Jamie Barton

Mezzo-Soprano

Proclaimed as “one of the finest mezzo-sopranos in the world”, Jamie Barton’s many accolades include her double victory (First and Song Prize) at the 2013 BBC Cardiff Singer of the World Competition, the Richard Tucker Award in 2015, and Metropolitan Opera’s Beverly Sills Artist Award in 2017. She went on to make history as featured soloist in the Last Night of the Proms 2019 in a performance which supported diversity and inclusion and was broadcast worldwide on television and on BBC Radio 3, conducted by Sakari Oramo.

As a favourite at the Metropolitan Opera, Barton’s notable appearances have included Eboli in their new production of *Don Carlos*, Poulenc’s Mère Marie (*Les Dialogues de Carmelites* Gluck’s *Orfeo*, Donizetti’s Elisabetta (*Maria Stuarda*), and Bellini’s Adalgisa (*Norma*). Barton’s remarkable artistry has been recognised on the most prestigious European stages in recent seasons, including returning to the Royal Opera House, Covent Garden as Azucena in a new production of *Il trovatore* directed by Adele Thomas under Sir Antonio Pappano in 2022/23 and reprising her formidable Brangäne (*Tristan und Isolde*) at Bayerische Staatsoper under Juraj Valčuha. Previously, she sang Azucena (*Il trovatore*) for her debut at the Bayerische Staastoper under Asher Fisch, Eboli (*Don Carlo*) at Deutsche Oper, Berlin under Roberto Rizzi-Brignoli, Leonor (*La favorite*) under Daniel Oren, her role debut as Amneris (*Aida*) under Isabel Rubio at Teatro Real, Madrid and an incendiary portrayal of Brangäne (*Tristan und Isolde*) at the Festival d’Aix en Provence in a new production by Simon Stone under Sir Simon Rattle and with London Symphony Orchestra, broadcast and streamed worldwide on Arte.

In concert, she has collaborated with major conductors including Marin Alsop for both Brahms’ *Alto Rhapsody* with Orchestra of the Age of Enlightenment in her BBC Proms debut and Bernstein’s Symphony No.1 for her London Symphony Orchestra debut, both Sir Andrew Davis and Sir Antonio Pappano for Verdi’s Messa da Requiem with the Orchestra of the Royal Opera House, Covent Garden and James Gaffigan for Mahler’s Symphony No.2 at Palau de les Arts Reina Sofía. In 2023/24, she returns to Valencia to sing her first performance of *Wesendonck Lieder* under James Gaffigan and double debuts in concert with Orchestre de Paris for Mahler’s Symphony No.8under Daniel Harding. Later in the season, she will join Symphonieorchester des Bayerischen Rundfunks as Waldtaube (*Gurrelieder)* for a concert performance with Sir Simon Rattle.

Barton’s “defiant stage presence” was demonstrated at her Wigmore Hall debut with pianist Kathleen Kelly as they explored the works of female composers and the portrayal of women in music. Continuing to challenge the idea of sexuality and gender, Barton has drawn crowds with programmes led by female composers at New York’s Carnegie Hall, Tanglewood Festival, Zankel Hall, the Celebrity Series in Boston, Matinée Musicale Cincinnati, and at the Kennedy Center in Washington as part of Renée Fleming’s VOICES series. Barton’s latest CD release, *Unexpected Shadows*, with Jake Heggie is a celebration of powerful, exceptional women and was released by Pentatone at the start of the 2020/21 season to unanimous critical acclaim.

Description: Macintosh HD:Users:annablaseby:Downloads:Twitter_logo_blue.eps-2.pdf

[jbartonmezzo](https://twitter.com/jbartonmezzo)



[jbartonmezzo](https://www.instagram.com/jbartonmezzo/)

Macintosh HD:Users:annablaseby:Downloads:logos-and-badges_f-logo_print-packaging:png:FB-fLogo-Blue-printpackaging.jpg[jbartonmezzo](https://www.facebook.com/jbartonmezzo)

Macintosh HD:Users:annablaseby:Downloads:YouTube logo.jpg[Jamie’s playlist](https://www.youtube.com/playlist?list=PLGD5AXWxIXdwNDKluS6yxiRstqc0Am4Sh)