

Diana Moore  
Mezzo-soprano

British mezzo-soprano Diana Moore is receiving wide acclamation and recognition on both sides of the Atlantic for her “emotional depth” (The Guardian), “thrilling technical bravura” (Gramophone) and “rich, evocative sound” (San Francisco Chronicle). The Times calls her, “a singer to cherish, with a genuine contralto tone not often heard outside the recordings of Ferrier and Janet Baker.”

On the concert stage, she has appeared at many leading venues across the World, including the Concertgebouw Amsterdam, the Tonhalle Zurich, the Barbican Centre, the Kultur Kongresszentrum Luzern, Lincoln Centre New York and at the BBC Proms in the Royal Albert Hall. She has performed with ensembles such as the Orchestra of the Age of Enlightenment, the English Concert, Camerata Salzburg, the Royal Philharmonic Orchestra, Baltimore Symphony Orchestra, the City of Birmingham Symphony, Philharmonia Baroque Orchestra, Royal Northern Sinfonia, Philadelphia Symphony Orchestra, and the BBC Philharmonic.

A recognised Handelian, Diana has performed many roles including the eponymous hero of Rinaldo at the Göttingen International Handel Festival, Flanders Opera, Opera de Versailles and National Theatre Prague; Sesto *Giulio Cesare* at Göttingen; Medoro *Orlando* at Drottningholm Court Theatre, Stockholm, San Francisco, New York, and Tanglewood and Ravinia Festivals; and Armindo *Partenope* with the Early Opera Company at Buxton and Aldeburgh Festivals.

Highlights of 2016 included her debut at Carnegie Hall, reviving Scarlatti's *La Gloria di Primavera* with Philharmonia Baroque Orchestra and McGegan, which was also performed at Tanglewood in August. She is featured on a recording of the work released in April, which was awarded Editor's Choice in Gramophone magazine in June. Other performances included Handel & Scarlatti arias and a new piece by US composer, Caroline Shaw at Yale's Norfolk Chamber Music series, the role of Medoro in Handel's *Orlando* with the English Concert conducted by Harry Bicket in Ferrara, and performances of Handel's *Messiah* in Baltimore and Indianapolis. 2016-2017 includes Bach cantatas with Israel Camerata on tour, including Tel Aviv and Jerusalem; Handel's *Messiah* and Bach's *Magnificat* with the Nord-Deutsche Rundfunk orchestra, conducted by Andrew Manze in Hanover, Elgar's *The Dream of Gerontius* at Coventry Cathedral, and a return to San Francisco for performances and a recording with Philharmonia Baroque Orchestra and Nicolas McGegan of Handel's *Joseph and his Brethren* (title role).

Other recent engagements include Elgar's *The Dream of Gerontius* at Royal Albert Hall, Gloucester & Winchester Cathedrals; Verdi's *Requiem* in Southampton's O2 Guildhall; Mahler's *Das Knaben Wunderhorn* songs with Royal Northern Sinfonia at the SAGE; Brahms's *Alto Rhapsody* and Elgar's *The Musicmakers* at Chichester Cathedral; She has also recorded Mozart's *Requiem* with Winchester College and the London Mozart Players on Convivium Records, due to be released in Summer 2017, and Handel's *Messiah* with Baltimore Symphony Orchestra for Naxos, to be released later this year.

Diana is known for her interest in English song and is a regular and enthusiastic recitalist. For the centennial of Kathleen Ferrier's birth, she devised the critically acclaimed 'A Celebration of Kathleen Ferrier—Her Life, Letters & Music', which has been endorsed by the Kathleen Ferrier Society and presented at major venues across the UK. Her 'Feminine Charms' programme featuring the works of largely forgotten and underrated British female composers received a Five star review at the Celebrating English Song festival at Tardebigge and was also critically well received at Buxton Festival.

For further information, please visit [www.dianamooremezzo.com](http://www.dianamooremezzo.com).