GIACOMO PUCCINI

TURANDOT

CONDUCTOR
Marco Armiliato

PRODUCTION
Franco Zeffirelli

SET DESIGNER
Franco Zeffirelli

COSTUME DESIGNERS
Anna Anni
Dada Saligeri

LIGHTING DESIGNER
Gil Wechsler

CHOREOGRAPHER
Chiang Ching

REVIVAL STAGE DIRECTOR
Paula Suozzi

Opera in three acts

Libretto by Giuseppe Adami and
Renato Simoni, based on the dramatic
drama tale by Carlo Gozzi

Thursday, October 31, 2019
7:30–10:50 PM

The production of Turandot was made
possible by a generous gift from
Mrs. Donald D. Harrington

The revival of this production is made
possible by a gift from Viking Cruises

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

This season’s performances of Turandot
and La Bohème are dedicated to the memory
of Franco Zeffirelli.
The Metropolitan Opera
2019–20 Season

The 335th Metropolitan Opera performance of
GIACOMO PUCCINI’S
TURANDOT

CONDUCTOR
Marco Armiliato

TURANDOT
Christine Goerke*

CALÀF
Alejandro Roy DEBUT

LIÙ
Eleonora Buratto

TIMUR
James Morris

PING
Alexey Lavrov*

PANG
Tony Stevenson*

PONG
Eduardo Valdes

EMPEROR ALTOUM
Ronald Naldi

MANDARIN
Javier Arrey

HANDMAIDENS
Maria D’Amato
Meredith Woodend

THREE MASKS
Elliott Reiland
Andrew Robinson
Amir Levy

EXECUTIONER
Arthur Lazalde

PRINCE OF PERSIA
Sasha Semin

temptresses
Natalia Alonso
Jennifer Cadden
La France
Oriada Islami
Sarah Weber Gallo

Tonight’s performances of the roles of Turandot and Calàf are underwritten by the Jan Shrem and Maria Manetti Shrem Great Singers Fund.

Thursday, October 31, 2019, 7:30–10:50PM
Chorus Master  Donald Palumbo
Musical Preparation  Gareth Morrell, Carol Isaac,  
   Liora Maurer, and Nimrod David Pfeffer*
Assistant Stage Director  J. Knighten Smit
Stage Band Conductor  Gregory Buchalter
Children’s Chorus Director  Anthony Piccolo
Italian Coach  Hemdi Kfir
Prompter  Carol Isaac

Scenery, properties, and electrical props constructed and  
painted in Metropolitan Opera Shops and Totalinter, Rome
Bamboo from  Bamboo & Rattan Works
Costumes executed by  Metropolitan Opera Costume  
   Department and Totalinter, Rome
Headdresses executed by  Gaelle Allen
Wigs and Makeup executed by  Metropolitan Opera Wig and  
   Makeup Department

Costumes based on original designs by  
Anna Anni and Dada Saligeri for La Scala, Milan

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* Graduate of the Lindemann Young Artist Development Program
Yamaha is the Official Piano of the Metropolitan Opera.

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usher at intermission.
Synopsis

Act I

*Legendary Peking.* Outside the Imperial Palace, a mandarin reads an edict to the crowd: Any prince seeking to marry Princess Turandot must answer three riddles. If he fails, he will die. The most recent suitor, the Prince of Persia, is to be executed at the moon’s rising. Among the onlookers are the slave girl Liù, her aged master, and the young Calàf, who recognizes the old man as his long-lost father, Timur, vanquished King of Tartary. Only Liù has remained faithful to the king, and when Calàf asks her why, she replies that once, long ago, Calàf smiled at her. The mob cries for blood but greets the rising moon with a sudden fearful reverence. As the Prince of Persia goes to his death, the crowd calls upon the princess to spare him. Turandot appears in her palace and wordlessly orders the execution to proceed. Transfixed by the beauty of the unattainable princess, Calàf decides to win her, to the horror of Liù and Timur. Three ministers of state, Ping, Pang, and Pong, appear and also try to discourage him, but Calàf is unmoved. He reassures Liù, then strikes the gong that announces a new suitor.

*Intermission*  (AT APPROXIMATELY 8:05PM)

Act II

Within their private apartments, Ping, Pang, and Pong lament Turandot’s bloody reign, hoping that love will conquer her and restore peace. Their thoughts wander to their peaceful country homes, but the noise of the crowd gathering to witness the riddle challenge calls them back to reality.

In the royal throne room, the old emperor asks Calàf to reconsider, but the young man will not be dissuaded. Turandot arrives. She recounts the story of her beautiful ancestress Princess Lou-Ling, who was abducted and killed by a conquering prince. In revenge, Turandot has turned against men and determined that none shall ever possess her. Trumpets then herald the beginning of the riddles. Turandot poses her first question to Calàf: What is born each night and dies each dawn? “Hope,” Calàf answers correctly. Turandot continues: What flickers red and warm like a flame, yet is not a flame? “Blood,” Calàf replies after a moment’s thought. Shaken, Turandot delivers the third riddle: What is like ice but burns, and if it accepts you as a slave, makes you a king? Tense silence prevails until Calàf victoriously cries “Turandot!” The crowd erupts in joy, and the princess vainly begs her father not to give her to the stranger. Hoping to win her love, Calàf offers Turandot a challenge of his own: If she can learn his name by dawn, he will forfeit his life.

*Intermission*  (AT APPROXIMATELY 9:45PM)
Act III
At night in the Imperial Gardens, Calâf hears a proclamation: On pain of death, no one in Peking shall sleep until Turandot learns the stranger’s name. Calâf is certain of his victory, but Ping, Pang, and Pong try to bribe him to leave the city. As the fearful mob threatens him to learn his name, soldiers drag in Liù and Timur. Calâf tries to convince the crowd that neither of them knows his secret. When Turandot appears, commanding Timur to speak, Liù replies that she alone knows the stranger’s identity and will never reveal it. Soldiers torture her, but she remains silent. Impressed by her fortitude, Turandot asks what gives Liù the strength to resist. It is love, she replies. When the torture intensifies, Liù tells Turandot that she too will know the joys of love. Then, the girl snatches a dagger and kills herself. The crowd forms a funeral procession, and Timur follows as they take away her body. Turandot remains alone to confront Calâf, who impetuously kisses her. Knowing emotion for the first time, Turandot weeps. Calâf, now sure of winning her, reveals his identity.

Once again before the emperor’s throne, Turandot declares that she knows the stranger’s name: It is Love.
Few artists have had a greater impact on Met history than Franco Zeffirelli, the beloved director and designer who died earlier this year. Born in 1923, Zeffirelli created 11 productions for the company over 35 years, starting with his 1964 debut staging of Falstaff at the old Met. Two years later, he would help inaugurate the Metropolitan Opera House at Lincoln Center with an extravagant vision of Samuel Barber’s Antony and Cleopatra, starring Leontyne Price and Justino Díaz.

Zeffirelli’s historically informed, intricately detailed, and breathtakingly beautiful approach delighted generations of operagoers, and his productions of such classics as Cavalleria Rusticana and Pagliacci (1970), Otello (1972), and Tosca (1985) set the standard for grand Met stagings. His 1981 La Bohème remains in the repertory to this day and, with nearly 500 appearances, is the most-performed production in company history.

Zeffirelli’s extensive Met legacy—which also included stagings of Don Giovanni and Carmen in the 1990s—has been preserved in numerous video recordings, as all but his Antony and Cleopatra and two productions of La Traviata have been captured in full telecasts and HD transmissions. During the 2019–20 season, audiences can enjoy his monumental takes on Turandot and La Bohème, with both star-studded revivals dedicated to his memory.
In Focus

Giacomo Puccini

Turandot

_Premiere: Teatro alla Scala, Milan, 1926_

Puccini’s final opera is a huge and melodious fairy tale set in a China of legend. It has its roots in various folk tales about a princess who tests the worthiness of her suitors by posing a series of riddles and has those who answer incorrectly killed. Puccini’s art soars in this most unusual score, which features an astounding and innovative use of chorus and orchestra that stands with any achievement in opera. Yet for all this, _Turandot_ is recognizably Puccini, bursting with the instantly appealing melodies that are at the core of his universal popularity. The unenviable task of completing _Turandot_’s final scene upon Puccini’s sudden death fell to the composer Franco Alfano. Conductor Arturo Toscanini oversaw Alfano’s contribution and led the world premiere. The opening night performance omitted the Alfano finale, with Toscanini ending the opera where Puccini had left the score when he died.

_The Creators_

Giacomo Puccini (1858–1924) was immensely popular in his own lifetime, and his mature works remain staples in the repertory of most of the world’s opera companies. Franco Alfano (1875–1954) was recommended by Arturo Toscanini to complete _Turandot_ based on the success of his 1921 opera _La Leggenda di Sakuntala_. His works are rarely performed today, though his _Cyrano de Bergerac_ (1936) appeared at the Met as recently as 2017. The librettists for _Turandot_ were the playwright and journalist Giuseppe Adami (1878–1946), who had previously worked with Puccini on _Il Tabarro_ and _La Rondine_, and Renato Simoni (1875–1952), who had written libretti for other composers. The play _Turandot_ (1762) by Venetian playwright Carlo Gozzi (1720–1806) served as the source material for their libretto. Gozzi wrote satirical fantasies and tragedies for the Venetian stage at a time of intense debate about the relative merits of realism and fantasy in dramatic art.

_The Setting_

Gozzi’s play used the commedia dell’arte characters Ping, Pang, and Pong in their original form. In his play, they wandered from Italy to China, becoming members of the Imperial court of Peking. Their comments satirized Venetian politics and mores of the times. Puccini and his librettists dispensed with any such relevance. The China of this opera, set in “legendary times,” is a mythic realm viewed from the exoticizing perspective of 20th-century Europeans.
The Music
Drawing upon the innovative techniques being employed by a number of composers in the early decades of the 20th century, the opera’s sprawling orchestration calls for a wide variety of instruments, including alto saxophones, celesta, bass xylophone, harps (originally designated to be muffled with pieces of paper between the strings), and an organ. Puccini uses the chorus to great effect, from the bloodthirsty rabble urging on the executioner in Act I to the sublime invocation to the moon immediately following. There are several genuine Chinese themes used in Turandot that are integrated into the score in a suave and brilliantly original manner. The big imperial anthem in Act II is based on a Chinese melody, but the orchestra plays harmonies derived from medieval European religious music, and the remarkable resulting sound is not specific to any single culture. The title character’s commanding Act II aria, “In questa reggia,” and her succeeding confrontation with Calàf create an effect of Wagnerian proportions while still remaining in a firmly Italian style. The opera also contains moments of sheer melodic beauty in Puccini’s most lyrical vein, notably in Liù’s plaintive aria from Act I, “Signore, ascolta,” and the tenor’s unforgettable hymn of triumph, “Nessun dorma,” which opens Act III.

Met History
The Met gave the U.S. premiere of Turandot in 1926, shortly after the world premiere in Milan. Tullio Serafin conducted a cast featuring one of Puccini’s favorite sopranos, Maria Jeritza, in the title role, paired with Giacomo Lauri-Volpi as Calàf. This impressive duo led most of the subsequent revivals through the 1929–30 season, after which the opera (which had been considered a stylistic departure for Puccini) disappeared from the Met stage for several decades. It returned with the legendary 1961 production designed by Cecil Beaton, featuring conductor Leopold Stokowski in his company debut and starring Birgit Nilsson, Franco Corelli, and Anna Moffo. The current production by Franco Zeffirelli had its premiere in 1987, starring Eva Marton, Plácido Domingo, and Leona Mitchell, conducted by James Levine. Other notable artists who have since taken on the leading roles include Gwyneth Jones, Jane Eaglen, Maria Guleghina, Nina Stemme, and Christine Goerke (Turandot); Aprile Millo, Teresa Stratas, Ruth Ann Swenson, and Angela Gheorghiu (Liù); and Luciano Pavarotti, Johan Botha, Salvatore Licitra, and Marcello Giordani (Calàf).
Giacomo Puccini’s *Turandot* has all the spectacular trappings of grand opera—rousing choruses, a colorful mise-en-scène, elaborate sets, and multiple show-stopping vocal displays. But early in the compositional process, Puccini decided to change direction; in a letter dated March 18, 1920, he told librettist Renato Simoni to create “a *Turandot* by way of the modern mind—yours, [co-librettist] Adami’s, and mine.” The idea of modernity was not lost on the public. Several critics who attended the premiere immediately saw in it something unfamiliar. Composer and conductor Adriano Lualdi, in particular, observed that Puccini had deviated from his usual path, noting that “in no other of the recent operas of Puccini more than in *Turandot* is the inspiration and the drive toward the new so moving and constantly evident. … The composer who had won worldwide fame and fortune with his verismo abandons his old platform and approaches in his 60s the theater of the imagination.” The music critic for *La Stampa*, Andrea Della Corte, spoke of “harsh intervals,” “strange modulation,” and “tragic chords” but also questioned Puccini’s departure from his usual choice of leading ladies: “Thus the ‘new woman’ was only dimly perceived by the composer who gave us Mimi and Manon. And it is to these gentle creatures that Puccini’s name remains entrusted.” What was this “theater of the imagination”? And who was this “new woman”?

By 1919, a year after the premiere of *Il Trittico*, Puccini was once again groping for a subject. As always, the process was painful, and no less so for his librettists Giuseppe Adami, who had written the texts for *La Rondine* and *Il Tabarro*, and Italian journalist and specialist on the Venetian theater Renato Simoni. On October 23, 1919, Puccini wrote to Adami, “Well, have you and Simoni come to grips? Put all your strength into it, all the resources of your hearts and heads and create for me something which will make the world weep.” Together, the three pored through myriad plays and novels, including Shakespeare’s *The Taming of the Shrew* and Charles Dickens’s *Oliver Twist*, for which Adami and Simoni actually produced a scenario and libretto for one act. Simoni ultimately suggested Carlo Gozzi’s play *Turandot* (1762). The story was well known; numerous composers and playwrights had been adapting it to their own artistic visions for decades. Friedrich Schiller translated it into German in 1801, and that version was translated back into Italian in 1863 by Andrea Maffei, poet and close friend of Giuseppe Verdi. Moreover, Giuseppe Giacosa, one of Puccini’s frequent collaborators, had written his own play on the subject, *Il Trionfo d’Amore* in 1875, in which the would-be suitor had to scale a mountain as well as answer riddles in order to earn his beloved’s hand. And during the 19th century, a host of composers, including Puccini’s own composition teacher, Antonio Bazzini, created settings of the tale for the operatic stage.

The fact that the story had already been sliced and diced numerous times in the opera house was of no consequence to Puccini; throughout his career, he consistently and notoriously sought evidence of a subject’s prior success before visiting metopera.org
accepting it. An outstanding example is Manon Lescaut (1893), composed less than a decade after Massenet’s Manon (1884). In early spring 1920, a very pleased and confident Puccini wrote to Simoni, “I have read Turandot; it seems to me that it would be better not to part with the subject. … Rework it so that it is swift and effective; above all, heighten Turandot’s amorous passion, which for so long has been stifled under the ashes of her great pride. In short, I believe that Turandot is the most normal and human play in all Gozzi.” The labor on the new opera was, however, long and tortured, typical for Puccini, who not only found it difficult to get started, but was loathe to relinquish a final product—he composed only 12 operas in 40 years. Worse, he complained bitterly throughout the process. His letters to Adami and Simoni even seemed to moan out loud: “I am sad and disheartened! Thinking about Turandot! It’s because of Turandot that I feel like a soul lost in murky space!,” he wrote in September 1921, and in March 1924, “I think of Turandot hour by hour, minute by minute, and all the music I have written up to now seems a joke and no longer pleases me.”

What eventually emerged is something more serious than the work of Gozzi, who dismissed his fable as a piece of fluff, a “nonsensical tale, lacking magic and transformations.” Moreover, Gozzi tailored his play to its Venetian audience. For instance, the answer to Turandot’s final riddle attests to the locale: “Tell me the name of the kingly beast / Who makes the world tremble,” demands the princess. “The mightiest power in all creation,” responds Calàf, “the Lion of Venice!” Puccini, however, envisioned something more universal, and only the skeleton of Gozzi’s comedy survives in Adami and Simoni’s libretto: A bereft prince in a foreign land avoids beheading by answering riddles and wins the hand of an aloof princess.

Furthermore, in this new adaptation, the title character becomes the “new” woman, elusive and mysterious, and her domain is the “theater of the imagination”: the “violet” Imperial City of Peking at sunset, dissolving into moonlight. Moon imagery pervades the tableau, evoking a severed head not unlike that in Schoenberg’s Pierrot Lunaire (1912), which had fascinated Puccini. Those who wish to undertake the challenge of the riddles must strike a gong—another moon image—and the instrument itself seems to glows in an eerie half-light. Riddles are posed at night, but Calàf vows success in the light of day: “No, no, upon your mouth I’ll say it when the light shines! … At dawn I’ll win!”

The story thus unfolds over the life cycle, articulated here as “sunset, sunrise,” as the music also expresses oppositions of night and day—the pounding of the executioner’s drums, the harsh angularity of Turandot’s Act II aria “In questa reggia,” and the riddle scene on the one side, and the plaintive sweetness of Liù and the breathtaking romanticism of Calàf’s “Nessun dorma” on the other. The sun casts its glow upon a joyful conclusion, as the euphoric crowd exclaims, “Love! O Sun! Life! Eternity!” It was an ending that Puccini himself designed. In his letter to Adami of July 9, 1922, he wrote, “I’d like Turandot’s iciness to melt
in the course of the duet; namely, I want some amorous intimacy before they appear in front of the people. … [The couple] finish in ecstasy, jubilation, the glory of sunlight …”

But the composer did not live to see that transformation on stage. In fact, one early biographer, Claudio Sartori, called Turandot “The opera that killed [Puccini].” The composer had been diagnosed with throat cancer, and on November 4, 1924, he went to Brussels for radiation treatment but died there on November 29. The duet and finale were never finished. Puccini’s publisher, Tito Ricordi, chose Franco Alfano to develop the remaining music from Puccini’s sketches. (The challenge of the opera’s finale has remained alive for nearly a century now, with several composers attempting completion, most recently Luciano Berio in 2002.)

The events of the first performance of Turandot have become legendary. The world premiere took place at Milan’s Teatro alla Scala on April 25, 1926. Arturo Toscanini conducted, and when he arrived at the last portion of the score that Puccini had completed, he lowered his baton, turned to the audience and said, “Here the opera ends, because at this point the maestro died.” The first complete performance took place the following night.

—Helen M. Greenwald

Helen M. Greenwald is chair of the department of music history at New England Conservatory and editor of the Oxford Handbook of Opera.
Mezzo-soprano Jamie Barton portrays one of the great heroes of mythology, in Gluck’s operatic adaptation of the classic Orpheus story. The spirited production by choreographer Mark Morris also stars sopranos Hei-Kyung Hong as Euridice and Hera Hyesang Park as Amore, with Mark Wigglesworth conducting.

**OCT 20 mat, 24, 29  NOV 1, 4, 7, 10 mat**

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The Cast

Marco Armiliato
CONDUCTOR (GENOA, ITALY)

THIS SEASON  Turandot, La Bohème, and Macbeth at the Met; Tosca, Aida, and Il Trovatore at the Vienna State Opera; La Bohème and Aida in Zurich; La Bohème at Covent Garden; and Tosca at the Bavarian State Opera.

MET APPEARANCES  Since his 1998 debut with La Bohème, he has led nearly 450 performances of 25 operas, including La Fanciulla del West, Turandot, Madama Butterfly, Il Trovatore, Cyrano de Bergerac, Manon Lescaut, Aida, Anna Bolena, La Traviata, La Sonnambula, Tosca, Rigoletto, Francesca da Rimini, Ernani, Il Barbiere di Siviglia, and La Fille du Régiment.

CAREER HIGHLIGHTS  He regularly appears at the Vienna State Opera, where he has conducted Andrea Chénier, L’Elisir d’Amore, La Traviata, Rigoletto, Samson et Dalila, Il Barbiere di Siviglia, Otello, La Fanciulla del West, Turandot, Manon Lescaut, Simon Boccanegra, Don Pasquale, Roméo et Juliette, I Puritani, and Don Carlo, among many others. Other recent performances include Adriana Lecouvreur in concert at the Salzburg Festival, La Traviata and Andrea Chénier at the Bavarian State Opera, La Traviata in Verona, Manon and La Fanciulla del West in Zurich, Madama Butterfly in Muscat, and Il Trovatore and Rigoletto at Lyric Opera of Chicago.

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Eleonora Buratto
SOPRANO (MANTUA, ITALY)

THIS SEASON  Liù in Turandot at the Met, Verdi’s Requiem in Rome, Mimi in La Bohème in Cologne and at Staatsoper Berlin and Covent Garden, Fiordiligi in Così fan tutte in Tokyo, and the title role of Rusalka at Dutch National Opera.

MET APPEARANCES  Norina in Don Pasquale (debut, 2016).

CAREER HIGHLIGHTS  Recent performances include the title role of Luisa Miller in Barcelona; Eletra in Idomeneo in Palermo and Madrid; Amelia Grimaldi in Simon Boccanegra at the Vienna State Opera; Micaëla in Carmen at Covent Garden and in Madrid; Liù, Micaëla, and the Countess in Le Nozze di Figaro in Verona; Donna Anna in Don Giovanni in Lyon; and Mimi in Naples and at Dutch National Opera. She has also sung Donna Anna in Aix-en-Provence; Mimi in Zurich and Barcelona; Micaëla at Lyric Opera of Chicago; the Countess at La Scala, the Vienna State Opera, Dutch National Opera, and in Bari and Rome; Adina in L’Elisir d’Amore at La Scala and in Madrid; Micaëla and Liù in Naples; Corinna in Rossini’s Il Viaggio a Reims at Dutch National Opera; Nannetta in Falstaff at the Salzburg Festival; and Alice Ford in Falstaff at Ravenna Festival and in Bilbao.
Two of opera’s most compelling artists, Ailyn Pérez and Matthew Polenzani, share the Met stage for the first time, as the bohemian lovers at the heart of Puccini’s classic tragedy. Marco Armiliato conducts Franco Zeffirelli’s romantic staging—a timeless audience favorite.

**OCT 25, 30  NOV 2, 5, 9, 14, 17 mat, 21**

Tickets from $25 | metopera.org
Christine Goerke
SOPRANO (MEDFORD, NEW YORK)

THIS SEASON  The title role of Turandot at the Met, the title role of Elektra at the Vienna State Opera, Brünnhilde in the Ring cycle at Lyric Opera of Chicago, Isolde in Act II of Tristan und Isolde in concert with the National Symphony Orchestra, and Brünnhilde in Götterdämmerung at the Bayreuth Festival.

MET APPEARANCES  Since her 1995 debut in the Ensemble of John Corigliano's The Ghosts of Versailles, she has sung nearly 100 performances of 14 roles, including Brünnhilde, Elektra, Turandot, the Dyer’s Wife in Die Frau ohne Schatten, and Madame Lidoine in Dialogues des Carmélites.

CAREER HIGHLIGHTS  She has sung Brünnhilde at Houston Grand Opera, the Canadian Opera Company, and in concert at the Edinburgh International Festival. Recent performances include Isolde in Tristan und Isolde in concert at Lucerne Festival and in Amsterdam; Elektra at the Canadian Opera Company, Houston Grand Opera, and San Francisco Opera; and Ortrud in Lohengrin at Covent Garden. She has also sung Turandot at Covent Garden and Opera Philadelphia, Cassandre in Les Troyens at Lyric Opera of Chicago, and Leonore in Fidelio at Cincinnati Opera. She is a graduate of the Met’s Lindemann Young Artist Development Program.

James Morris
BASS-BARITONE (BALTIMORE, MARYLAND)

THIS SEASON  Timur in Turandot at the Met.

MET APPEARANCES  Since his 1971 debut as the King in Aida, he has sung more than 1,000 performances of 60 roles, including Wotan in the Ring cycle, Hans Sachs in Die Meistersinger von Nürnberg, Claggart in Billy Budd, Jacopo Fiesco in Simon Boccanegra, Scarpia in Tosca, Philip II in Don Carlo, Iago in Otello, Méphistophélès in Faust, and the title roles of Der Fliegende Holländer, Boris Godunov, and Don Giovanni.

CAREER HIGHLIGHTS  In recent seasons, he has sung Timur in Buenos Aires, Ben in Blitzstein’s Regina at Opera Theatre of Saint Louis, Dr. Schön / Jack the Ripper in Lulu and the Doctor in Wozzeck at English National Opera, the Old Doctor in Vanessa at the Santa Fe Opera, and the Four Villains in Les Contes d’Hoffmann at Lyric Opera of Chicago. He has appeared at all the world’s premier opera houses and with major orchestras of Europe and the United States. One of the leading interpreters of Wotan, he has sung the role in cycles at the Vienna State Opera, Bavarian State Opera, Deutsche Oper Berlin, Lyric Opera of Chicago, and San Francisco Opera, among others.
The Cast CONTINUED

Alejandro Roy  
TENOR (ASTURIAS, SPAIN)

THIS SEASON  Calàf in Turandot for his debut at the Met and Luigi in Il Tabarro in Innsbruck, Austria.

CAREER HIGHLIGHTS  Recent performances include Cavaradossi in Tosca and Dick Johnson in La Fanciulla del West at Torre del Lago’s Festival Puccini; Radamés in Aida in Medinaceli, Spain; Canio in Pagliacci in Szczecin, Poland; Radames in Málaga, Spain; and Don José in Carmen in Oviedo, Spain. He has also sung the title role of Don Carlo in Kopparberg, Sweden; Pollione in Norma in Bilbao; Rafael Ruiz in Penella’s El Gato Montés in Madrid; the title role of Penella’s Don Gil de Alcalá in Oviedo; Cavaradossi in Nice, France; and Don José in Xiamen, China; among others. He was awarded Best Spanish Opera Singer at the 2014 Premios Líricos Teatro Campoamor.