

JENNIFER MOORE, SOPRANO

Soprano Jennifer Moore's first entry into the Rossini repertory (Ninetta in *La gazza ladra*) won glowing reviews at the beginning of 2013. Zachary Woolfe in *The New York Times* found her "poised and poignant, singing with easy agility and brightly floating tone," while *Musical America's* George Loomis praised her "attractive stage presence, involvement and good diction" in the Bronx Opera's English-language production. She returned to Bronx Opera in May 2013 to sing Mimi in *La bohème* and will sing her first Verdi role, Violetta in *La traviata*, there in May 2014.

Ms. Moore first claimed national attention in December 2010 when she undertook the role of the Witch in Humperdinck's *Königskinder*, learning and singing the difficult part on same-day notice ("very well," according to the appreciative Associated Press review by Mike Silverman). More recently, her Blanche de la Force with the dell'Arte Opera Ensemble won praise from two of New York's leading opera critics, with Mr. Woolfe in the *Times* writing that "Jennifer Moore's tone was focused and her face memorably stricken as Blanche, the conflicted novice" and James Jorden of *The New York Post* adding, "In this spectacular role for a sensitive singing actress, the young American soprano Jennifer Moore bravely explored the character's neurosis."



Other highlights of her activities since coming to New York to continue her studies in 2009 have been Aspasia in Mozart's *Mitridate, re di Ponto* with the Little Opera Theatre of New York and Zerbinetta in *Ariadne auf Naxos* with the dell'Arte Opera Ensemble, both in 2011. Before her show-saving performance as the Witch, she had been associated with the same company's *Königskinder* production as the cover for the lead soprano role (Gänsemagd). Earlier in 2010 she sang her first performances of Konstanze (*Die Entführung aus dem Serail*) with the Chesapeake Chamber Opera in Baltimore and two Donizetti heroines, Adina (*L'elisir d'amore*) and Norina (*Don Pasquale*) with the Martha Cardona Theater in New York, with which she made her debut in 2009 as Musetta (*La Bohème*).

Ms. Moore spent the 2007–08 season as a member of the International Opera Studio at Zurich Opera. She made her Zurich debut as the Sandman in Humperdinck's *Hänsel und Gretel*. She also participated in new productions of Grieg's *Peer Gynt* and Handel's *Rinaldo* (conducted by William Christie), as well as in children's productions of Mozart's *Die Zauberflöte* (Pamina) and Janáček's *The Cunning Little Vixen*. Ms. Moore earned her Master's degree at the New England Conservatory, where she sang leading roles in productions of *Così fan tutte* (Fiordiligi), *Orpheus in the Underworld* (Eurydice), *Gianni Schicchi* (Nella), and *Little Women* (Amy). At NEC Ms. Moore studied with soprano Carole Haber and with esteemed coach and conductor John Moriarty.

A native of Texas, Ms. Moore completed her undergraduate studies at Rice University, where she studied with mezzo-soprano Joyce Farwell. She graduated *summa cum laude* in 2005, earning Bachelor's degrees in both Vocal Performance and German Studies. Her roles at Rice included the Governess in *The Turn of the Screw* and Nancy in *Albert Herring*. Ms. Moore spent the summer of 2007 in the Bel Canto Young Artist Program of the Caramoor International Music Festival in Katonah, NY, where she was involved in productions of *Linda di Chamounix* and *Il Trovatore*. In the summers of 2004 and 2005, she sang at the Brevard Music Center, where she was enthusiastically received as Josephine in *H.M.S. Pinafore*, and also performed roles in *Orpheus in the Underworld* and *Rigoletto*. She studied voice and language in Italy and Austria during the summers of 2002 and 2003. In 2005, she was a finalist in the Dallas Opera Guild Vocal Competition.

In concert, Ms. Moore has sung the soprano solo in the Mahler Symphony No. 4, with the New England Conservatory Symphony, under the baton of Benjamin Zander. She has also been the soprano soloist in Haydn's *Kleine Orgelmesse*, Mozart's *Dauid Penitente*, *Mass in C Minor*, and *Vesperae solennes de confessore*, Rossini's *Stabat Mater*, Fauré's *Requiem*, and *Ein Deutsches Requiem* by Brahms. In 2005, she sang excerpts from *Idomeneo* and *Die Zauberflöte* in a concert of Mozart opera ensembles conducted by Hans Graf of the Houston Symphony.