

PRESSQUOTES

Susan Moore

CONTRALTO

Mistress Quickly / Falstaff / Opera Bohemia / 2018
Cond. Alistair Digges / Dir. Adrian Osmond

"Susan Moore's rich contralto and gift for deadpan comedy was perfect for the go-between character part of Mistress Quickly, setting up a trap for Falstaff."
(Bachtrack / David Smythe)

Lady Jane / Patience / English Touring Opera / 2017
Cond. Timothy Burke / Dir. Liam Steel

"Plainest of the lovesick maidens is The Lady Jane, sung tonight by understudy Susan Moore. You would not know this, as she delivers a masterpiece of comic timing and performance in this Contralto role, and receives warm applause for her efforts at the curtain call."
(Norwich Eye / Julian Swainson)

"Susan Moore making good use of her ample charms and matching contralto tones in the role of Lady Jane."
(Eastern Daily Press / Christopher Smith)

Third Lady / The Magic Flute / English Touring Opera / 2014
Cond. Michael Rosewell & James Southall / Dir. Liam Steel

"The Three Ladies were consistently very stylish and well drilled, singing and performing immaculately – almost like members of a Broadway musical cast."
(Seen & Heard International / Angela Boyd)

"I particularly enjoyed the trios of women's voices, both the 'Queen's ladies' [Lorna Bridge, Clarissa Meek & Susan Moore] and the three 'boys' who accompany Tamino on his challenges."
(Gloucestershire Echo / Victoria Temple)

"The three ladies [Lorna Bridge, Clarissa Meek & Susan Moore] are excellent."
(playstosee.com)

Dog-Catcher / Laika the Spacedog / English Touring Opera / 2013
Dir. Tim Yealland

"I was particularly taken with Susan Moore's bad tempered, dog-hating Russian scientist; her imperious instructions to stop, during the participatory activity, clearly went down well with the children."
(Planet Hugill / Robert Hugill)

"Susan Moore, as the grumpy Soviet postman (splendid coat) and the scientist who thinks Laika just a scruffy vagrant mongrel (as she had been, having got lost) has a bewitching mezzo-soprano voice, and (here) witty, snarling delivery: her Russian pastiche accent, incredibly accurate, was a treat; she is clearly cut out for Verdi's Mistress Quickly or The Old Lady in Bernstein's Candide."
(Behind the Arras / Roderic Dunnett)

"Susan Moore, a magnificent mezzo, donned a Russian accent and a grumpy Communist-era demeanour for the postman and cosmodrome deputy: encapsulating the kind of po-faced officialdom often encountered in Soviet days. And what a wonderful voice she has: a mezzo of Verdian dimensions."
(Exeunt Magazine)

Pitti-Sing & Katisha / The Mikado / Charles Court Opera / 2011
Cond. David Eaton / Dir. John Savournin

"Susan Moore (is) full of chubby vitality and giggles as Pitti-sing. These are three little maids who clearly know how to enjoy themselves and ensure that we do."
(The British Theatre Guide / Howard Loxton)

"Animated support also comes from... the wonderful Susan Moore as a hilariously hearty Pitti-Sing."
(Exeunt / Julia Rank)

"Susan Moore's finger-picking was a clever little trope which instantly made her the pubescent Pitti-Sing."
(Framescourer)

"Susan Moore is every inch the gnarling violent Katisha. She manages to maintain her menace while singing the beautiful solo Alone and Yet Alive."
(Islington Tribune / Amy Smith)

Florence Pike / Albert Herring / Surrey Opera / 2011
Cond. Jonathan Butcher / Dir. Joe Austin

"Particularly memorable among the bunch of Loxford do-gooders... the Florence Pike of Susan Moore, deftly comic and ripely sung"
(Opera Magazine / Oliver Tims)

Mrs Partlett / The Sorcerer / Opera della Luna / 2011
Dir. Jeff Clarke

"Each member of the seasoned cast pulls off a superb performance... Susan Moore as Mrs Partlett & Lynsey Docherty as Constance, open the opera with a wonderful display of the meld of physical comedy and excellent singing that underpins the entire production"
(Oxford Theatre Review)

Little Buttercup / HMS Pinafore / Charles Court Opera / 2011
Cond. David Eaton / Dir. John Savournin

"The cut down chorus of aunts, cousins, sisters and sailors all have enormous fun and sing well with Susan Moore plumply jolly as Little Buttercup."
(Broadway World website / Gary Naylor)

Cousin Hebe / HMS Pinafore / Charles Court Opera / 2010
Cond. David Eaton / Dir. John Savournin

"All of the young performers are talented actors and singers but special mention should go to...Susan Moore for her ingeniously idiosyncratic Cousin Hebe."
(The Public Reviews website /Natalie Barker)

"There's also fine comic detail in the playing: Susan Moore's Cousin Hebe, for instance, is a suitably preposterous creation."

(Time Out Critic's Choice / Robert Shaw)

Little Buttercup / HMS Pinafore / Opera della Luna / 2009

Dir. Jeff Clarke

"Susan Moore's beautifully round and rosy Little Buttercup also shone brightly..."

(Linda Kirkman)

"Susan Moore, a fine singer, fulfils the specification of 'a plump and pleasing person' perfectly as Little Buttercup..."

(Citylife website / Robert Beale)

"No such problem for Susan Moore, though, who sings Little Buttercup with full operatic clout..."

(Oxford Times / Nicola Lisle)

Marcellina / Le nozze di Figaro / Longborough Festival Opera / 2009

Dir. Jenny Miller

"Nicholas Merryweather's Figaro is strapping of voice and physically dextrous – a powerful interpretation, this. Susan Moore's Marcellina, variously topped by Hannah-Lauren Whitham's selection of crazy headgear, is equally vivid."

(The Times / Geoff Brown)

*"Susanna, Martene Grimson and Marcellina, Susan Moore sparkled with mockery in their duet *Via reste servita*. Susan's vibrant personality and warm-toned strong voice vied with Martene's energetic and bubbly stage presence."*

(Jill Bacon)