

## **MELODY MOORE, SOPRANO**

Soprano Melody Moore is enjoying a thriving career on the world's leading stages, prompting *Opera News* to label her "a revelation," and of her sold-out appearance at **Carnegie Hall** to rave, "As I left the auditorium, I could only think: more of Moore, please."

Ms. Moore enjoyed a triumphant return to **LA Opera** during the 2021-2022 season, repeating her tremendous success in the role of Amneris in Verdi's *Aida* opposite Latonia Moore in the title role and tenor Russell Thomas as Radames. Concert highlights of the season included Beethoven's *9th Symphony* with the **Minnesota Orchestra** under the baton of **Juraj Valčuha** and the Mother in *Hansel and Gretel* with the **Atlanta Symphony Orchestra**, with **Sir Donald Runnicles** at the helm. The season also saw the release of Moore's interpretation of the title role in Puccini's *Madama Butterfly* (available on **Pentatone**), and the recording of a critically acclaimed concert of Puccini's *Tosca*, captured live in Berlin, Germany. Ms. Moore continued to remain active in the recording studio throughout the season, marking the 100th anniversary of the birth of legendary soprano Renata Tebaldi with an album featuring selections from the Italian repertoire for which she was most famous (to be released in 2023), and singing Kathie/Linford in the world premiere recording of Gordon Getty's opera, *Goodbye, Mr. Chips*. In the fall of 2022, Moore will make a much-anticipated return to **San Francisco Opera** as Mère Marie in the Olivier Py production of *Dialogues des Carmélites*.

Despite a number of postponements and cancelled productions due to COVID closures, the 2020-2021 season offered Ms. Moore an opportunity to focus on recording projects, and that season's resulting releases of Mascagni's *Cavalleria Rusticana* and Puccini's *La Fanciulla del West* (both released on the **Pentatone** label) have been widely praised by reviewers and consumers alike.

Highlights of the 2019-2020 season included her debut as Amneris in a new production of *Aida* at the **Houston Grand Opera**. Concert highlights included her debut with the **Houston Symphony Orchestra** in Mahler's *Das klagende Lied* under the baton of Music Director **Andrés Orozco-Estrada**.

In the 2018-2019 season, Ms. Moore returned to **Houston Grand Opera** to reprise the roles of Senta in the season opening production of *Die fliegende Holländer* led by Music Director **Patrick Summers**, and Donna Elvira in Mozart's *Don Giovanni* in a new production by **Kasper Holten**, and returned to **LA Opera** for a role debut as Gertrude in *Hänsel and Gretel* under the baton of Music Director **James Conlon**. On the concert stage, she debuted with the **Dresdner Philharmonie** in the roles of Giorgetta in Puccini's *Il Tabarro* and Santuzza in Mascagni's *Cavalleria Rusticana*, both of which were recorded for commercial release by **Pentatone**. Ms. Moore also sang Senta with the **Milwaukee Symphony Orchestra**, under the baton of Music Director **Edo de Waart**, enjoyed a debut with the **Grant Park Music Festival** for Delius' *A Mass of Life*, and sang the title role in *Salome* in Daegu, South Korea. In the 2017-2018 season, Moore made three

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major role debuts: Elisabetta in *Don Carlo* at **Washington National Opera**; the title role in *Salome* at **Florida Grand Opera**; and Tatyana in *Eugene Onegin* at **Hawaii Opera Theatre**, as well as singing her signature roles of Tosca in a return to **Opéra de Montréal** and Senta in Wagner's *Der fliegende Holländer* in a new production by **Tomer Zvulun** at **The Atlanta Opera**. Her portrayal of Desdemona in a full recording of Verdi's *Otello* was also released by **Pentatone**.

Other recent career highlights include a house and role debut at **Seattle Opera** in the title role of Janáček's *Kátya Kabanová*; appearances with **San Francisco Opera** in the title role of *Tosca*, Susan Rescorla in *Heart of a Soldier*, Mimi in *La bohème*, and the Countess in *Le nozze di Figaro*; **Houston Grand Opera** as Julie in *Show Boat*, Marta in the American premiere of Weinberg's *The Passenger*, the title role in *Carmen*, Dorabella in *Così fan tutte*; **Washington National Opera** as the title role of Catán's *Florencia en el Amazonas*, Phillip Glass' *Appomattox*, and in Francesca Zambello's highly acclaimed production of Wagner's full *Ring* cycle; **LA Opera** as Tosca, the Countess in *Le nozze di Figaro* and in productions of *Der Zwerg* and *Der zerbrochene Krug*; **Opéra de Montréal** as Cio-Cio San in *Madama Butterfly*; **Glimmerglass Festival** as Lady Macbeth in Verdi's *Macbeth* and Senta in *Der fliegende Holländer*; **Lincoln Center Festival** in *The Passenger*; **English National Opera** as Mimi and as Marguerite in *Faust*; **New York City Opera** as Rita Clayton in the New York premiere of Stephen Schwartz's *Séance on a Wet Afternoon* and as Regine St. Laurent in Rufus Wainwright's *Prima Donna*; and **Austin Lyric Opera** as Senta in *Der fliegende Holländer*. Additional performances include the title roles of Manon Lescaut at **New Orleans Opera**, Tosca with the **Lyric Opera of Kansas City**, Pamina in *Die Zauberflöte* at **Opéra de Bordeaux**; and Donna Elvira in *Don Giovanni* with **The Atlanta Opera** and **Opera Colorado**.

On the concert stage, Ms. Moore has appeared with the **Atlanta Symphony Orchestra** for Bruckner's *Te Deum* led by Music Director **Donald Runnicles**; **Bard SummerScape Festival** as the title role in *Turandot*; **Bavarian Radio Symphony** in performances and a recording of excerpts of **Gordon Getty's** opera, *Plump Jack*, conducted by **Ulf Shirmer** and with the **New Century Chamber Orchestra** conducted by **Nadja Salerno-Sonnenberg**. She has joined **Rufus Wainwright** for gala concerts at the **Kimmel Center** in Philadelphia and at **Roy Thomson Hall** in Toronto.

A Masters of Music graduate of the **Cincinnati Conservatory of Music**, Melody Moore is a former Adler Fellow of **San Francisco Opera** and an alumni of the prestigious Merola program.