
WEARING THE TROUSERS

THE EXTRAORDINARY WOMEN
WHO INSPIRED HANDEL'S TRAVESTI ROLES

Created and Performed by DIANA MOORE



In an era when women were banned in many parts of the world from appearing on stage, and their wearing of trousers considered morally corrupt, Baroque theatre revelled in featuring women in 'trouser roles.'

Female singers who specialised in these roles faced Society's condemnation, suspicion but also fascination, often leading lives with the kind of independence that conventional women would only dream of for another 200 years. Handel composed 'travesti' roles for women in almost all his operas.

Now acclaimed Handelian Diana Moore sings and presents these fascinating 'travesti' roles in a lecture recital.

"She prefaced each [aria] with absorbing and brilliantly researched vignettes of their careers.

Her singing was superb.

Moore perfectly characterised each aria, with a voice that has the richness of a contralto together with the lightness of a mezzo."

— Eastern Daily Press

An acclaimed Handelian...

Partenope (Armando)

"As Partenope's true love, Diana Moore briefly fooled me into believing that she too was a man, so natural and elegant did she look in her suit, but the role was indeed written for a woman and her very individual tone defied categorisation in a perfectly lovely performance."

—*The Times (UK)*

The Choice of Hercules (title role)

"Bringing her sumptuous mezzo voice and dramatic skills to the role of Hercules..."

—*Bachtrack*

Joseph and His Brethren (title role)

"The role of Joseph was elegantly sung by mezzo-soprano Diana Moore, whose burnished low notes resounded darkly while her shim-mering high notes shone brightly."

—*Berkeley Daily Planet*

Orlando (Medoro)

"Best of all was the English mezzo-soprano Diana Moore, whose warm, noble sound imbued the role of Medoro with an aching appeal. The highlight of the afternoon was her ravishing delivery of the aria Verdi allori."

—*Huffington Post*

Parnasso in Festa (Apollo/Euterpe)

"The cast is led by the superb Apollo of Diana Moore... who combines the range of a mezzo with the tone quality of a contralto. Her semiquaver runs in 'Torni pure' are thrilling."

—*Gramophone*

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With music from the operas and oratorios *Agrippina*, *Rinaldo*, *Alessandro*, *Teseo*, *Radamisto*, *Giulio Cesare*, *Orlando*, *Partenope*, *Ariodante*, *Belshazzar* and *Judas Maccabeus*.

TECHNICAL NEEDS

- String band
- Harpsichord
- Amplification
- 2 Oboes (doubling recorders)
- Theorbo (optional)
- Lectern or music stand
- 1 Bassoon
- Flute (optional)
- 1 Projector and screen
- Lighting Set-up

There are no scenery or staging requirements.



Diana Moore is an imaginative and lauded vocal recitalist, particularly recognised for the intellectual integrity of her characterisation, the emotional depth she brings to performances and for her rich sonority. A versatile artist, Diana has performed repertoire ranging from major operatic roles, lieder and recitals, to her own devised programmes. Her ability to engage an audience from the moment she steps onto the concert platform results in an intense rapport and extremely satisfied concert-goers around the world.

A recognised Handelian, Diana has performed many "travesti" operatic roles including the eponymous hero of *Rinaldo* at Göttingen International Handel Festival, Vlaamse Oper, Opera de Versailles, and National Theatre Prague; Sesto in *Giulio Cesare* at Göttingen; and Medoro in *Orlando* at Drottningholm Court Theatre (Stockholm), Lincoln Centre (New York), Ferrara Musica Festival, Tanglewood and Ravinia Festivals. Her tall and graceful stature has made her the ideal trouser-role performer. Other travesti roles include Armando in *Partenope* with the Early Opera Company and Holofernes in Vivaldi's *Juditha Triumphans* with conductor Nicholas McGegan and Philharmonia Baroque Orchestra. She has also appeared at many prominent European Baroque Festivals with performances of Handel's oratorio and choral works, such as the Israelitish Man in *Judas Maccabeus*, Cyrus in *Belshazzar*, and the title role in *Solomon*. She has performed *Messiah* extensively in North American venues including Kimmel Center in Philadelphia, Meyerhoff Concert Hall in Baltimore, National Arts Centre in Ottawa, Strathmore Concert Hall in Washington, and the Herbst Theatre in San Francisco. Diana returns to Göttingen this year to sing the title role in *The Choice of Hercules* with Laurence Cummings.

Diana is featured on numerous award-winning recordings, her *Parnasso in Festa* with Matthew Halls and *The King's Consort* was awarded the Stanley Sadie International Handel Recording Prize. Upcoming Handel releases include *Messiah* with Baltimore Symphony Orchestra on Naxos and *Joseph and His Brethren* (featuring Diana in the title role) recorded by Philharmonia Baroque Orchestra and Nicholas McGegan OBE.

Further information about the programme and its creator is available on Diana's website: www.dianamooremezzo.com

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