Hongni Wu

Mezzo-Soprano

A former member of Royal Ballet and Opera’s Jette Parker Young Artists Programme, Hongni Wu’s recent returns to Covent Garden as a principal guest brought unqualified success: as Kuchtik in a new production of *Rusalka*, conducted by Semyon Bychkov, as Siébel in David McVicar’s production of *Faust* under Maurizio Benini and as Suzuki in *Madama Butterfly* conducted by Kevin John Edusei, where she was hailed by *The Guardian* as “a mezzo of rich mellow dignity”.

As a young artist at Covent Garden, Wu made her main stage debut as Flora in Richard Eyre’s popular production of *La traviata* under Antonello Manacorda, subsequently appearing as Mercédès in *Carmen,*Zweite Dame in *Die Zauberflöte* and Siébel in Gounod’s *Faust*. At the Linbury Theatre, she was praised for her gritty interpretation of Hans Werner Henze’s *Phaedra* and as part of the Young Artists’ Summer Showcase she performed scenes from both *Pelléas et Mélisande* and *Il barbiere di Siviglia*.

Hongni Wu has recently delighted critics with her Rossini portrayals: as a spirited Angelina in *La Ceneretola*at Teatro Carlo Felice di Genova under Riccardo Minasi and as Rosina in *Il barbiere di Siviglia* at both Opera Theater of Saint Louis under Jonathan Brandani and at Macau International Music Festival. Important recent debuts include Cherubino in *Le nozze di Figaro*at Santa Fe Opera under Harry Bicket, Dorabella in *Così fan Tutte* at Pacific Opera Victoria under Timothy Vernon, Farnace (*Mitridate, re di Ponto)*conducted by Philippe Jaroussky and Der Komponist (*Ariadne auf Naxos)* both at Opéra National de Montpellier. Hongni returned to the roles of Kuchtik at Opera Royal de Wallonie under Giampaolo Bisanti, and Suzuki at The Royal Danish Opera under Paolo Carignani. Further important appearances include her creation of the dual roles of Comrade Chin and Shu Fung in the world premiere of Huang Ruo’s *M. Butterfly*at Santa Fe Opera, and Bao Chai in Bright Sheng’s *Dream of the Red Chamber*at San Francisco Opera.

As part of Hongni Wu’s 2025/26 season, she joins Norrköping Symphony Orchestra as Linea in the world premiere of Marc Blitzstein’s *Parabola and Circula* under Karl-Heinz Steffens in Berlin and Norrköpping and recorded for CD release, and reprises Cherubino at Opera North in Louisa Muller’s new production of *Le nozze di Figaro* under Valentina Peleggi. Returning to San Francisco Opera, Hongni reprises Rosina under Benjamin Manis and director Emilio Sagi and creates the dual role Crab General/Venus Star in the world premiere of Huang Ruo’s *The Monkey King* with director Diane Paulus and conductor Carolyn Kuan.

In concert this season, Hongni joins London Philharmonic Orchestra in Beethoven Symphony No.9under Tan Dun, and performs with Chinese National Symphony Orchestra for Ravel’s *Shéhérazade* with Lan Shui. Recent concert highlights include a curated programme of Handel and Cherubini at Kölner Philharmonie with Ensemble Resonanz and Riccardo Minasi, Mahler’s Symphony No.3 at London’s Royal Festival Hall with Paavo Järvi and Philharmonia Orchestra, Mahler’s *Das Lied von der Erde* with Yu Long conducting Guangzhou Symphony Orchestra and Tan Dun conducting Shanghai Symphony Orchestra as well as Mahler’s *Lieder eines fahrenden Gesellen* with Wuhan Philharmonic Orchestra. In Tan Dun’s epic *Buddha*Passion, Hongni Wu debuted with Accademia Nazionale di Santa Cecilia conducted by the composer himself. In a programme focused on Brahms, Dvořák and De Falla, Hongni Wu and her pianist Sergey Rybin gave sold-out recitals at Quangzhou Xinghai Concert Hall and Jaguar Shanghai Symphony Hall.

Whilst studying at the Manhattan School of Music, Hongni Wu gave performances as Angelina, Sesto in *La clemenza di Tito* and La libellule in *L’enfant et les sortilèges*, garnering praise from the *New York Times* for her “technical agility, warm colourings, and ample sound,” and was a 2018 winner of The Metropolitan Opera National Council Auditions.