FELICIA MOORE, Soprano

American soprano Felicia Moore is recognized as a powerful and innovative emerging artist having made music in partnership with Alan Gilbert, Anne Manson, Yannick Nézet-Séguin, Speranza Scappucci, Gary Thor Wedow, and Brian Zeger among others.

In the current season, Felicia Moore joins the roster of the Metropolitan Opera for First Lady in *The Magic Flute* led by Lothar Koenigs and sings the role of Susan B. Anthony in *The Mother of Us All* at the Metropolitan Museum of Art as a part of *Project 19*, the New York Philharmonic's multi-season initiative marking the centennial of the 19th Amendment, which guarantees women the right to vote in the United States. Other highlights of the season include the Verdi Requiem with Music Director Alexander Shelley conducting the National Arts Centre Orchestra, Beethoven’s Ninth Symphony with Music Director Rafael Payare and the San Diego Symphony Orchestra, the title role of *Ariadne auf Naxos* at Arizona Opera, and Lady Macbeth in a newly constructed version of Verdi’s *Macbeth* with Heartbeat Opera.

Felicia Moore sang Donna Elvira in *Don Giovanni* last season for Palm Beach Opera, Heartbeat Opera, and with Chamber Music Northwest and she made her debut with Donato Cabrera and the Las Vegas Philharmonic in performances of Beethoven’s Ninth Symphony. Highlights of the recent past also include Britten's *The Turn of the Screw* at Opera Columbus and the title role of Janáček's Katya Kabanova conducted by Anne Manson in a new production by Stephen Wadsworth at Juilliard.

Accomplishments during her tenure at Juilliard include Copland's *Twelve Emily Dickinson Songs*with pianist Brian Zeger at Juilliard's Songfest, a solo debut at Alice Tully Hall as winner of Juilliard's Vocal Arts Honors Recital presenting a program of Sibelius, Wagner and Copland with pianist Chris Reynolds, and with the Juilliard Orchestra workshop selections from Tchaikovsky's *Eugene Onegin*with Alan Gilbert, Mozart’s *Ch'io mi scordi di te? ...Non temer, amato bene*, K. 505 conducted by Gary Thor Wedow, and Beethoven's *Ah! Perfido*, Op. 65 led by Speranza Scappucci.

Ms. Moore’s training has included resident artist apprenticeships at San Francisco Opera’s Merola Opera Program, Des Moines Metro Opera, Opera Theatre of Saint Louis, Portland Opera, and the Ravinia Festival’s Steans Institute.  In Europe she has participated in the Aix-en-Provence Festival's Mozart Académie and in the International Meistersinger Akademie in Neumarkt, Germany under the tutelage of Edith Wiens.

Success in international vocal competition is demonstrated and supported by achievements in the Metropolitan Opera National Council Auditions, Sullivan Foundation Competition, George London Foundation Competition, Licia Albanese-Puccini Foundation, Tenor Viñas International Singing Contest, Opera Index, and Fort Worth Opera's McCammon Voice Competition.  Felicia Moore was awarded the Birgit Nilsson Prize at Plácido Domingo’s Operalia in 2019, the Prix des Amis du Festival by the Aix-en-Provence Festival, First Prize from the James Toland Vocal Arts Competition and the Jensen Foundation, Second Prize at the National Opera Association Competition, the Florence and Paul DeRosa Prize from The Juilliard School, and grants from The Gerda Lissner Foundation, the Richard F. Gold Foundation, and the Wagner Society of New York.

Felicia Moore was awarded a 2018-19 Fellowship by Turn The Spotlight, a foundation created to identify, nurture, and empower leaders – and in turn, to illuminate the path to a more equitable future in the arts through mentorship by and for exceptional women, people of color, and other equity-seeking groups in the arts. She is a proud alumna of The Juilliard School, Mannes School of Music, and Westminster Choir College.