

23/24



**Renée Fleming, soprano**  
**Gerald Martin Moore, piano**

Sunday, January 14, 2024 · 7:30 pm  
Jackson Hall, UC Davis

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# “Voice of Nature: the Anthropocene”

## Renée Fleming

When I was 14, the film *Soylent Green* was released, a sci-fi thriller about a dystopian future of worldwide pollution, dying oceans, depleted resources, and rampant starvation. The story was set in the year 2022.

The movie has faded from memory, but one scene left a profound impression. An aged researcher, unable to go on, has chosen assisted suicide at a government clinic. To ease his last moments of life, he is shown videos of a world that no longer exists: flowers and savannahs, flocks and herds, unpolluted skies and waters, all set to a soundtrack of classical music by Tchaikovsky, Beethoven, and Grieg.

This scene captured my imagination in a terrifying way. The impact increased when I later learned that the actor playing the researcher, Edward G. Robinson, was terminally ill at the time it was filmed.

Fast forward to the pandemic. After more than two decades of constant touring, usually to urban cultural centers, performances abruptly ceased, and I suddenly found myself at home. I sought comfort in long walks outside near my house. I needed this time outdoors to maintain my emotional equilibrium, and I was reminded that nature would always be my touchstone. At the same time, the news about climate change grew more alarming: the extinction of animals we took for granted when we were children, the knowledge that white rhinos had disappeared from the wild, and daily reports of heat, fires, and flooding. I realized that the crisis we had been warned of for so long had arrived.

I thought of the great legacy of song literature that I love, when Romantic-era poets and composers reveled in imagery of nature, finding reflections of human experience in the environment. I decided to record some of this music, and to juxtapose these classics with the voices of living composers, addressing our current, troubled relationship with the natural world.

The result, in collaboration with my friend Yannick Nézet-Séguin, was the album *Voice of Nature: the Anthropocene*. When it received the 2023 Grammy Award for Best Classical Solo Vocal Album, I was thrilled, and I had the idea to tour music addressing this theme of nature as both our inspiration and our victim.



I was incredibly fortunate to connect with the imaginative, dedicated leadership at the National Geographic Society, the global non-profit committed to exploring, illuminating, and protecting the wonder of our world. It has been so exciting to work with this universally respected, landmark institution. I am deeply grateful for the help of President and Chief Operating Officer Michael Ulica, Chief Executive Officer Jill Tiefenthaler, and Producer/Editor Sam Deleon, whose expertise and vision have been instrumental in creating the video you will see in the second half of tonight’s program.

Thankfully, the stunning natural world depicted in this film still exists, unlike that movie scene so upsetting to my younger self. In blending these beautiful images with music, my hope is, in some small way, to rekindle your appreciation of nature, and encourage any efforts you can make to protect the planet we share.

Sincerely,  
*Renée Fleming*

# Renée Fleming, soprano Gerald Martin Moore, piano

## PROGRAM

“Aurora Borealis” (2017)	Caroline Shaw (b. 1982)
“Au Bord De L'eau”, Op. 8, No. 1 (1875)	Gabriel Fauré (1845-1924)
“Les Berceaux” (1879)	
“S'il est un charmant gazon” (1847)	Franz Liszt (1811-1886)
“Über Allen Gipfeln ist Ruh” (1842)	
“Lauf der Welt” from <i>Seks sange</i> (1884-1888)	Edvard Grieg (1843-1907)
“Zur Rosenzeit” from <i>Seks sange</i> (1884-1888)	
“All the Things You Are” (1939)	Jerome Kern (1885-1945)

### --- INTERMISSION ---

Entr'acte:

“Before the Deluge” (recording)	Jackson Browne (b. 1948)
Arrangement: Caroline Shaw, with Rhiannon Giddens, Alison Krauss, Renée Fleming, & Yannick Nézet-Séguin, piano	

The following pieces are accompanied by a film provided by National Geographic video. During the second half, the audience is asked to kindly hold applause until the end of the program.

“Pretty bird” (1967)	Hazel Dickens (1936-2011)
“Care Selve” from <i>Atalanta</i> (1736)	George Frideric Handel (1685-1759)
“Endless Space” (2021)	Nico Muhly (b. 1981)
“Bailero” from <i>Songs of the Auvergne</i> . (1923-1930)	Joseph Canteloube (1879-1957)
“Our Finch Feeder” from <i>Winter Morning Walks</i> (2013)	Maria Schneider (b. 1960)
“All is Full of Love” from <i>Homogenic</i> (1997)	Björk Guðmundsdóttir (b. 1965)
“Spring Waters” (1896)	Sergei Rachmaninoff (1873-1943)
“Twilight and Shadow” from <i>The Lord of the Rings</i> (2003)	Howard Shore (b. 1946)
“Evening” (2021)	Kevin Puts (b. 1972)
“Red Mountains Sometimes Cry” (recorded, during credits)	Curtis Green

\*PROGRAM SUBJECT TO CHANGE\*

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**LAND ACKNOWLEDGEMENT** We should take a moment to acknowledge the land on which we are gathered. For thousands of years, this land has been the home of Patwin people. Today, there are three federally recognized Patwin tribes: Cachil DeHe Band of Wintun Indians of the Colusa Indian Community, Kletsel Dehe Wintun Nation and Yocha Dehe Wintun Nation.

The Patwin people have remained committed to the stewardship of this land over many centuries. It has been cherished and protected, as elders have instructed the young through generations. We are honored and grateful to be here today on their traditional lands.

## PROGRAM NOTES

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### “Aurora Borealis” (2017)

text by Mary Jo Salter

#### CAROLINE SHAW

**Born** in Greenville, North Carolina, United States, 1982

Caroline Shaw is an American musician known for her work as a performing vocalist, violinist and composer. Highly regarded for her vocal works which explore the peculiarities and possibilities of the human voice, Shaw received the Pulitzer Prize for Music in 2013 with her piece *Partita for Eight Voices*. She has also been honored with several Grammy awards as well as an Honorary Doctorate from Yale University. She has collaborated with many notable musicians and ensembles across a wide array of mediums and genres, including Renée Fleming, Yo-Yo Ma, the New York City Ballet, Beyoncé and Dolly Parton.

An Aurora Borealis, colloquially known as northern or southern lights, is a natural light show that appears as colorful streaks or rays across a dark sky. This phenomenon is caused by winds that disrupt the magnetic field of the Earth’s atmosphere. Shaw’s *Aurora Borealis* paints a vivid display of lights shown across a vast, unknowable sky. The voice and piano are strikingly distinct from one another, creating a sense of grandeur and solemnity. Mary Jo Salter’s crisp poetic lines present the audience with snapshots of this natural phenomenon—vignettes of a viewer taking in nature’s magic. Shaw punctuates the vocal line with many high-pitched notes that float over the sparse piano accompaniment, adding life and wonder to her depiction of the spaces beyond.

### “Au Bord De L’eau” (1875)

### “Les Berceaux” (1879)

texts by René François Armand “Sully” Prudhomme

#### GABRIEL FAURÉ

**Born** in Pamiers, Ariège, France, May 12, 1845

**Died** in Paris, France, November 4, 1924

Gabriel Fauré was a French composer and organist who was well-known for his masterful storytelling using the genre of song cycle. Fauré’s rich harmonic language stylistically bridges the Romantic Era (1830-1914) and 20th Century. Throughout his career, he set to music the poetry of many famous French poets of the 19th Century, including Victor Hugo and Paul Verlain. In both “Au bord de l’eau” and “Les Berceaux,” however, Fauré sets to music the poetry of the Nobel Prize-winning Parisian poet Sully Prudhomme. As a member of the Parnassus School, Prudhomme began his

career writing poems on the intersection of philosophy and science. His later writings on aesthetics and philosophy led him to become the first Nobel Prize winner in Literature in 1901.

In “Au bord de l’eau,” the narrator sits on the bank of a stream, observing the mesmerizing movement of nature. The narrator describes various beautiful scenes in nature as they seemingly pass before her eyes, including water that quickly transforms into gliding clouds and rising smoke. She lists these sensorially rich images to iterate the beauty of love for another human being and the importance of experiencing love alongside the beauties of nature. Fauré’s colorful melodic lines encourage listeners to pay attention to the ways that his music interacts with and often reflects the poetry. The soprano’s vocal melody fluidly twists and turns, tracing the flow of the river as it carves its way through the rocky bank.

“Les Berceaux” presents a melancholy poem that ties boats on the sea to goodbyes. The vocal line floats atop a long, luscious melody that mirrors both the gentle rocking of children in their cradles and the swaying of boats at sea. The undulating piano baseline conjures images of the murky, unimaginable depths of the ocean. After a daring vocal leap, the song climaxes on a high note, perhaps indicating waves breaking over the bow of the ship as it passes through a storm.

### “S’il est un charmant gazon” (1847)

text by Victor Hugo

### “Über Allen Gipfeln ist Ruh” (1842)

text by Johann Wolfgang von Goethe

#### FRANZ LISZT

**Born** in Raiding (Doborján), Austria (Hungary), October 22, 1811

**Died** in Bayreuth, Germany, July 31, 1886

Acclaimed for his virtuosic piano playing, Hungarian composer and pianist Franz Liszt was a musical sensation of 19th Century Europe. Liszt’s athletic, dramatic and powerful piano playing was well-received by European audiences, allowing him to popularize a new concert form: the piano recital. The term “Lisztomania” was coined to describe the chaotic reactions that audience members had to his lively performances. Contemporary cartoons depict women fainting, throwing flowers, and swarming at Liszt’s feet as he performs one of his passionate works. Although he is most recognized today for his piano and orchestral works, he also composed 82 songs set to the poetry of famous Germanic poets including Johann Wolfgang von Goethe, Hoffman von Fallersleben and Victor Hugo.

Romantic-era poetry was suffused with lush descriptions of natural landscapes, and the subject of both “S’il Est Un Charmant Gazon” and “Über allen Gipfeln ist Ruh” are no exception. Images of fragrant flowers, birds and spring romance create a serene, pastoral and idealistic atmosphere. Pay special attention to the piano accompaniment of these works, as the piano is particularly active, allowing the pianist Liszt to show off his technical yet versatile piano abilities while simultaneously highlighting a singer.

## “Lauf der Welt”

text by Johann Ludwig Uhland

## “Zur Rosenzeit”

text by Johann Wolfgang von Goethe

## from *Seks sange* (1884-1888)

### EDVARD GRIEG

**Born** in Bergen, Norway, June 15, 1843

**Died** in Bergen, Norway, September 4, 1907

Although he was a pianist by trade, composer Edvard Grieg expressed an immense passion for the genre of song. Music historians have suggested that this love of song stemmed from his adoration for singer Nina Hagerup, who became his wife in 1867. A native of Norway, Grieg incorporated elements of Norwegian folk music into his compositions. Much of Grieg’s richly harmonic and at times chromatic musical style is rooted in his study of Norwegian folksong.

Both “Lauf der Welt” and “Zur Rosenzeit” play with floral imagery to depict two contrasting stages of love. Both poems allude to a natural, embodied knowledge that the rose has regarding romantic relationships. “Lauf der Welt” takes the listener on a journey through the frivolity and lightness of young love. The poetry plays with metaphors of a breeze brushing across a rose to depict the dizzying rush of emotions that often confuse the mind of a young lover. In contrast, “Zur Rosenzeit” explores the theme of love lost through the metaphor of an idolized rose that begins to fade. No more are the spirited folksong-inspired melodies and dancelike rhythms of “Lauf der Welt,” as “Zur Rosenzeit” presents the listener with a lyrical, morose melody that mourns for love lost.

## “All the Things You Are” *Very Warm for May* (1939)

### JEROME KERN

**Born** in New York City, New York, January 27, 1885

**Died** in New York City, New York, November 11, 1945

A titan of musical theater history, American composer Jerome Kern made his career in music primarily in the realm of musical theater and popular music, famously collaborating with Oscar Hammerstein II in 1927 on the classic Broadway musical *Showboat*. “All the Things You Are” comes from a lesser-known theatrical collaboration from the duo: *Very Warm for May*. “All the Things You Are” gained notoriety outside of its theatrical setting due to notable renditions by jazz musicians including Chet Baker, Ella Fitzgerald, Charlie Parker, and Frank Sinatra. Throughout “All the Things You Are,” the singer utilizes metaphors of nature, including “the promised kiss of springtime” and “the breathless hush of evening,” to praise their lover.

## “Pretty bird” from *Hazel & Alice* (1967)

### HAZEL DICKENS

**Born** near Montcalm, West Virginia, United States, June 1, 1935

**Died** in Washington, DC, April 22, 2011

Hazel Dickens is remembered today both for her contributions to bluegrass history as well as her grassroots social justice work. An American folk singer and songwriter, Dickens became one of the first women to sing lead vocals for a bluegrass group. Born in a working-class mining family, Dickens witnessed labor injustice firsthand, as her brother died from Coal Worker’s Pneumoconiosis, colloquially known as “Black Lung.” Emboldened by her passion for labor unions and feminism, Dickens used her voice to enact political justice in 1960s and 1970s America.

Throughout “Pretty Bird,” Dickens functions as a motherly, grounding presence as she urges a pretty, little bird to fly away to safety. Of course, the namesake bird signifies individuals who are trapped by unjust political structures—perhaps this bird is even a direct reference to her vulnerable coal mining family. Flying therefore becomes an analogy for escaping to freedom. While birds are often used as metaphorical objects in similar contexts, the symbol of the “pretty bird” takes on a deeper meaning when considering Dickens’s music. As Dickens urges the bird to fly away, her voice swirls atop various melismatic passages. This piece often sounds improvisatory, as the various pauses throughout gives the song an unpredictable quality. What is this freedom that Dickens longs for? Does this freedom exist today in our natural world?

## “Care Selve” from *Atalanta* (1736)

GEORGE FRIDERIC HANDEL

**Born** in Halle, Germany, February 23, 1685

**Died** in London, April 14, 1759

George Frideric Handel was an operatic composer of the Baroque Era, who was known throughout Europe for his *opere serie*, or serious operas, as well as his oratorios, or un-staged, narrative vocal works. Although he was of German birth, he spent most of his professional career in London composing in an English style. Most notable to modern audiences, Handel composed the English-language oratorio *Messiah*, which focuses on Jesus Christ as represented in the King James Bible.

Composed for the 1736 wedding of the Prince of Wales, the opera *Atalanta* centers around the Greek mythological princess and titular character Atalanta. Hiding under the guise of a huntress, our heroine wishes to marry shepherd Tirsi, a man below her rank and therefore an unworthy companion. Of course, he too is in disguise, as his true identity is that of King Meleagro of Aetolia. Within her intimate aria “Care Selve,” Atalanta addresses the woods in the hopes of finding her beloved Tirsi. Although this aria is much more about her internal world than her natural surroundings, the woods become a personified character—an entity who Atalanta wishes to confide in. A love of nature is encoded into the character of Atalanta, as it is her haven as a disguised huntress.

## “Endless Space” (2021)

NICO MUHLY

**Born** in Vermont, United States, August 26, 1981

Bringing together his artistic excellence in piano with his interest in English choral harmonies and computerized sound, American composer Nico Muhly has created a sonic profile that captivates listeners of classical and popular music. After attaining his Master’s Degree in Music at the Julliard School, Muhly continued to study composition with American minimalist composer Philip Glass (1937-). An accomplished composer, Muhly has written compositions for many esteemed ensembles and venues, including The Metropolitan Opera, Carnegie Hall, and the Los Angeles Philharmonic.

Change is central to the poetry of *Endless Space*. The singer expresses her constantly-evolving thoughts about the world around her as the song develops. Significantly, the piece begins with the vocalist *a capella*. It is here that the unique relationship between the piano and vocalist is established, as the piano often responds to the soloist. When the vocalist performs long, lyrical melodies, the pianist creates a foundation through lush, supporting chords. As the vocalist continues her musings, seemingly becoming tangled up in

her own thoughts, the pianist responds with disjunct melodic fragments. *Endless Space* transcends the traditionally-recognized boundaries of art song, beautifully mirroring its subject matter in form and style.

## “Bailero” from *Songs of the Auvergne* (1923-1930)

JOSEPH CANTELOUBE

**Born** in Annonay, France, October 21, 1879

**Died** in Paris, France, November 4, 1957

Composer and musicologist Joseph Canteloube (1879-1957) was born and raised in northern France in the city of Annonay. His mother valued musical education, putting Canteloube in piano lessons with a friend of Frédéric Chopin when he was only six years of age. As Canteloube grew as a composer, he began collecting and studying folksong, in particular Catalan music, which greatly influenced his own compositions. His opera *Les Mas* won the Prix Heugel in 1925, the greatest accomplishment of his musical career.

“Baillèro” comes from *Cants d’Auvergne*, a collection of northern French folksongs that Canteloube arranged between 1923 and 1930. The most famous piece of the collection, “Baillèro” depicts the pastoral scene of a shepherd using song to tend to his flock. The melody is simple and serene, imitating the idealized surroundings of rolling, green hills and mild, delicate sheep. The narrator assumes the role of an onlooker, observing the shepherd as she sings a gentle lullaby.

## “Our Finch Feeder”

text by Ted Kooser

## from *Winter Morning Walks* (2013)

MARIA SCHNEIDER

**Born** in Windom, Minnesota, United States, November 27, 1960

Grammy-award winning composer Maria Schneider crafts pieces that defy the boundaries of musical genre. Her interest in a wide variety of styles, including jazz, popular, and classical music, extends to her choice of collaborators, as she has worked with artists from famous soprano Dawn Upshaw to popular music icon David Bowie. Schneider has also expressed a passion for advocacy work in the realm of music, as she has testified before Congress and has spoken before the United States Copyright Office to fight for musicians’ rights.

Three-time Grammy-Award-winning album *Winter Morning Walks* contains a collection of fourteen songs with music by Maria Schneider and poetry by Ted Kooser, featuring soprano

Dawn Upshaw, the Australian Chamber Orchestra, and The Saint Paul Chamber Orchestra. The seventh song of the collection “Our Finch Feeder” roars to a rambunctious start with a punchy piano accompaniment that emulates twirling, winter wind. The unpredictable vocal melody has a cheeky, playful quality that resembles the scurrying and twittering of birds as the seasons change. Mesmerized by the action of the little birds, the soprano shoots up from her chest voice into the piercing high notes of her head voice, embodying the song of the finches she adores.

**“All is Full of Love”  
from *Homogenic* (1997)**

**BJÖRK GUÐMUNDSDÓTTIR**

**Born** in Reykjavik, Iceland, November 21, 1966

Icelandic singer and songwriter Björk Guðmundsdóttir has created an eclectic musical style that marries electronic and folk music with jazz and classical music. Starting her musical career as the lead singer of The Sugarcubes, Björk’s unique vocal timbre and three-octave range allowed her to launch a solo vocal career after the band broke up. “All is Full of Love” is an intimate ballad that casts the singer as a nurturing figure who comforts those in need of love. Mirroring the lyrics, the rich, indulgent melody fills the sonic sphere, acknowledging the energy and life that resonates in all things.

**“Twilight and Shadow”  
from *The Lord of the Rings* (2003)**

**HOWARD SHORE**

**Born** in Toronto, Canada, October 18, 1946

Composer, conductor, and saxophonist Howard Shore started his musical career at Boston’s Berklee College of Music, and he began performing in the Canadian jazz-rock band Lighthouse soon after graduation. After working in the realm of film scoring for over twenty years, Shore became a household name through his work on J.R.R. Tolkien’s *The Lord of the Rings* film trilogy, winning three Academy Awards, three Golden Globe Awards, and four Grammy Awards for his film scoring. Significantly, Renée Fleming is the original singer for “Twilight and Shadows” on the *The Lord of the Rings: The Return of the King* soundtrack. Fleming’s resonant voice floats above the rich orchestration, conjuring images of an angel watching over large expanses of land. She sings in the mythical language of *The Lord of the Rings* novels, Sindarin, observing a twinkling night sky in this imagined world.

**“Evening” (2021)**

text by Dorainne Laux

**KEVIN PUTS**

**Born** in St. Louis, Missouri, United States, January 3, 1972

American composer Kevin Puts has received many accolades for his excellence in operatic composition, including a Pulitzer Prize in 2012 for his first opera *Silent Night* and a Grammy Award in 2023 for his album “Letters for the Future.” Significantly, Puts recently worked with Renée Fleming, premiering his opera *The Hours* on the Metropolitan Opera stage in 2022, featuring the aforementioned singer alongside Kelli O’Hara and Joyce DiDonato.

*Evening* opens with a glittering accompaniment, setting the stage for the dramatic reflections on the tragedy and mystery of night. Dorainne Laux’s poem artfully maps the day/night cycle onto the human life cycle, likening sadness and endings to a tragic night sky. By juxtaposing memorable melodies with an agitated piano accompaniment, Puts creates a romantic tension that aptly reflects his operatic talents. The poetry repeatedly shifts focuses between human experience and environmental decay. Puts lays bare the tragedy that is our current climate crisis, leaving the audience with an intimate, chilling melody over the profound text “we know the land is disappearing beneath the sea...we know we are done for, doomed, damned.” The composer does not leave us with this defeatist message, however, ending with a profound, high-pitched melodic line that cuts through the chaotic piano accompaniment, sending a hopeful message of change.

— SARAH K. MILLER is a Ph.D. Candidate in Musicology at the University of California, Davis. Her research specialties include eighteenth-century *opera buffa*, *commedia dell’arte*, Gender Studies, and Disability Studies. She is a proud member of Bakuhatu Taiko Dan, the Japanese-American taiko drumming ensemble at UC Davis. In her free time, Sarah enjoys reading novels about Roman and Greek mythology and playing indie video games.

## ABOUT THE ARTISTS



**Renée Fleming** is one of the most highly acclaimed singers of our time, performing on the stages of the world's great opera houses and concert halls. A 2023 Kennedy Center Honoree, winner of five Grammy® awards and the US National Medal of Arts, she has sung for momentous occasions from the Nobel Peace Prize ceremony to the Diamond Jubilee for

Queen Elizabeth II at Buckingham Palace. In 2014 she became the first classical artist ever to sing the National Anthem at the Super Bowl. In May, the World Health Organization appointed her as a Goodwill Ambassador for Arts and Health.

Renée's current concert calendar includes appearances in London, Vienna, Milan, Los Angeles, and at Carnegie Hall. In May at the Metropolitan Opera, she will reprise her role in *The Hours*, an opera which premiered last year, based on the Pulitzer Prize-winning novel and award-winning film. Last March, she portrayed Pat Nixon in a new production of *Nixon in China* at the Opéra de Paris.

Renée's new anthology, *Music and Mind: Harnessing the Arts for Health and Wellness*, will be published in spring, 2024. A prominent advocate for research at the intersection of arts, health, and neuroscience, as Artistic Advisor to the Kennedy Center for the Performing Arts, Renée launched the first ongoing collaboration between America's national cultural center and its largest health research institute, the National Institutes of Health. She created her own program called *Music and the Mind*, which she has presented in more than fifty cities around the world, earning Research!America's Rosenfeld Award for Impact on Public Opinion. In 2020, Renée launched *Music and Mind LIVE*, a weekly web show exploring the connections between arts, human health, and the brain, amassing nearly 700,000 views, from 70 countries. She is now an advisor for major initiatives in this field, including the Sound Health Network at the University of California San Francisco and the NeuroArts Blueprint at Johns Hopkins University.

Renée has recorded everything from complete operas and song recitals to indie rock and jazz. In January, Decca released a special double-length album of live recordings from Renée's greatest performances at the Metropolitan Opera. In February, Renée received the Grammy Award for Best Classical Vocal Solo for her album *Voice of Nature: The Anthropocene*, with Yannick Nézet-Seguin as pianist. Known for bringing new audiences to classical music and opera, Renée has sung not only with Luciano Pavarotti and Andrea Bocelli, but also with Elton John, Paul Simon, Sting,

Josh Groban, and Joan Baez. Renée's voice is featured on the soundtracks of Best Picture Oscar winners *The Shape of Water* and *The Lord of the Rings*.

Co-Artistic Director of the Aspen Opera Center and VocalArts at the Aspen Music Festival, Renée is also Advisor for Special Projects at LA Opera, and she leads SongStudio at Carnegie Hall. Renée's other awards include the 2023 Crystal Award from the World Economic Forum in Davos, the Fulbright Lifetime Achievement Medal, Germany's Cross of the Order of Merit, Sweden's Polar Music Prize, France's Chevalier de la Légion d'Honneur, and honorary doctorates from 8 major universities.

[www.reneefleming.com](http://www.reneefleming.com)



An internationally renowned voice and opera pedagogue, **Gerald Martin Moore** has worked as a vocal consultant for major opera productions at the Glyndebourne Festival Opera, Edinburgh International Festival, La Scala, Opéra National de Paris, and Festival d'Aix-en-Provence, and with such acclaimed performers as Renée Fleming, Erin Morley, Sabine Devieille, Natalie Dessay, Dame Sarah Connolly, Magdalena Kožená, Eliška Garanča, Isabel Leonard, and Javier Camarena.

Moore is the director of the Yale Opera and coordinator of vocal studies at the Yale School of Music. He has served as artistic associate of Carnegie Hall's SongStudio program led by celebrated soprano Renée Fleming. Moore has given master classes at the Merola Opera Program, Los Angeles Opera Young Artist Program, and Washington National Opera. He has taught at the Ravinia Festival's Steans Music Institute, Music Academy of the West, the Metropolitan Opera's Lindemann Young Artist Development Program, the Lyric Opera of Chicago's Patrick G. and Shirley W. Ryan Opera Center, Opéra de Montréal's Atelier Lyrique, the Glyndebourne Festival, Curtis Institute of Music, and the Santa Fe Opera's Apprentice Program for Singers. He has also worked as a collaborative artist for opera, film, and television productions and is a frequent recitalist, most notably with Renée Fleming.

Moore studied at the Royal Scottish Academy of Music and Drama and at the National Opera Studio in London.



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