

Fredrika Brillembourg, mezzo-soprano

Known for her compelling characterizations of both leading and supporting operatic heroines, mezzo-soprano Fredrika Brillembourg combines expert vocalism with a unique stage presence and passionate acting skills. As the Narrator in the US premiere of Toshio Hosokawa's *The Raven* she was "vocally plush and dramatically courageous", (Anthony Tomassini, NY Times), "tireless and astonishingly lithe while singing the impossible solos with sensuality and abiding beauty," (Martin Bernheimer, Financial Times). Ms. Brillembourg is at home in classical operatic roles as well as in contemporary music. In 2023, she made her house debut at the Berlin Staatsoper Unter den Linden in a world premiere, (Oscar Strasnoy, *Robinson*) as well as returned to The Bregenz Festival (Giordano, *Siberia*) and reprised the role of The Narrator in Hosokawa's *The Raven* at Festival Internacional de Música de Canarias.

The American mezzo-soprano has appeared at major opera houses including the Théâtre Royal de la Monnaie Brussels, De Nederlandse Opera Amsterdam, the Grand Theatre de Genève, the Opéra National de Lyon, the Washington National Opera, the Seattle Opera, the Teatro la Fenice Venice, the Teatro Nacional de Sao Carlos Lisbon and the Oper Frankfurt; as well as at the Festival d'Aix-en-Provence. She has performed with prestigious orchestras such as the Bavarian Radio Symphony Orchestra, the City of Birmingham Symphony Orchestra, The Royal Concertgebouw Orchestra and the Mahler Chamber Orchestra singing under the baton of conductors such as: Antonio Pappano, Sir Jeffrey Tate, Ingo Metzmacher, Daniel Harding, Kazushi Ono, Mark Albrecht, Manfred Honeck, Kent Nagano and Plácido Domingo. Fredrika Brillembourg has collaborated with prominent stage directors such as Christof Loy, Willy Decker, Robert Carson, Barrie Kosky, Stephen Wadsworth, Vasily Barkhatov, Martin Kušej, Keith Warner, Anne Teresa de Keersmaecker and Jonathan Miller.

As a member of the ensemble at the Theater Bremen from 1995-2001 she sang all the main roles from the mezzo repertoire including: Carmen, Charlotte, Marguerite, Octavian, the Composer, Brangaene, Herodias, Adalgisa and Orphée. She interpreted the role of Jitsuko Hondo in both the world premiere and Japanese premiere of Toshio Hosokawa's opera *Hanjo*. She performed at the Komische Oper Berlin (*Candide*, *Le Grand Macabre*, *Hansel and Gretel*), the Bergen International Festival (Tan Dun's *Marco Polo*), the Cincinnati Opera (*Der Rosenkavalier*), the Staatsoper Stuttgart (*Madama Butterfly*, *Faust*), the Semperoper Dresden (*Rigoletto*, *Falstaff*), the Zurich Opera House (*La Sonnambula*) and the Bregenz Festival (Umberto Giordano's *Siberia*, *Andrea Chénier*). Recently, she made her debuts at the Concertgebouw Amsterdam (Ottorino Respighi's *Il Tramonto*), the Deutsche Oper Berlin (Charles Gounod's *Faust*), and the Badisches Staatstheater Karlsruhe (Principessa di Bouillon in Francesco Cilea's *Adriana Lecouvreur*). In 2025, she performed the role of the Teacher in a new production of Kaija Saariaho's *Innocence* at the Semperoper Dresden, a part she will also take-over in a new production at the Staatstheater Nuremberg in the season 2025/26.

Fredrika's discography includes Suzuki (*Madama Butterfly*, Naxos); in solo arias with the Berlin Symphony, Stravinsky *Les Noces*, (dir. Sylvain Cambreling), and The Verdi Requiem (dir. Plácido Domingo) and on DVD: as Enrichetta di Francia in Bellini's *I Puritani*, a Francisco Negrin production from De Nederlandse Opera, conducted by Giuliano Carella. She was the first singer in the history of the Bremen Theatre to win both the Kurt Hübner Prize and the Bremen Volksbühne Prize.

Alongside her opera and concert work Brillembourg wrote, produced, arranged, and performed a one-woman show, *One Touch of Genius*, featuring songs from Broadway musicals by Leonard Bernstein and Kurt Weill originally presented at the Komische Oper Berlin Bernstein 100 Festival. During the pandemic, inspired by her desire to contribute to the future of classical music and opera in the 21st Century, she was a member of the 2022 cohort of the Global Leaders Institute, an executive MBA program for arts innovators. At present she is developing an opera project based on the life of a woman war journalist.

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