

## ALEXANDRA FLOOD BIOGRAPHY – June 2018

Coloratura soprano Alexandra Flood made her professional European debut in June 2014 as a young artist at the Salzburg Festival, where she sang the roles of Blonde in Mozart's *Die Entführung aus dem Serail* für Kinder, Modistin in Strauss' *Der Rosenkavalier* with the Vienna Philharmonic, and Clorinda in Rossini's *La Cenerentola* für Kinder. In May 2015, Alexandra gave her German debut as Marguerite in *Le Petit Faust* (Hervé) with the Staatstheater am Gärtnerplatz, Munich. October saw Alexandra perform the title role in Janáček's *The Cunning Little Vixen* with Pacific Opera in Sydney, before returning to Munich to perform *OFFelia* - a world premiere fragmental opera exploring the many representations of the character of *Hamlet's* Ophelia in classical music and popular literature, featuring lieder and arias from R. Strauss, Brahms and A. Thomas.

Early 2016, Alexandra reprised the role of Blonde at the Vorarlberger Landestheater in Bregenz, Austria, and made her German orchestral debut as the soprano lead Edna in the German premiere of Jonathan Dove's church-opera *Tobias and the Angel* with the Münchener Rundfunkorchester. Alexandra was a guest soloist in the Queensland Ballet and Queensland Symphony Orchestra's production of *Strictly Gershwin*, before travelling to Amsterdam to make her dream-role debut as Violetta in *Traviata Remixed* with Lotte de Beer's company, Operafront.

In the northern Summer 2016, Alexandra was a studio artist at the Wolf Trap Opera Festival in the USA. Alexandra appeared as Serpetta in *La finta Giardiniera* in Hannover, before travelling to Spain to feature at the opening concert of the Mallorca Music Festival. Alexandra then made her Polish debut as Norina in *Don Pasquale* at Opera Krakow in December, alongside baritone Mariusz Kwecień.

In 2017, Alexandra performed Maria/*West Side Story* in Bolzano, Italy, and originated the role of Miranda/Trincolo in the world premiere of Moritz Eggert's opera *Caliban* with Operafront at the Dutch National Opera's Opera Forward Festival in Amsterdam, and appeared as Valencienne in *Die lustige Witwe* at the Schlossfestspiele Langenlois, Austria, as well as in numerous opera gala concerts in Norway, Latvia, Austria and the Netherlands. Alexandra also performed at the Klangbrücken Festspiele in Hannover as soprano soloist in Wolfgang Rihm's *Klangbeschreibung II* with Ensemble Schwerpunkt.

In March 2017 Alexandra received the first runner-up prize at the Richard Strauss Competition in Munich. She went on to appear in the prize-winner's concert, performing Strauss Lieder, and later as Echo in a partial concert performance of *Ariadne auf Naxos* at the Richard Strauss Festival opera gala concert.

Alexandra rounded out 2017 with a concert tour of Australia, beginning with a sold-out chamber music recital with Southern Cross Soloists at the Queensland Performing Arts Center, followed by orchestral concerts alongside Jose Carreras, and finishing with a Christmas gala concert with the Adelaide Symphony Orchestra. In October 2017, along with baritone Alexander York and pianist Rudi Spring, Alexandra presented a Liederabend in Munich, with music from Pfitzner, Ullmann, Ligeti, Brahms and R. Strauss.

2018 began back in Bregenz, where Alexandra returned to the role of Norina/*Don Pasquale* with the Vorarlberger Landestheater. Alexandra featured in the Leonard Bernstein 100 Year Birthday concert with the North Netherlands Orchestra, followed by opera gala concerts with the St Petersburg Philharmonic in Russia and the Orchestra Sinfonica G. Rossini at the Teatro Pergolesi in Jesi, Italy. Alexandra closed the European season as the soprano soloist in Arthur Honegger's oratorio *Le Roi David* with the Bochum Symphony Orchestra.

Alexandra looks forward to her debut as Jemmy in *William Tell* with Victorian Opera in Melbourne in July 2018, and to her return to the Bangalow Music Festival as a guest soloist in August.

Other roles and solo performances include Musetta/*La bohème*, Orff's *Carmina Burana*, Vivaldi's *Gloria*, Saint-Saëns' *Oratorio de Noël*, Handel's *Messiah*, Haydn's *Die Jahreszeiten* and Vaughan Williams' *A Pastoral Symphony* and Mozart's *Missa Brevis*.

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