

Diana Moore, Mezzo-Soprano

Full biog (697 words)

British mezzo-soprano Diana Moore has established herself as a firm favourite with audiences on both sides of the Atlantic, winning acclaim for her unique voice which, according to *Gramophone*, 'combines the range of a mezzo with the tone quality of a contralto' and has been described by *San Francisco Classical Voice* as 'warm, plush, full and eminently smooth, with an air of nobility and grace'. Best known for her considerable experience with the Baroque repertoire, Diana's approach – 'a mixture of intelligence with musicianship [and] emotional depth' (*The Guardian*) – has led to repeat engagements with many of the world's leading classical and early music ensembles, including Collegium 1705, the English Concert, Philharmonia Baroque Orchestra, the Orchestra of the Age of Enlightenment and the Orchestre Révolutionnaire et Romantique, as well as collaborations with such eminent conductors as Nicholas McGegan, Marin Alsop, Sir John Eliot Gardiner, Trevor Pinnock and Sir Roger Norrington.

A recognised Handelian, Diana has performed many operatic roles including the eponymous hero of *Rinaldo* at Göttingen International Handel Festival, Vlaamse Oper, Opera de Versailles, and National Theatre Prague; Sesto in *Giulio Cesare* at Göttingen; and Medoro in *Orlando* at Drottningholm Court Theatre (Stockholm), Lincoln Centre (New York), Ferrara Musica Festival, Tanglewood and Ravinia Festivals. She has also appeared at many prominent European Baroque Festivals with performances of Handel's oratorio and choral works, and has performed his *Messiah* extensively in North America at venues including Kimmel Centre in Philadelphia, Meyerhoff Concert Hall in Baltimore, National Arts Centre in Ottawa, Strathmore Concert Hall in Washington and the Herbst Theatre in San Francisco. Diana returns to Göttingen this year to sing the title role in *The Choice of Hercules* with Laurence Cummings.

Equally adept in later musical styles and genres, Diana has become a leading exponent of English music in oratorio, concert and recital work, and is particularly praised for her interpretations of the music of Edward Elgar. She has performed *The Dream of Gerontius* at venues

including York Minster, London's Royal Albert Hall and the Cathedrals of Ely, Gloucester, Winchester, and Coventry; *Sea Pictures* at the Royal Opera House (with San Francisco Ballet), Gloucester and Guildford Cathedrals, and St Andrew's Hall, Norwich; *The Kingdom* at St Albans and Chichester Cathedrals; and *The Music Makers* at Guildford and Chichester Cathedrals. Other recent engagements of note on the concert platform include selections from Mahler's *Des Knaben Wunderhorn* at SAGE Gateshead with Royal Northern Sinfonia, Brahms' *Alto Rhapsody* at Chichester Cathedral, Mahler's *Rückertlieder* with Bremen Philharmoniker conducted by Jane Glover, Mendelssohn's *Elijah* at the Barbican Centre, and the modern-day premiere of Scarlatti's *La Gloria di Primavera* (as *Primavera*) at Carnegie Hall and Tanglewood Festival.

A critically acclaimed recitalist, Diana is building a reputation for the development of innovative recitals which integrate carefully curated musical programmes with extended scripted narration. Her ever-popular *A Celebration of Kathleen Ferrier: Her Life, Letters and Music* – enthusiastically endorsed by the Kathleen Ferrier Society – capitalises upon the oft-drawn comparison between Diana and Ferrier's voices by audiences and critics, with a programme that illuminates numerous facets of its subject's life, character and repertoire. Other recitals of this kind, all including scripts researched, written and performed by Diana herself, include *Wearing the Trousers: the extraordinary women who inspired Handel's travesti roles*; *Feminine Charms*, which shines a spotlight on Britain's largely unknown female composers; and *Tales of the Unexpected*, an imaginative, playful programme exploring the art of storytelling.

Diana is featured on numerous award-winning recordings, including Scarlatti's recently unearthed *Serenata, La Gloria di Primavera*, with Philharmonia Baroque Orchestra, which was awarded 'Editor's Choice' in *Gramophone Magazine*. Her recording of Handel's *Il Parnasso in Festa* with The King's Consort and conductor Matthew Halls, won the Stanley Sadie Handel Recording Prize. Recent releases include Mozart's *Requiem* with Winchester College and the London Mozart Players on Convivium Records, Handel's *Messiah* with Baltimore Symphony Orchestra on Naxos, Handel's *Joseph and His Brethren* (featuring Diana in the title role) recorded

by Philharmonia Baroque Orchestra and Nicholas McGegan OBE and the premiere recording of Stephen Dodgson's *Margaret Catchpole*.

More information about Diana, with upcoming engagements and news, can be found at www.dianamooremezzo.com