**Rosa Lamoreaux, Soprano**

Acclaimed for "scrupulous musicianship...gorgeous sound and stylistic acuity"\*, soprano Rosa Lamoreaux is known for her flawless sense of style andincandescent presence, charming her audiences and earning the accolades of critics and colleagues alike. In appearances at Carnegie Hall, the Royal Albert Hall, the Leipzig Gewandhaus, the Kennedy Center and Strathmore Center, in opera and oratorio, chamber music and as a recitalist, Ms. Lamoreaux’s performances have been cited as combining “fresh lyricism and near-angelic purity of tone with surprising intensity”\*. Recent and highlights include Handel’s Messiah with the Rogue Symphony Orchestra, Rameau and Lully with Opera Lafayette in Washington DC and New York City, St. John Passion of J.S. Bach at Strathmore Center for the Arts, French baroque cantatas in Philadelphia with the early music orchestra Tempesta di Mare, live film scores for Hollywood’s silent movies for Early Music Columbus, Ohio, and performances with the Folger Consort, and with her newest venture, OpenPageEnsemble commissioning and performing works of 20th and 21st c. composers. Ms. Lamoreaux has performed with the Atlanta, Dallas, and Cincinnati Symphony Orchestras, Opera Lafayette, theNational Philharmonic Orchestra, the Smithsonian Chamber Orchestra, theWashington Chamber Orchestra, and the Northwest Chamber Orchestra. Her extensive repertoire includes J.S. Bach's *St. John Passion, St. Matthew Passion,* and the *B Minor Mass,* Bachcantatas, the Monteverdi *Vespers*, Purcell's *Come Ye Sons of Art* and *The Fairy Queen,* Handel's *Messiah, Esther, Saul, Ode to St. Cecilia, Israel in Egypt, and Judas Maccabeus*, and masses of Haydn and Mozart, Debussy's *La Damoiselle Élue,* Copland's *In the Beginning*, and *Knoxville, Summer of 1915* by Samuel Barber, among many other major works. Ms. Lamoreaux has earned a solid reputation in the realms of early and contemporary opera with leadingroles including Venus in Cavalli's *Didone*; in operas of Handel, Cleopatra *Giulio Cesare,* Galatea *in Acis and Galatea,* Romilda in *Xerxes*; Belinda and Dido in Purcell's *Dido and Aeneas* and most recently, the Mother in the premiere of *Lost Childhood*, by Janice Hamer, with the National Philharmonic Orchestra. As a recitalist her venues also include the Terrace Theatre, the Louvre, the Metropolitan Museum of Art, the Cloisters, the Smithsonian, the Library of Congress, the Corcoran Gallery, the Holocaust Museum, and the Phillips Collection. In demand as a chamber music performer, Ms. Lamoreaux has toured with Musicians from Marlboro, and performs with the Folger Consort, Four Nations Ensemble, ArcoVoce, and Musica Aperta, in wide-ranging small-ensemble repertoire spanning early chant to present-day works. She is the recipient of numerous WAMMIE awards. Rosa’s newest CDs, ***Bach***,***Among Friends***, arias and duets with William Sharp, baritone and members of Four Nations Ensemble, ***Oh, So Nice*** featuring songs from the Great American Songbook in imaginative arrangements by Rosa, Betty Bullock, piano, and Jon Nazdin, string bass, and ***Evening Serenade***, an elegant mix of songs for voice, guitar including transcriptions of Mozart and Schubert. For a complete discography and further information, please visit [www.rosasings.com](http://www.rosasings.com)

\* from The Washington Post