

A portrait of Liping Zhang, a woman with dark, wavy hair, smiling. She is wearing a white ruffled collar and a dark top. The background is a dark, solid color.

# Liping Zhang

*“Above all, Liping Zhang gave us a heroine of exceptional eloquence and intensity, no drooping lily but a vital, suffering, deeply touching creature whose élans and agonies raised the work momentarily to a higher plane. Her Lucia...should”*

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## Liping Zhang

is one of opera's leading international sopranos, with engagements at the Royal Opera Covent Garden, the Metropolitan Opera New York, the Opera de Paris, the Gran Teatre del Liceu Barcelona, the Bayerische Staatsoper and the Deutsche Oper Berlin. Most recently, she has recorded her second solo disc for DECCA Records: a collection of Verdi arias.

Liping Zhang came to international attention in the role of Cio-Cio-San, which she has sung at Covent Garden, the Opera de Paris, the Metropolitan Opera, the Gran Teatro del Liceu Barcelona and at the Deutsche Oper, Berlin, amongst other theatres. Many international critics believe her to be the greatest living interpreter of the role.

Ms Zhang's European engagements include Lucia di Lammermoor at the Deutsche Opera Berlin, Mimi and Gilda at Den Norske Opera and Gilda at the Teatro Regio di Parma.

In Asia, Liping Zhang has sung Mimi in Hong Kong and Violetta at the Shanghai International Festival and Tosca, Leonore (Il Trovatore) and Violetta at the Grand National Theatre in Beijing, whilst in North America she has appeared at the Metropolitan Opera, New York City Opera, Michigan Opera Theater, Los Angeles Opera and Vancouver Opera in roles such as Mimi, Cio-Cio-San and Liu.

Liping Zhang made her debut at the Metropolitan Opera in 2005, as Cio-Cio-San, returning in 2007 as Liu and 2011 as Cio-Cio-San.

Liping Zhang's debut solo disc was released by EMI Classics on 6 October 2009 in the UK, and on 11 November in the United States. The recording features arias by Verdi, Puccini, Bellini, and Donizetti.

In November 2014, a CD of Schubert Lieder was released on the DECCA label. In November 2017, she made her debut for Deutsche Grammophon with recital of Verdi arias.



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## Liping Zhang repertoire

Composer	Opera	Role
Bizet	Carmen Les pecheurs de perles	Micaela Leila
Donizetti	Lucia di Lammermoor	Lucia
Mozar	Don Giovanni Le nozze di Figaro	Donna Anna La Contessa
Puccini	La boheme Madama Butterfly La Rondine Tosca Turandot	Mimi Cio Cio San Magda Tosca Liu
Verdi	Otello Rigoletto	Desdemona Gilda

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## Liping Zhang reviews

### **Madama Butterfly, The Metropolitan Opera**

A compelling Cio-Cio-San, the geisha of the title, is crucial...Liping Zhang, a Chinese-Canadian soprano who has sung the part at the Met and elsewhere around the world, was an arresting presence. She sang vividly and affectingly, and acted with palpable commitment - **The New York Times**

The opera's libretto...reminds us insistently that Butterfly is a child, and Zhang, a petite woman, was completely credible as the girl Cio-CioSan...Zhang's Butterfly was never coquettish. She was dignified in her first exchanges with Pinkerton...solemn in her avowals of devotion - and alone, dreadfully alone, whether pursued by her husband or clinging to her maid Suzuki in an embrace that is not returned. One might prefer a touch more tonal heft at the climax of Che tua madre, but Zhang sang Puccini's music on her own terms and with wrenching understated mastery. Her reticence in relating her father's end (a shift of the head, a staccato 'Morto') told more than any bit of scenery-chewing. Her Un bel di was intimate and conversational; and the life simply drained away from her voice when Sharpless hinted that Pinkerton might not return. Zhang's engagement with the text was spellbinding throughout, and those early unhappy moments aside, her singing was always musicianly and often meltingly beautiful - **TheClassicalReview.com**

### **Madama Butterfly, Los Angeles Opera**

Debuting soprano Liping Zhang, already famous in houses here and abroad, is the Butterfly of anyone's dreams: lithe in looks and in voice, utterly moving in joy and anger. - **Variety**

In the second act, with Pinkerton back in the U.S., Zhang found her center and was a wonder. "Un bel di," her aria imagining a new life, was sung without excess. Zhang transported herself to the future through utter stillness, and this stillness prepared her for her later suicide. Wilson separates voice from gesture. The quieter and more effortless Zhang's poses became, the more luminous her voice - **Los Angeles Times**

It soars, too, in the person of Chinese soprano Liping Zhang, acclaimed in many international houses, making her L.A. Opera debut. Her silvery soprano seems like one more beam of light in Wilson's visual

planning. Her gestures, too, mirror Wilson's obsession with meaningful movement. Near the opera's end, she meets the American woman who has replaced her in B.F. Pinkerton's embrace. Kate Pinkerton extends a hearty American handshake; Butterfly, a confused small movement. Their very contrast epitomizes the East vs. West impossibility. It foretells the dismal future that awaits the small boy who must now accompany his daddy to America - **Bloomberg.com**

### **Madama Butterfly, Covent Garden**

Returning to the role of Cio-Cio San, which she sang when the production was new, Liping Zhang is entirely compelling in her every move, and in the perfectly integrated expressive range of her silk-spun soprano - **The Times**

Already a veteran of the present production, the Cio-Cio-San of Chinese soprano, Liping Zhang remains astonishing. This portrayal is as affecting as any currently before the public, believable even in her death throes when she is required to flutter her kimono sleeves as if trying vainly to fly - **The Stage**

Chinese-Canadian soprano Liping Zhang is a terrific Butterfly, singing beautifully and convincing us that she is a vulnerable child - **musicOMH.com**

Liping Zhang (Butterfly) looks frail and vulnerable but her clean, bright voice has the unstoppable power of a supertanker, and even two slips of tuning on opening night didn't dampen the thrilling total impression of passion and innocence - **Bloomberg.com**

Liping Zhang is singing Butterfly in it now, as she gave her first performances of the role in Gubbay's rival production. Zhang has moved on since then and deservedly so. She has already appeared in the Royal Opera's Madama Butterfly four years ago and her return for the current set of performances finds her sweet virtues largely unchanged – a natural portrayal...and with much limpid, beautiful singing - **FT.com**

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## Liping Zhang reviews

This third revival is further distinguished by the return to the title role of Chinese-Canadian soprano Liping Zhang, who recently made so much of the thankless part of Micaela in Carmen. As Cio-Cio-San, tripping about lightly, almost balletically while singing with full-throated ease, she interacts touchingly with Alan Opie's agonised Sharpless - **The Observer**

Butterfly herself is rightly at the centre of this production, and Liping Zhang returns with unforgettable presence to the role...Anyone wanting a grand diva interpretation may be disappointed. But in every other way, Zhang is Butterfly - by turns a fragile, determined, shy, steely girl/lover/mother/victim, whose fluttering, exotic little dance in the first act becomes a womanly dance of death amid the shattering discord with which Puccini ends his tragedy - **The Guardian**

From the tentative girl of the first act, she develops into the tragic heroine who believes her "husband" will come back to her in the soaring aria One Fine Day. It is a powerful performance, deservedly applauded - **Sunday Express**

### Lucia di Lammermoor, Covent Garden

Liping Zhang, sharing the role with Andrea Rost, sings her last performance on Wednesday 10 December. Catch it. The voice is lyrical rather than legierro, full, warmly covered, agile in the coloratura and triumphantly devoid of shrillness in the highest reaches. An actress who gives her all, she seems - to judge by the first-night reviews to have galvanised the cast. Catch Liping Zhang as Donizetti's fragile heroine on Wednesday before Andrea Rost returns - **Time Out**

Above all, Liping Zhang gave us a heroine of exceptional eloquence and intensity, no drooping lily but a vital, suffering, deeply touching creature whose élans and agonies raised the work momentarily to a higher plane. Her Lucia can be heard again on Wednesday (10 December) and should not be missed - **The Times**

### Carmen, Covent Garden

The most satisfying member of this cast, Liping Zhang, makes Micaela into a figure we respect and are moved by, quite a feat considering how insipid she can so easily become - **The Spectator**

Liping Zhang was exceptional as Micaela: sweet toned and a self-possessed actress, her aria was the evening highlight - **musicOMH.com**

Liping Zhang is excellent as Micaela - **Bloomberg.com**

The Micaela of Liping Zhang was beautifully sung - **FT.com**

Liping Zhang is a gentle and beguiling Micaela - **The Lady**

The Chinese-Canadian soprano Liping Zhang's Micaela makes much more of this tricky role than did Norah Amsellem - **The Guardian**

Two other [singers] were a bonus: Chinese soprano Liping Zhang, as Micaela, and Laurent Naouri as an equestrian Escamillo - **The Evening Standard**

Another casting improvement is Chinese soprano Liping Zhang as a sweet-voiced, appealing Micaela - **The Sunday Express**

### La Boheme, Covent Garden

I was delighted to encounter her lovely, stylishly sung Mimi here: she has clearly been listening to Freni - no better model - to judge by her subtle and idiomatic use of portamento, but this was no carbon copy and she had plenty of vocal swell for Il Primo bacio del aprile e mio from her Act 1 narration and emotional depth in her Act 3 farewell - **Opera Magazine**

### Turandot, Covent Garden

With Li Ping Zhang's lovelorn Liu, though, sweet drama and music came rolled into one. Her part's vocal perils left her unscathed; each word struck home in the heart in a way no one else's ever did. At the curtain calls, she enjoyed all the fervent applause - **The Times**

Li Ping Zhang as the slave girl Liu, who provides the evening's most rewarding vocal performance with her beautifully spun lines and soft high notes - **The Guardian**

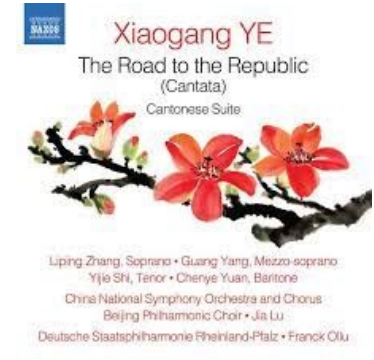
The show is stolen, as so often, by its pure-voiced winsome Liu, the Chinese soprano Li Ping Zhang - **The Observer**

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## RECORDINGS



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