FELICIA MOORE, Soprano

Noted by *The Wall Street Journal* for her “opulent, Wagner-scaled soprano” and acclaimed by *The New York Times* as the “lustrous, commanding soprano,” Felicia Moore is recognized by *Opera News* as “a genuine *jugendliche dramatische* soprano of exciting potential (and present accomplishment).” She is a powerful and innovative artist having made music in partnership with Alan Gilbert, Anne Manson, Sir Donald Runnicles, Ken-David Masur, Yannick Nézet-Séguin, Susanna Mälkki, Rafael Payare, Speranza Scappucci, Alexander Shelley, Evan Rogister, Gary Thor Wedow, Ryan Wigglesworth, and Brian Zeger among others.

Highlights of the 2023-24 season include a debut at Deutsche Oper Berlin in the company’s first revival of Stefan Herheim’s Ring Cycle with performances led both by Sir Donald Runnicles and Nicholas Carter; she appears in *Die Walküre* as Gerhilde, while covering Sieglinde, and bows in *Götterdämmerung* as the Third Norn and Gutrune. Other appearances include a Metropolitan Opera company premiere of Anthony Davis’ groundbreaking and influential opera, *X: The Life and Times of Malcolm X* in a new production by the theater luminary and Tony-nominated director of Slave Play, Robert O’Hara, and a revival of *Nabucco* under the baton of Daniele Callegari. Felicia Moore is welcomed by the American Symphony Orchestra for Schoenberg’s *Gurre-Lieder* at Carnegie Hall under the direction of Leon Botstein, and she returns to the Lakes Area Music Festival for the “Liebestod” from Wagner’s *Tristan und Isolde* with Music Director Christian Reif.

Recent Metropolitan Opera engagements include *Lady Macbeth of Mtsensk* conducted by Keri-Lynn Wilson, *The Magic Flute* under Dame Jane Glover, and *Elektra* led by Sir Donald Runnicles. Felicia Moore made role debuts as Sieglinde in *Die Walküre* with New Orleans Opera, as Senta in *Der fliegende Holländer* with Opera Maine, and in the title role of *Ariadne auf Naxos* with the Lakes Area Music Festival.

Innovative highlights of past seasons include 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, and the title role of *Lady M* in an online fantasia of Verdi’s *Macbeth* with Heartbeat Opera. Felicia Moore sang Donna Elvira in *Don Giovanni* for Palm Beach Opera, Heartbeat Opera, and with Chamber Music Northwest. Other operatic performances 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.

Past symphonic engagements include a debut with The Cleveland Orchestra in a performance of Barber’s *Knoxville: Summer of 1915* and Beethoven’s Ninth Symphony with Susanna Mälkki, and Beethoven’s Ninth Symphony with Rafael Payare and the San Diego Symphony, Ken-David Masur and the Milwaukee Symphony, and Donato Cabrera and the Las Vegas Philharmonic. Other highlights include Mozart’s *Requiem* with Itzhak Perlman and the Houston Symphony, Mahler’s Second Symphony with Daniel Meyer and the Erie Philharmonic, and Wagner’s *Wesendonck Lieder* with David Chan leading the APEX Ensemble. Felicia Moore also has performed Verdi’s Requiem with the National Arts Centre Orchestra, The Immolation Scene from Wagner’s *Götterdämmerung* with the Danish National Symphony Orchestra conducted by Ryan Wigglesworth, and an Opera Gala with the Bergen Philharmonic.

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.

Felicia Moore was awarded a 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.