

GIACOMO PUCCINI

# LA RONDINE

CONDUCTOR

Speranza Scappucci

PRODUCTION

Nicolas Joël

SET DESIGNER

Ezio Frigerio

COSTUME DESIGNER

Franca Squarciapino

LIGHTING DESIGNER

Duane Schuler

Opera in three acts

Libretto by Giuseppe Adami, based on  
a libretto by Alfred Maria Willner and  
Heinz Reichert

Tuesday, April 2, 2024

7:30–10:05PM

The production of *La Rondine* was made  
possible by a generous gift from  
**The Sybil B. Harrington Endowment Fund**

The revival of this production is made possible by a  
gift from Barbara Augusta Teichert

A co-production of Théâtre du Capitole, Toulouse;  
and The Royal Opera, Covent Garden, London

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GENERAL MANAGER

Peter Gelb

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MUSIC DIRECTOR

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# The Metropolitan Opera

2023–24 SEASON

The 36th Metropolitan Opera performance of  
GIACOMO PUCCINI'S

## LA RONDINE

CONDUCTOR  
Speranza Scappucci

IN ORDER OF VOCAL APPEARANCE

YVETTE  
Magdalena Kuźma\*\*

RUGGERO  
Jonathan Tetelman

BIANCA  
Amanda Batista\*\*

ADOLF  
Patrick Miller

PRUNIER  
Bekhzod Davronov

GEORGETTE  
Chelsea Shephard

MAGDA  
Angel Blue

GABRIELLA  
Mikki Sodergren

LISETTE  
Emily Pogorelc

LOLETTE  
Jasmine Muhammad

SUZY  
Sun-Ly Pierce

RABONNIER  
Yohan Yi

RAMBALDO  
Alfred Walker\*

SINGER  
Ellie Dehn

GOBIN  
Scott Scully

BUTLER  
Jonathan Scott

PÉRICHAUD  
Christopher Job

PIANO SOLO  
Katelan Trần Terrell\*

CRÉBILLON  
Paul Corona

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Tuesday, April 2, 2024, 7:30–10:05PM



Angel Blue as  
Magda and  
Jonathan Tetelman  
as Ruggero in  
Puccini's *La Rondine*

C. Graham Berwind, III Chorus Master **Donald Palumbo**  
Musical Preparation **Gareth Morrell, Carol Isaac,**  
**Liora Maurer, and Katelan Tràn Terrell\***  
Assistant Stage Directors **Jonathon Loy, Alison Pogorelc, and**  
**Paula Suozzi**

Italian Diction Coach **Nicolò Sbuelz**

Prompter **Carol Isaac**

Met Titles **Christopher Bergen**

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Opera

2023-24 SEASON



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# Synopsis

## Act I

*Paris and the Riviera in the 1920s.* Magda, mistress of the rich banker Rambaldo, is serving tea to her friends as the poet Prunier lectures Yvette, Bianca, and Suzy about the latest Parisian fashion for sentimental love. No one except Magda takes him seriously. Prunier starts to tell a story that he has written about a girl, Doretta, who rejects the love of a king. When he says that he has been unable to finish it, Magda improvises an ending to Doretta's dream for him by making up a second verse about how the girl rejects riches for the love of a student. She thinks about her own flirtations and recalls an encounter with a young man at Bullier's dance hall. Rambaldo says that he knows what love means and gives Magda a pearl necklace, which she accepts without changing her opinion that love has nothing to do with wealth. Prunier offers to read Magda's palm and predicts that she will go south in pursuit of romance and happiness—just like "la rondine," the swallow. Ruggero, a newcomer to Paris, is excited to be in the city. Rambaldo asks the others where Ruggero should spend his first night in Paris. They decide on Bullier's, and before sending Ruggero on his way, Magda's maid, Lisette, and the other women flirt with the handsome young man. When the guests depart, Magda impulsively decides to go to Bullier as well and rushes off to change into a simpler dress. Lisette sneaks in dressed in Magda's clothes and is intercepted by Prunier, who furtively flirts with her. They leave together. Magda emerges for an adventure at Bullier's, her mind full of Prunier's prophesy and Doretta's dream.

## Act II

Bullier's is alive with a noisy crowd of students, flower girls, artists, soldiers, and aristocrats. Ruggero sits alone at a table. When Magda enters, a group of students surrounds her, but she says that she already has a date and joins Ruggero, who doesn't recognize her. She introduces herself as Paulette. When she teases him about his probable love affairs, he replies that should he ever love a woman, it would be forever. While they talk and dance, they both realize that they have fallen in love with each other. When Lisette arrives with Prunier, she is startled by the sight of Magda, but Prunier, understanding the situation, convinces her that it is someone else with a chance resemblance. Suddenly, Rambaldo appears, and Prunier asks Lisette to keep Ruggero out of sight. Magda rejects Prunier's pleas to escape, and Rambaldo confronts her, demanding an explanation. She replies that she has found true love and is going to leave him. As the waiters clear the now-empty dance hall, Ruggero returns and comforts Magda. They leave together to start a new life.

*Intermission* (AT APPROXIMATELY 8:50PM)

## Act III

Magda and Ruggero have been living in a hotel on the Riviera, but their money is running out. Ruggero says that he has written to his mother for her consent to their marriage and paints an idyllic picture of his family's home in the country. Magda is dismayed that her lover doesn't know anything of her past. After he has left, Prunier and Lisette arrive, quarreling: He has been trying to make her a singer, but her debut was a disaster. Magda tells Lisette that she would be glad to take her into service once more. Prunier, who can't imagine Magda continuing her fantasy life, delivers a message from Rambaldo: He is ready to welcome her back on any terms. Prunier leaves as Ruggero returns with a letter from his mother. She is delighted that her son has found a good and virtuous bride who will be worthy of his children. Unable to keep silent any longer, Magda tells a stunned Ruggero that she is "contaminated." She can be his mistress but never his wife. He protests and begs Magda not to leave him. Magda, heartbroken, makes her way out of his life.



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*Giacomo Puccini*

# La Rondine

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*Premiere: Grand Théâtre, Monte Carlo, 1917*

This elegant romance is the least-known work of the mature Giacomo Puccini. The story concerns a kept woman who defies convention to chase a dream of romantic love with an earnest, if naïve, young man. She is the swallow, or “rondine,” of the title, a bird who flies toward the sun. The central relationship unfolds in colorful locales in Paris and the south of France, all evoked with superb musical details. Puccini was originally approached for this project by Viennese producers who wanted an operetta. This idea was quickly abandoned, but the original conception had an effect on the finished product, with its abundance of waltzes, romantic vision of Paris, and lightness of tone. History worked against *La Rondine*’s success, however: Italy and Austria became enemies during World War I, precluding a Vienna premiere, and the opera quietly opened in neutral Monte Carlo, never finding a permanent place in the repertoire. That loss is scandalous, since *La Rondine*, judged on its own merits rather than compared to other operas with similar themes, is a fascinating work.

### *The Creators*

Giacomo Puccini (1858–1924) was immensely popular in his own lifetime, and his works remain staples in the repertory of most of the world’s opera companies. His operas are celebrated for their mastery of detail, sensitivity to everyday subjects, copious melody, and economy of expression. Giuseppe Adami (1878–1946) provided Puccini with the libretto for *La Rondine* and would later work with him on *Il Tabarro* and *Turandot*. He also edited Puccini’s letters for publication after the composer’s death and was noted for his work in the theater and as a film director. The outline of *La Rondine* came courtesy of Viennese author, journalist, and composer Alfred Maria Willner (1859–1929) and his collaborator Heinz Reichert (1877–1940), who wrote operetta libretti for several of the most popular composers of the day, including Franz Lehár.

### *The Setting*

Each of the three acts of *La Rondine* evokes a different aspect of French life, as well as a different take on the nature of love. Act I is set in Magda’s elegant salon, where she is a fashionable woman kept by a wealthy man. Poets and other free spirits engage in witty banter. Act II is set in the raucous Bal Bullier, a famous Latin Quarter dance hall popular with students, the working poor, the adventurous middle class, and tourists. The third act is set outside Nice on the

French Riviera. Puccini originally imagined the setting to be in the time of the Second Empire (circa 1860), although the milieu he depicted is not specific to any single historical moment. The Met's current production places the action in the 1920s.

### *The Music*

The score of *La Rondine* is sophisticated and economical. One of its most striking features is the use of ambient sounds, a touch Puccini had always excelled in as a master of the verismo genre. Offstage bells sound in Act III; the second act ends with a woman on the street singing a warning against faith in love; and Prunier plays the piano on stage in the very first scene, which becomes the introduction to the opera's most famous aria, "Chi il bel sogno di Doretta." *La Rondine* flows with the sort of melody that could only come from Puccini, including the dreamy dance sequences in Act II and the ensemble in the same scene, "Bevo al tuo fresco sorriso," which is easily one of the most gorgeous tunes that this composer ever produced.

### *Met History*

*La Rondine* had its United States premiere at the Met in 1928, in a beautiful production designed by Joseph Urban. The Spanish diva Lucrezia Bori and Italian tenor Beniamino Gigli headed the cast. The piece was reasonably successful, but the precarious financial situation of the Depression years made it a risky proposition. Bori sang the lead in all 15 performances over the course of the initial run and the two following seasons, and chose it as part of her farewell performances at the Met in 1936. George Balanchine choreographed the dances for the 1936 run. The opera then disappeared from the Met until the debut of the current staging on December 31, 2008, with Marco Armiliato conducting a cast including Angela Gheorghiu and Roberto Alagna as Magda and Ruggero, and the production was subsequently revived during the 2012–13 season.



## Program Note

In 1912, Giacomo Puccini was having his usual trouble finding a subject for his next opera and, incredibly, even considered Washington Irving's 1819 *Rip van Winkle*. In a letter to librettist Luigi Illica, he wrote, "I told you that I still want to *make people weep*: Therein lies everything. But do you think that this is easy? It's terribly difficult ... In the first place, where is one to look for a subject? And will our imagination find that sacrosanct, that enduring thing?" His previous operas entailed multifarious difficulties—it took seven librettists to fashion the text of *Manon Lescaut*, for example—but *La Rondine* just might take the cake (or Linzer torte, or mille-feuilles, given the Viennese origins and French milieu of the opera). To cite just a few, the third act was not finalized until the 1920 Vienna performance, three years after the Monte Carlo premiere; the character Prunier changed from tenor to baritone and back to tenor in the course of much chopping and changing; and the outbreak of World War I complicated the endeavor all along the way.

When Puccini was in Vienna in 1913 to supervise the Court Opera (now State Opera) production of *La Fanciulla del West*, he was approached by Siegfried Eibenschütz and Heinrich Berté, the directors of the Carl Theater (a showcase for crowd-pleasing operetta). They wanted Puccini to compose eight or ten musical numbers for insertion into spoken dialogue and offered him an enormous fee, plus 50% royalties. But Puccini damned the first libretto they gave him in no uncertain terms. When their second try, *La Rondine*, originally proffered to Franz Léhar, came his way, he was not over the moon, but neither was he entirely unenthused. (Puccini adored Léhar and hung an inscribed portrait of him in the dining room of Villa Puccini.) When he began work on his "light, sentimental opera with touches of comedy ... a sort of reaction against the repulsive music of today, which ... is very much like the war," he insisted that the dialogue be replaced with lyrical verse to be set to music, and librettist Giuseppe Adami obliged, albeit with maximum difficulty. Never, Adami wrote later, had work been more exhausting, arduous, infuriating, difficult, and desolating—he wrote 16 acts en route to the final three. And the final act was the "problem child" from the start: namely, how to bring about the parting of the lovers Ruggero and Magda. Should there be an anonymous letter? A revelation by Prunier and Lisette? An injunction from the banker Rambaldo, Magda's keeper? The ultimate solution was a letter from Ruggero's mother welcoming "Paulette" as the pure and virtuous future mother of her son's children. Magda, unable to bear deceiving the man she loves any longer, renounces him and departs.

The opera even embroiled Puccini in a politico-patriotic scandal. For personal and professional reasons, Puccini remained largely neutral during the First World War—though his comments that his native Italy could benefit from some of the "German order" so enraged his fellow countryman Arturo Toscanini that the one-time collaborators fell out bitterly for years. And when he refused to publicly condemn the German attacks on France, writer Alphonse Daudet's son Léon led a campaign against the composer, declaring that *La Rondine's* premiere in neutral Monte Carlo

constituted treason. Puccini felt impelled to refute the venom. In a lengthy letter to leading French newspapers, he attested that “My life and my art are the most valid testimony before the whole world of my patriotism” and that after Italy joined the fray on the side of the Allies, he gave the rights to his opera over to an Italian publisher.

When it finally did reach the stage, *La Rondine* drew further fire for its resemblances both to Verdi’s *La Traviata* and Puccini’s own *La Bohème*. Like *Traviata*’s courtesan Violetta Valéry, supported by the wealthy Baron Douphol but in love with the provincial Alfredo Germont, Magda is also a “kept woman,” the trophy of a rich banker named Rambaldo, and like Violetta, she gives up her luxurious life for true love. Her Alfredo is named Ruggero, also from a rural family but far more naïve than his predecessor in Verdi. Prunier’s palm-reading scene in Act I of *La Rondine* recalls the fortune-telling guests disguised as Gypsies at Flora’s party in *La Traviata*. And Magda’s maid, Lisette, who borrows her mistress’s finery to go to the dance hall, is herself borrowed from Johann Strauss II’s Adele in *Die Fledermaus*—how appropriate for Puccini to filch a motif from operetta for his fusion of opera and operetta. Finally, Prunier, Puccini’s society poet, seems to be an older, cynical version of Rodolfo in *La Bohème*, in love with Lisette but only if he can remake her, and devoid of Rodolfo’s youthful élan and idealism.

Operas create fables out of society’s real-life workings, and no one could fail to notice the effects of money and class in *La Rondine*. At the heart of this opera, money and dreams of true love are at odds. “Money, nothing but money!,” Magda exclaims in Act I; people in the crowd at Bullier’s in Act II ask over and over, “Who’s paying?,” “Are you rich?,” “Is that pearl real?” The students who proposition the disguised Magda lament their lack of ready cash; the opportunistic Prunier cannot help wondering whether Rambaldo’s flashy emerald is genuine; and the lovers are broke in Act III, with creditors chasing them and Ruggero asking his parents for money. One remembers the heartbroken Rodolfo crying, “Non basta amor!,” “Love is not enough!,” in *La Bohème*. The clash between old-fashioned, rural notions of women’s purity before marriage with the urban system whereby wealthy bourgeois men buy the favors of pretty, poverty-stricken young women also recalls many a previous opera.

Puccini lavished exacting labors on this work, and its music has many intriguing, enchanting aspects. The diegetic “big tune” in Act I is “Chi il bel sogno di Doretta,” a “story song” of a type common in Silver Age operettas ever since Léhar’s *The Merry Widow* and its “Vilja-Lied” in 1905. Both arias are fairy tales—in Puccini’s instance, the story of humble Doretta who turns down the offer of riches from a smitten king because she loves a poor student. The aria’s introduction is played on an onstage piano before the orchestra takes over the accompaniment for this aria-as-“valse lente,” a sensuous, French variety of the waltz, with its gorgeous melody for the violins, with falling thirds, Scotch-snap rhythms, and devastating (and deceptive) simplicity. (Waltzes, incidentally, multiply throughout this opera, along with a tango theme for

Prunier, a slow foxtrot for Magda's and Ruggero's duet "Perchè mai cercate di saper" in Act II, and a "Tempo di Polka" when the young women are recommending well-known Parisian night spots for Ruggero to visit.) Prunier cannot finish Doretta's story; he does not know the ending, he declares, and hands the conclusion over to Magda, who puts words to the violin tune. Shortly after, when Prunier reads Magda's palm, he gives us another of the hyper-lyrical moments we all love in Puccini: "Perhaps, like the swallow, you will migrate across the seas, toward a sun-filled land of dreams." At the title word "rondine," "swallow," we hear the G in the bass rubbing softly against the F-sharps in the voice and orchestra in a demonstration of love's capacity to pierce.

No commentator can resist pointing out a surprising quotation Puccini includes in Prunier's music, from Richard Strauss's *Salome*. When Prunier comically conflates the elderly aunt in Magda's wistful remembrance of a youthful episode with her mustachioed, would-be lover, he then holds forth on the women who would be more his type: Galatea, Berenice, Francesca, Salome. Puccini was present at an early staging in Graz of the scandalous Strauss adaptation of Oscar Wilde's play, with Mahler, Schoenberg, and—maybe—the teenaged Hitler also in attendance. The Salome theme he quotes is that associated with her lust for John the Baptist; it is a bite-sized quotation, and doubtless those not in the know missed it. But for those who "got it," the commentary on the radical modernism of that opera is a delicious detail. In fact, Puccini rises to the modernist challenge by bringing back the advanced harmonic style of *La Fanciulla del West* in *Rondine*, with sudden shifts of key, pungent discords, bitonality (two keys at once) in Lisette's music, intense chromaticism that obscures the tonality, and harmonic progressions in the crowd scenes that are wonderfully evocative of a jumbled mass of humanity. Puccini is a master of big ensemble scenes in which choruses and soloists mix, separate into smaller groups, fade away to two voices or even one (for example, the solo voice of Dawn that warns "Do not trust love!" near the end of Act II). The first two acts in particular are dominated by such writing.

The third act opens rhapsodically in a lovers' paradise on the Côte d'Azur, but Ruggero's announcement of "a secret" for his beloved spells the beginning of the end. As Magda, alone on stage, wonders what to do, we hear a reminiscence of Cio-Cio-San's puppet-like music in *Madama Butterfly* as she too agonizes about whether to return to her former life as a geisha or take her own life. We notice that Magda does not tell her beloved the whole truth, knowing that a complete revelation would destroy him, and we note as well that Puccini ends this sad tale, not with death and a fortissimo blaze of musical passion, but quietly, delicately. If this is not his customary way to "make people weep," it works nevertheless.

—Susan Youens

*Susan Youens is the J. W. Van Gorkom Professor of Music at the University of Notre Dame and has written eight books on the music of Franz Schubert and Hugo Wolf.*

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GIACOMO PUCCINI

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## The Cast



### Speranza Scappucci

CONDUCTOR (ROME, ITALY)

**THIS SEASON** *La Rondine* at the Met, *Don Pasquale* at the Paris Opera, *La Fille du Régiment* at Lyric Opera of Chicago, *La Traviata* at Staatsoper Berlin, *Cavalleria Rusticana* and *Gianni Schicchi* in Monte Carlo, and *Turandot* at Washington National Opera.

**MET APPEARANCES** *Rigoletto* (debut, 2022).

**CAREER HIGHLIGHTS** From 2017 to 2022, she served as music director of the Opéra Royal de Wallonie in Liège, where she has conducted *Dialogues des Carmélites*, *Simon Boccanegra*, *Eugene Onegin*, *La Cenerentola*, *Madama Butterfly*, *I Puritani*, *Aida*, *Carmen*, *Manon Lescaut*, and Verdi's *Jérusalem*, among others. In the 2025–26 season, she becomes principal guest conductor at Covent Garden. Other recent credits include *Macbeth* and *Il Barbiere di Siviglia* at the Canadian Opera Company, *I Capuleti e i Montecchi* at the Paris Opera and La Scala, *Attila* in concert at Covent Garden, *L'Elisir d'Amore* at Staatsoper Berlin, *Lucia di Lammermoor* in Zurich and Tokyo, *Così fan tutte* in Toulouse, *La Traviata* in Barcelona, *Tosca* at Washington National Opera, and *La Bohème* in Dresden. She has also led concerts with leading orchestras throughout Europe and the United States.



### Angel Blue

SOPRANO (LOS ANGELES, CALIFORNIA)

**THIS SEASON** Magda in *La Rondine*, Micaëla in *Carmen*, and Liù in *Turandot* at the Met; Leonora in *Il Trovatore* at San Francisco Opera; the title role of *Tosca* at the Vienna State Opera and Covent Garden; and Beethoven's Symphony No. 9 with the San Francisco Symphony.

**MET APPEARANCES** Violetta in *La Traviata*, Bess in *Porgy and Bess*, Destiny/Loneliness/Greta in Terence Blanchard's *Fire Shut Up in My Bones*, and Musetta and Mimi (debut, 2017) in *La Bohème*.

**CAREER HIGHLIGHTS** Recent performances include *Tosca* at LA Opera, Violetta at Houston Grand Opera and Covent Garden, the title role of *Aida* at Covent Garden and in concert at Detroit Opera, Marguerite in *Faust* at the Paris Opera, and Mimi at the Bavarian State Opera. She has also sung Mimi in Hamburg, Dresden, and at the Canadian Opera Company; *Tosca* at the Festival d'Aix-en-Provence; Violetta at La Scala and in Winnipeg; Bess and Violetta at Seattle Opera; Liù at San Diego Opera; and Myrtle Wilson in John Harbison's *The Great Gatsby* in Dresden. She was the 2020 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



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A scene from Mozart's *Die Zauberflöte*

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## Emily Pogorelc

SOPRANO (MILWAUKEE, WISCONSIN)

**THIS SEASON** Lisette in *La Rondine* for her debut at the Met; a gala concert with Rolando Villazón at Bratislava's Symphony of Art festival; Servilia in *La Clemenza di Tito* at the Royal Danish Opera and Festival d'Aix-en-Provence; Ilia in *Idomeneo*, Pamina in *Die Zauberflöte*, and the title role of *Lucia di Lammermoor* at the Bavarian State Opera; Amina in *La Sonnambula* in Dresden; concerts with Camerata Salzburg; Mozart's Requiem with the Salzburg Mozarteum Orchestra; and Cleopatra in *Giulio Cesare* at Opera Theatre of Saint Louis.

**CAREER HIGHLIGHTS** During the 2020–21 season, she joined the ensemble at the Bavarian State Opera, where her roles have included Sister Constance in *Dialogues des Carmélites*, Xenia in *Boris Godunov*, Gretel in *Hänsel und Gretel*, Adina in *L'Elisir d'Amore*, Musetta in *La Bohème*, Lauretta in *Gianni Schicchi*, Cherubino in *Le Nozze di Figaro*, Sofia in Rossini's *Il Signor Bruschino*, Violetta Valéry in Marina Abramović's *7 Deaths of Maria Callas*, and the Wren in Braufels's *Die Vögel*, among others. She has also appeared at the Salzburg Easter Festival, Glyndebourne Festival, Lyric Opera of Chicago, Washington National Opera, Milwaukee's Florentine Opera, Glimmerglass Festival, and Opera Philadelphia.



## Bekhzod Davronov

TENOR (SAMARKAND, UZBEKISTAN)

**THIS SEASON** Prunier in *La Rondine* for his debut at the Met; the Holy Fool in *Boris Godunov*, Alfredo in *La Traviata*, Bénédict in Berlioz's *Béatrice et Bénédict*, and Vaudémont in *Iolanta* at Moscow's Bolshoi Theatre; Cassio in *Otello* at the Vienna State Opera; Rodolfo in *La Bohème* in Prague; Don Ottavio in *Don Giovanni* in Naples; Alfredo at the Santa Fe Opera; and concerts at the Salzburg Festival and with the Moscow Philharmonic Orchestra.

**CAREER HIGHLIGHTS** In 2018, he became a member of the ensemble at the Bolshoi Theatre, where his roles have included Almerik in *Iolanta*, Sinodal in Rubinstein's *The Demon*, Boyar Ivan Sergeyevech Likov in Rimsky-Korsakov's *The Tsar's Bride*, Tsarevich Guidon in Rimsky-Korsakov's *The Tale of Tsar Saltan*, Belfiore in Rossini's *Il Viaggio a Reims*, Rodolfo, and Don Ottavio, among others. Recent performances elsewhere include Alyeya in *From the House of the Dead* at the Ruhrtriennale, Prince Anatol Kuragin in *War and Peace* at the Bavarian State Opera, and Rodolfo on tour with Glyndebourne. He is an alumnus of the State Conservatory of Uzbekistan, where he sang the Duke of Mantua in *Rigoletto*, Tamino in *Die Zauberflöte*, and Hoffmann in *Les Contes d'Hoffmann*.



## Jonathan Tetelman

TENOR (CASTRO, CHILE)

**THIS SEASON** Ruggero in *La Rondine* for his debut and Pinkerton in *Madama Butterfly* at the Met, Rodolfo in *La Bohème* in Dortmund and the Bavarian State Opera, Luigi in *Il Trittico* and Pinkerton at the Deutsche Oper Berlin, the title role of *Werther* at the Festspielhaus Baden-Baden, Pinkerton in Palermo, and concerts and recitals with the Berlin Radio Symphony Orchestra, Prague Philharmonia, Vienna Symphony Orchestra, Gulbenkian Orchestra, Munich Radio Orchestra, and Borusan Istanbul Philharmonic Orchestra, in Gstaad, and at the Shenzhen Belt Road Music Festival.

**CAREER HIGHLIGHTS** Recent performances include Macduff in *Macbeth* at the Salzburg Festival, Paolo in *Francesca da Rimini* and Cavaradossi in *Tosca* at the Deutsche Oper Berlin, Cavaradossi at Houston Grand Opera and in Vienna, Loris Ipanoff in *Fedora* in Las Palmas and Frankfurt, Alfredo in *La Traviata* at San Francisco Opera and in Bucharest, Rodolfo in Dresden, Jacopo Foscari in *I Due Foscari* in Florence, and the Duke of Mantua in *Rigoletto* in Frankfurt. He has also sung the title role of *Stiffelio* in Strasbourg; Canio in *Pagliacci* and Cavaradossi in Turin; Cavaradossi in Lille, Colon, and Malmö; Pinkerton in Dresden; and Rodolfo and Alfredo at Covent Garden.