GIACOMO PUCCINI

TURANDOT

Opera in three acts
Libretto by Giuseppe Adami and Renato Simoni, based on the dramatic fairy tale by Carlo Gozzi
Saturday, May 7, 2022
1:00–4:25 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

With this performance and its entire spring season, the Met honors Ukraine, its citizens, and the many lives lost.

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
J. Knighten Smit

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin
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Today’s performances of the roles of Turandot and Calàf are underwritten by the Jan Shrem and Maria Manetti Shrem Great Singers Fund.

The 347th Metropolitan Opera performance of GIACOMO PUCCINI’S

TURANDOT

CONDUCTOR
Marco Armiliato

TURANDOT
Liudmyla Monastyrska

CALÀF
Yonghoon Lee

LIÜ
Ermonela Jaho

TIMUR
Ferruccio Furlanetto

PING
Alexey Lavrov*

PANG
Tony Stevenson*

PONG
Eric Ferring

EMPEROR ALTÖUM
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Saturday, May 7, 2022, 1:00–4:25PM
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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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The Metropolitan Opera is pleased to salute Viking in recognition of its generous support during the 2021–22 season.

PHOTO: MARTY SOHL/MET OPERA
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 1:40PM)

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 3:05PM)
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.
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 Toscaninini 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
Instead of the Chinese ministers Ping, Pang, and Pong, Gozzi’s play used commedia dell’arte characters in their original form—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, Angela Gheorghiu, and Anita Hartig (Liù); and Luciano Pavarotti, Johan Botha, Salvatore Licitra, Marcello Giordani, and Yusif Eyvazov (Calàf).
With his death on November 29, 1924, Giacomo Puccini not only left his latest and most ambitious project unfinished but also left the world without a clear successor to carry on the grand tradition of Italian opera—a tradition that extended all the way back to the art form’s genesis in Renaissance Florence. But while Turandot can be considered “the last great Italian opera,” this designation fails to account for how much of the work isn’t Italian. From its setting to its plot and, most significantly, much of its music, Turandot draws on other cultures—as Puccini had done throughout much of his career—and represents a distinct evolution from the preceding three centuries of Italian opera. Yet it is in no way authentically Chinese either. A Western projection of the East, it is rife with contradictions, distortions, and racial stereotypes—and yet is also one of the most exhilarating and impressive works ever to take the operatic stage.

Not long after the high-profile world premiere of Il Trittico at the Met in 1918, Puccini was already searching for material for his next opera. At first, he landed on Cristoforo Sly by Giovacchino Forzano, who had provided the libretti for Suor Angelica and Gianni Schicchi, but eventually abandoned the idea (though Sly would later be set by Ermanno Wolf-Ferrari). Then, critic, writer, and librettist Renato Simoni slipped him a copy of Carlo Gozzi’s Turandot. Premiered in Venice in 1762, the play was inspired by an episode from François Péris de la Croix’s collection of Persian fairy tales, Les Mille et un Jours, and concerned a ruthless Chinese princess who sets a fatal challenge to any would-be suitors: In order to win her hand, they must correctly answer three riddles, but if they fail, they forfeit their heads. With his penchant for exotic subjects, Puccini’s interest was piqued.

Depicting distant lands and peoples was already a centuries-old musical tradition by the time that Puccini considered bringing mythical China to the stage. From Mozart’s Die Entführung aus dem Serail, with its percussion-heavy vision of a Turkish harem, to the Gypsies of Bizet’s Carmen, Verdi’s faux ancient Egypt in Aida, and Debussy’s “Pagodes,” which took inspiration from Indonesian gamelan music, foreign sound worlds had long exerted a fascination on Western composers. Puccini seems to have had a particular attraction—even obsession—with the Other, traveling as far as Buenos Aires, Cairo, and New York in search of fresh sources to set. After the breakout success of his 1893 Manon Lescaut, he even briefly toyed with the idea of composing an opera about the life of Buddha that would incorporate a collection of East Indian melodies.

Of Puccini’s 12 operas (when one considers the three components of Il Trittico separately) only three take place in his native Italy, while both Madama Butterfly and Turandot are set in the Far East and La Fanciulla del West plays out in the equally remote American West. And in the cases of the latter three, the settings are not the only markers of the works’ foreignness; in crafting each
opera, Puccini steeped himself in the music of each locale and incorporated existing melodies into the scores. For *Butterfly*, he even consulted with native Japanese speakers, including actress Sada Jacco, to gain a better sense of the timbre and range of their natural speaking voices.

It’s no surprise then that Puccini gravitated toward *Turandot*, and he pressed his librettists—Giuseppe Adami, who outlined the dramatic structure, and Simoni, who furnished the poetic verses—to create a text that was authentically Chinese. He requested numerous changes to Gozzi’s play, asking them to “find a Chinese element to enrich the drama and relieve the artificiality of it” and make use of what he called “Chinese syllables” and “assonances that would give it a Chinese flavor.”

This focus on “Chinese” sounds also extended to some of the characters’ names. The stock commedia dell’arte types—Brighella, Truffaldino, Pantalone, etc.—that acted as visitors to the Chinese court in Gozzi became the ministers Ping, Pang, and Pong, while Puccini also introduced a new ancestress for Turandot, Lou-Ling. More drastically, he urged Adami and Simoni to refashion Gozzi’s headstrong Tartar princess Adelma into Liù (another name of Puccini’s invention), the meek but noble slave girl who could easily stand alongside the composer’s other simultaneously vulnerable and dignified “little women”—Mimi, Cio-Cio-San, Lauretta, and others.

Even more than the libretto, though, Puccini sought a sense of authenticity in his musical characterization of legendary China. In August 1920, just months after Simoni first suggested *Turandot*, the composer famously paid a visit to Baron Edoardo Fassini-Camossi, a former diplomat in China, who owned a music box of genuine Chinese tunes. Three melodies from this music box ultimately found their way into the opera’s score, while others came from phonograph recordings and Jules A. van Aalst’s 1884 chronicle of Chinese music.

It was from Fassini’s music box that Puccini discovered the folk song “Mo Li Hua,” or “Jasmine Flower,” which was already familiar to European ears and had been included in travel guides as early as the end of the 18th century. In his hands, “Mo Li Hua” became the main theme used to represent Princess Turandot, first intoned by an offstage children’s choir in Act I before recurring many times throughout the opera in different guises and orchestrations. The music box also featured the traditional “Imperial Hymn,” which can be heard during the opera’s throne-room scenes as the people hail Emperor Altoum and wish him 10,000 years of life.

In these two cases, the Chinese melodies appear with few alterations, but as prominent Puccini biographer Mosco Carner points out, more often the composer’s incorporation of existing tunes takes the form of “freely varying certain exotic melodies … using them as models in the invention of similarly constructed melodies, or … lifting characteristic motives out of them in order
to mold therefrom new melodic curves.” This occurs notably in the entrance of Ping, Pang, and Pong in Act I, as they attempt to dissuade Calâf from pursuing Turandot. Their opening melody (“Fermo! Che fai? T’arresta”) is drawn verbatim from another of the music box’s folk songs, but soon thereafter, Puccini weaves together bits and pieces of other authentic Chinese melodies as well as some of his own creation. According to Carner, “various motives become joined with one another in a kaleidoscopic way, [and] the whole passage … creates the impression of an underived, logically developed idea.”

The result is rather unlike any of the composer’s previous compositions. Gone are the intimate dramas and relatable passions of everyday people. These are instead replaced with dazzling spectacle, archetypal protagonists, and musical passages clearly influenced by innovative contemporaries such as Debussy, Stravinsky, and Wagner. A glance into the orchestra pit reveals a robust percussive section, encompassing not only xylophones, glockenspiel, and drums but also bells, celesta, tambourine, Japanese tam-tam, and a Chinese gong. And Puccini includes a number of musical “sound effects” to further heighten the feeling of foreignness, such as offstage brass and organ, harps muted with paper inserted between their strings, and saxophones to accompany the Act I children’s choir.

It’s not that Turandot’s score bears none of the hallmarks of Puccini’s lushly romantic style. Liù, the most (possibly only) sympathetic character in the piece, pours her heart out in Act I’s “Signore, ascolta”—an adaption of the pentatonic-based song “Sian Chok” that, in Puccini’s handling, becomes far more Italianate than Chinese—as well as in a compelling pair of arias in Act III. Not to mention the opera’s most recognizable selection, Calâf’s heroic Act III aria, “Nessun dorma,” which has become an anthem of hope and resilience far beyond the confines of the opera house. But according to musicologist Harold Powers, this “Romantic-diatonic Puccinian norm,” is just one of four primary “colors” in Turandot, the others being Chinese, Middle Eastern, and Dissonance.

We must also consider the criticisms that Turandot—and Puccini’s appropriation, reconfiguration, and reharmonization of Chinese music—has received in recent years. As Ping-hui Liao, a professor of literary and critical studies at the University of California, San Diego, argues, despite the composer’s attempts at authenticity, “when the material is drawn from another culture, as in the case of Madama Butterfly or Turandot, it is integrated and ordered so that it becomes intelligible, controlled, and agreeable … the melodies are so well integrated that they lose their own autonomy and become part of a larger whole. In distinguishing between East and West, [Puccini] makes the former subservient to the latter.” Or, as Carner wryly suggests, while the Chinese characters don “national musical costume throughout … this costume may bear the trademark ‘Made in Italy.’” It shouldn’t be surprising then that many audience members
of Chinese descent find it difficult to watch as their own heritage is co-opted, fetishized, or painted as savage, bloodthirsty, or backward.

The question then becomes how to appreciate _Turandot_—which features some of Puccini’s most ravishing melodies, scenes of truly remarkable musical and theatrical grandeur, and opportunities for the kind of show-stopping vocal displays that lie at the core of the art form’s appeal—in a way that both celebrates its achievements and acknowledges the problems inherent in it. As we raise our collective consciousness of its faults, it is essential that, rather than shying away from the less-savory aspects of the opera, with each subsequent revival, audiences recognize and grapple with their implications. For only through awareness and conversation, which must increasingly expand to include a wider array of voices and points of view, can the world truly understand _Turandot_ as the thrilling yet problematic masterpiece that it is.

—Christopher Browner

_J Christopher Browner is the Met’s Senior Editor._
Marco Armiliato  
CONDUCTOR (GENOA, ITALY)

**This Season** Turandot and the Eric and Dominique Laffont Competition at the Met; Tosca, L’Elisir d’Amore, and Rigoletto at the Vienna State Opera; Simon Boccanegra in Zurich; Tosca at Covent Garden; Ernani in Rome; and concerts in Naples, Milan, and Barcelona.

**Met Appearances** Since his 1998 debut leading La Bohème, he has conducted more than 450 performances of 25 operas, including Turandot, Macbeth, La Fanciulla del West, 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 appears regularly at the Vienna State Opera, where he has conducted Don Pasquale, La Bohème, Aida, Andrea Chénier, La Traviata, Samson et Dalila, Il Barbiere di Siviglia, Otello, La Fanciulla del West, Turandot, and Manon Lescaut, among many others. Recent performances also include Tosca at the Salzburg Festival; Il Trovatore in concert in Naples; Cavalleria Rusticana and Pagliacci in Verona; Norma in Madrid; La Rondine in Florence; Tosca, La Traviata, and Andrea Chénier at the Bavarian State Opera; Madama Butterfly in Muscat; and Il Trovatore and Rigoletto at Lyric Opera of Chicago.

Ermonela Jaho  
SOPRANO (TIRANA, ALBANIA)

**This Season** Liù in Turandot at the Met and in concert with the Orchestra dell’Accademia Nazionale di Santa Cecilia; Cio-Cio-San in Madama Butterfly at Deutsche Oper am Rhein, the Bavarian State Opera, and in Hamburg; the title role of Adriana Lecouvreur at the Vienna State Opera and in Oviedo; Mimi in La Bohème in Madrid; the title role of Thaïs in concert at Paris’s Théâtre des Champs-Elysées; and Nedda in Pagliacci at Covent Garden.

**Met Appearances** Violetta in La Traviata (debut, 2008) and Cio-Cio-San.

**Career Highlights** Recent performances include the title role of Suor Angelica at the Bavarian State Opera; Antonio in Les Contes d’Hoffmann, Violetta, and Liù in Barcelona; Cio-Cio-San in Oviedo, Wiesbaden, and at Greek National Opera; Desdemona in Otello at Covent Garden; the title role of Anna Bolena at Opera Australia; Violetta at Staatsoper Berlin and Covent Garden; and Magda in La Rondine at Deutsche Oper Berlin. She has also appeared at the Paris Opera, La Scala, Dutch National Opera, Royal Swedish Opera, Spain’s Castell de Peralada Festival, Washington National Opera, San Diego Opera, Opera Philadelphia, and in Naples, Verona, Lyon, Marseille, Orange, Brussels, Hamburg, Tirana, Buenos Aires, and Beijing, among others.

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The Cast CONTINUED

**Liudmyla Monastyrska**
SOPRANO (KYIV, UKRAINE)

**This Season** The title role of Turandot at the Met, Abigaille in Nabucco at Covent Garden, the title role of Aida in Naples and Verona, and concerts at the Paris Opera and with the Berlin Philharmonic.

**Met Appearances** Abigaille, the title roles of Aida (debut, 2012) and Tosca, and Santuzza in Cavalleria Rusticana.

**Career Highlights** Recent performances include Aida, Elisabeth of Valois in Don Carlo, Tosca, and Abigaille at the National Opera of Ukraine; Lady Macbeth in Macbeth at the Bavarian State Opera; Leonora in Il Trovatore at La Scala; Tosca in Rome and Barcelona; Abigaille at Deutsche Oper Berlin and in Hamburg; Leonora in La Forza del Destino at Deutsche Oper Berlin and Covent Garden; and Santuzza in concert with the NDR Radiophilharmonie. She has also sung Abigaille and Aida at the Vienna State Opera, Abigaille at LA Opera and the Bavarian State Opera, Leonora in Il Trovatore and Tosca at Staatsoper Berlin, Tosca and Elisabeth of Valois at Deutsche Oper Berlin, the title role of Manon Lescaut in Barcelona, the title role of Norma at Houston Grand Opera, and Tosca at the Paris Opera.

**Ferruccio Furlanetto**
BASS (SACILE, ITALY)

**This Season** Timur in Turandot at the Met; Don Alfonso in Cosi fan tutte at San Francisco Opera, Washington National Opera, and in Salzburg; the title role of Mefistofele in concert at Opera Australia; Ramfis in Aida and Timur in Verona; and a recital at La Scala.

**Met Appearances** Since his 1980 debut as the Grand Inquisitor in Don Carlo, he has sung more than 200 performances of 17 roles, including Arkel in Pelléas et Mélisande, Fiesco in Simon Boccanegra, Philip II in Don Carlo, de Silva in Ernani, Don Basilio in Il Barbiere di Siviglia, Méphistophélès in Faust, Cardinal Brogni in Halévy’s La Juive, and Leporello and the title role of Don Giovanni.

**Career Highlights** He is a Kammersänger and honorary member of the Vienna State Opera, where his most recent roles include Prince Gremin in Eugene Onegin, Fiesco, Banquo in Macbeth, Prince Ivan Khovansky in Khovanshchina, Philip II, and the title role of Boris Godunov. He has appeared with all of the world’s leading opera companies, including Covent Garden, Staatsoper Berlin, the Paris Opera, Lyric Opera of Chicago, and in Florence, Baden-Baden, Madrid, Barcelona, Geneva, Tokyo, Venice, and Rome.
The Cast CONTINUED

Yonghoon Lee
TENOR (SEOUL, SOUTH KOREA)

This season Calàf in Turandot at the Met and in Verona, Luigi in Il Tabarro at the Bavarian State Opera, and Calàf, the title role of Otello, and Manrico in Il Trovatore at Opera Australia.

Met appearances Radamès in Aida, Don José in Carmen, Manrico, Turiddu in Cavalleria Rusticana, the title role of Don Carlo (debut, 2010), and Ismaele in Nabucco.

Career highlights Recent performance include Radamès in Barcelona and Geneva, Don José and Radamès at Opera Australia, Don Alvaro in La Forza del Destino in Zurich, and Turiddu at the Vienna State Opera. He has also sung Cavaradossi in Tosca at the Vienna State Opera, Staatsoper Berlin, and in Rome; Radamès at Opera Australia; Pollione in Norma at the Dallas Opera; Don José in Dresden; Don Carlo, Calàf, Manrico, and Don José at the Bavarian State Opera; Turiddu at the Paris Opera and La Scala; the title role of Andrea Chénier at San Francisco Opera and in Zurich; Turiddu and Don José at Covent Garden; Manrico at Lyric Opera of Chicago; Hagenbach in Catalani’s La Wally in Geneva; and Arrigo in Verdi’s La Battaglia di Legnano in Hamburg.