero re de' Goti* (1740) sung by Fflur Wyn. A simile aria about navigating a storm, it was vividly virtuoso from the outset with Wyn performing with confident style and expressiveness... We ended with a return to the 1770 version of *Armida abbandonata* with Fflur Wyn giving us Armida's final scene. Again, what Jommelli gave us was an extremely fluid scene which moved between accompanied recitative, aria and arioso, and enabled Wyn to really demonstrate her commitment to the emotional drama of the piece."
- **Robert Hugill, *Planet Hugill***

Wagner *Siegfried* (Woodbird), Longborough Festival Opera (June 2024)

"Fflur Wyn's beautifully acted, impeccably tuned Woodbird" - **Roger Parker, *Opera Magazine***

"Fflur Wyn as the Woodbird, personifies an agitated bird with her fluttering eyelashes, quick movements and sweet voice."
- **Inge Kjemtrup, *The Stage********

Gluck *Orfeo ed Euridice* (Euridice), Opera North (November 2022)

"Fflur Wyn (Euridice) shines in the confrontation with Orfeo – "Why won't you look at me? Don't you love me?"
- **Ron Simpson, *The Reviews Hub***

"Soprano Fflur Wyn sang creditably as Euridice, a role with rather limited opportunities to shine. In the aria 'Che fiero momento' Euridice conveys her sorrow at Orfeo's possible unfaithfulness and Wyn demonstrated her attributes of warm tone and agreeable levels of sincerity and expression."
- **Michael Cookson, *Seen and Heard International***

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Gluck *Orfeo ed Euridice* (Euridice), Chelsea Opera Group, Cadogan Hall (October 2022)

"Fflur Wyn was a characterful Euridice, her full lyric soprano shining and glossy. [...] she vividly conveyed Euridice's passion, scorn, and sorrow."

- **Claire Seymour, *Opera Magazine***

Handel *Theodora* (Title role), Northern Aldborough Festival (June 2022)

"Fflur Wyn shares with her colleagues a notable record of Handelian experience, and her Theodora was strongly characterized as well as being beautifully sung. Their final farewell melted sight."

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

Janáček *The Excursions of Mr. Brouček* (Malinka/Etherea/Kunka), Grange Park Opera (June 2022)

"Brouček is surrounded by Janáček's well-observed villagers, the painter Mazal (Mark Le Brocq), the bartender Würfl (Andrew Shore), and the Sacristan (Clive Bayley) with his daughter Málinka (Fflur Wyn)... The vocal writing is extremely demanding, not always quite logical, but brilliantly sustained by all."

- **Nicholas Kenyon, *The Telegraph********

"Fflur Wyn sings with accuracy and a thrilling shine in her three well-differentiated soprano roles."

- **Claire Seymour, *The Stage********

"Fflur Wyn convinced in both roles, as she did in her more serious impersonations in the second half."

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

Bach *St John Passion*, The Academy of Ancient Music, The Barbican (April 2022)

"The soprano Fflur Wyn bubbled with joy in her solo"

- **Geoff Brown, *The Times********

Mozart *Così fan Tutte* (Despina), Saffron Opera Group, Saffron Hall (February 2022)

"As Despina, Fflur Wyn showed off her effortless talent for suggesting mischief simply by standing still and letting an arched eyebrow or minimalist hand gesture take the strain. Her soprano is now quite substantial, but agile and word-friendly, and she radiates vitality."

- **Alexandra Coghlan, *Opera Magazine***

Handel *Alcina* (Morgana), Opera North (February 2022)

"Fflur Wyn is charming as Alcina's coquettish sister, Morgana, her showstopper Tornami a vagheggiar as easy as laughter"

- **Alexandra Coghlan, *The Telegraph***

"It was left to Fflur Wyn's Morgana to bring a bit more life to the proceedings, and not just in her showpiece act one aria (which some Alcinas steal for themselves). She and Nick Pritchard's Oronte provided the most touching performances of the evening."

- **Martin Kettle, *The Guardian***

"As an unusually serious Morgana, Fflur Wyn is sympathetic as she spars with Nick Pritchard's effectively befuddled Oronte."

- **Neil Fisher, *The Times***

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"Fflur Wyn made a fiery Morgana, Alcina's sister, and tore into her big aria 'Tornami a vagheggiar' with relish."

- Martin Dreyer, *Opera Magazine*

"(...) company favourite Fflur Wyn (Morgana) has never sounded so intensely dramatic"

- Ron Simpson, *The Reviews Hub*

"Fflur Wyn, another company favourite, was a feisty and sympathetic Morgana, making the most of her showpiece aria, 'Tornami a vagheggiar'."

- Melanie Eskenazi, *Music OMH*

"Fflur Wyn shone as Morgana, with a thrilling take on her aria Tornami a vagheggiar."

- Gavin Engelbrecht, *The Northern Echo*

CD: Handel *The Choice of Hercules* (Pleasure), Gottingen Handel Festival, ACC26415 (September 2021)

"Fflur Wyn, bright and youthful of tone, sings these with panache." **- Richard Wigmore, *Gramophone***

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******

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

- **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*******

"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

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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*

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*

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"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), Gottingen 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)

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"Fflur Wyn, who was bright and sunny as the Israelite woman" - **Miranda Heggie, *The Arts Desk***

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***

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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*

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...enchanted 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."

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– 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'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 Christiansen, *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*

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"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 spoilt 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***

"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***