

GIACOMO PUCCINI

LA BOHÈME

CONDUCTOR
Dan Ettinger

PRODUCTION
Franco Zeffirelli

SET DESIGNER
Franco Zeffirelli

COSTUME DESIGNER
Peter J. Hall

LIGHTING DESIGNER
Gil Wechsler

STAGE DIRECTOR
J. Knighten Smit

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in four acts

Libretto by Giuseppe Giacosa and
Luigi Illica, based on the novel *Scènes
de la Vie de Bohème* by Henri Murger

Friday, April 15, 2016
8:00–11:00PM

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

The revival of this production is
made possible by gifts from Rolex and
the Betsy and Edward Cohen/Areté Foundation

The Metropolitan Opera

2015–16 SEASON

The 1,287th Metropolitan Opera performance of

GIACOMO PUCCINI'S

LA BOHÈME

CONDUCTOR

Dan Ettinger

IN ORDER OF VOCAL APPEARANCE

MARCELLO

Levente Molnár

MUSETTA

Ailyn Pérez

RODOLFO

Bryan Hymel

CUSTOMHOUSE SERGEANT

Jason Hendrix

COLLINE

Roberto Tagliavini

CUSTOMHOUSE OFFICER

Joseph Turi

DEBUT

SCHAUNARD

Alessio Arduini

BENOIT

Paul Plishka

MIMI

Maria Agresta

PARPIGNOL

Daniel Clark Smith

ALCINDORO

Paul Plishka

Friday, April 15, 2016, 8:00–11:00PM



A scene from
Puccini's *La Bohème*

Chorus Master **Donald Palumbo**
 Musical Preparation **Joan Dornemann, Steven Eldredge,
 Joel Revzen, and Liora Maurer**
 Assistant Stage Director **Gregory Keller**
 Stage Band Conductor **Gregory Buchalter**
 Prompter **Joan Dornemann**
 Met Titles **Sonya Friedman**
 Children's Chorus Director **Anthony Piccolo**
 Associate Designer **David Reppa**
 Scenery, properties, and electrical props constructed and
 painted in **Metropolitan Opera Shops**
 Costumes executed by **Metropolitan Opera Costume
 Department**
 Wigs and Makeup executed by **Metropolitan Opera
 Wig and Makeup Department**
 Ladies millinery by **Reggie G. Augustine**
 Men's hats by **Richard Tautkus**
 Animals supervised by **All-Tame Animals, Inc.**

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Kristine Opolais as Rusalka

PHOTO: KRISTIAN SCHULLER/METROPOLITAN OPERA

Synopsis

Paris in the 1830s

Act I

A garret

Pause

Act II

The Café Momus, in the Latin Quarter

Intermission (AT APPROXIMATELY 9:05 PM)

Act III

The Barrière d'Enfer, a toll-gate on the edge of Paris

Intermission (AT APPROXIMATELY 10:05 PM)

Act IV

The garret

Act I

In their Latin Quarter garret, the near-destitute artist Marcello and poet Rodolfo try to keep warm on Christmas Eve by feeding the stove with pages from Rodolfo's latest drama. They are soon joined by their roommates—Colline, a philosopher, and Schaunard, a musician, who brings food, fuel, and funds he has collected from an eccentric student. While they celebrate their unexpected fortune, the landlord, Benoit, comes to collect the rent. After making the older man drunk, they urge him to tell of his flirtations, then throw him out in mock indignation at his infidelity to his wife. As his friends depart to celebrate at the Café Momus, Rodolfo remains behind to finish an article but promises to join them later. There is another knock at the door—the visitor is Mimì, a pretty neighbor, whose candle has gone out on the stairway. As she enters the room she suddenly feels faint. Rodolfo gives her a sip of wine, then helps her to the door and relights her candle. Mimì realizes she lost her key when she fainted, and as the two search for it, both candles are blown out. Rodolfo finds the key and slips it into his pocket. In the moonlight, he takes Mimì's hand and tells her about his dreams. She recounts her life alone in a lofty garret, embroidering flowers and waiting for the spring. Rodolfo's friends are heard outside, calling him to join them. He responds that he is not alone and will be along shortly. Happy to have found each other, Mimì and Rodolfo leave, arm in arm, for the café.

Act II

Amid the shouts of street hawkers near the Café Momus, Rodolfo buys Mimì a bonnet and introduces her to his friends. They all sit down and order supper. The toy vendor Parpignol passes by, besieged by children. Marcello's former sweetheart, Musetta, makes a noisy entrance on the arm of the elderly but wealthy Alcindoro. The ensuing tumult reaches its peak when, trying to gain Marcello's attention, she loudly sings the praises of her own popularity. Sending Alcindoro off on a pretext, she finally falls into Marcello's arms. Soldiers march by the café, and as the bohemians fall in behind, the returning Alcindoro is presented with the check.

Act III

At dawn on the snowy outskirts of Paris, a customs official admits farm women to the city. Guests are heard drinking and singing within a tavern. Mimì arrives, searching for the place where Marcello and Musetta now live. When the painter appears, she tells him of her distress over Rodolfo's incessant jealousy. She says she believes it is best that they part. Rodolfo, who has been asleep in the tavern, comes outside. Mimì hides nearby, though Marcello thinks she has left. Rodolfo tells his friend that he wants to separate from Mimì, blaming her flirtatiousness. Pressed for the real reason, he breaks down, saying that her coughing can only grow worse in the poverty they share. Overcome with emotion, Mimì comes forward to say goodbye to her lover. Marcello runs back into the tavern upon hearing Musetta's laughter. While Mimì and Rodolfo recall past happiness, Marcello returns with Musetta, quarreling about her flirting with a customer. They hurl insults at each other and part, but Mimì and Rodolfo decide to remain together until spring.

Act IV

Months later in the garret, Rodolfo and Marcello, now separated from their girlfriends, reflect on their loneliness. Colline and Schaunard bring a meager meal. To lighten their spirits, the four stage a dance, which turns into a mock duel. At the height of the hilarity, Musetta bursts in with news that Mimì is outside, too weak to come upstairs. As Rodolfo runs to her aid, Musetta relates how Mimì begged to be taken to Rodolfo to die. She is made as comfortable as possible, while Musetta asks Marcello to sell her earrings for medicine and Colline goes off to pawn his overcoat. Left alone, Mimì and Rodolfo recall their meeting and their first happy days, but she is seized with violent coughing. When the others return, Musetta gives Mimì a muff to warm her hands and prays for her life. Mimì slowly drifts into unconsciousness. Schaunard realizes that she is dead, and Rodolfo is left desperate.

Giacomo Puccini

La Bohème

Premiere: Teatro Regio, Turin, 1896

La Bohème, the passionate, timeless, and indelible story of love among young artists in Paris, can stake its claim as the world's most popular opera. It has a marvelous ability to make a powerful first impression (even to those new to opera) and to reveal unsuspected treasures after dozens of hearings. At first glance, *La Bohème* is the definitive depiction of the joys and sorrows of love and loss; on closer inspection, it reveals the deep emotional significance hidden in the trivial things—a bonnet, an old overcoat, a chance meeting with a neighbor—that make up our everyday lives. Following Puccini's breakthrough success with *Manon Lescaut* three years earlier, *La Bohème* established him as the leading Italian opera composer of his generation.

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. His operas are celebrated for their mastery of detail, sensitivity to everyday subjects, copious melody, and economy of expression. Puccini's librettists for *La Bohème*, Giuseppe Giacosa (1847–1906) and Luigi Illica (1857–1919), also collaborated with him on his next two operas, *Tosca* and *Madama Butterfly*. Giacosa, a dramatist, was responsible for the stories, and Illica, a poet, worked primarily on the words themselves. The French author Henri Murger (1822–1861) drew on his own early experiences as a poor writer in Paris to pen an episodic prose novel and later a successful play, *Scènes de la Vie de Bohème*, which became the basis for the opera.

The Setting

The libretto sets the action in Paris, circa 1830. This is not a random setting, but rather reflects the issues and concerns of a particular time and place. After the upheavals of revolution and war, French artists had lost their traditional support base of aristocracy and church and were desperate for new sources of income. The rising bourgeoisie took up the burden of patronizing artists and earned their contempt in return. The story, then, centers on self-conscious youth at odds with mainstream society, feeling themselves morally superior to the rules of the bourgeois (specifically regarding sexual mores) and expressing their independence with affectations of speech and dress. The Bohemian ambience of this opera is clearly recognizable in any modern urban center. *La Bohème* captures this ethos in its earliest days.

The Music

Lyrical and touchingly beautiful, the score of *La Bohème* exerts a uniquely immediate emotional pull. Many of its most memorable melodies are built incrementally, with small intervals between the notes that carry the listener with them on their lyrical path. This is a distinct contrast to the grand leaps and dives that earlier operas often depended on for emotional effect. *La Bohème*'s melodic structure perfectly captures the "small people" (as Puccini called them) of the drama and the details of everyday life. The two great love arias in Act I seduce the listener, beginning conversationally, with great rushes of emotion seamlessly woven into more trivial expressions. In other places, small alterations to a melody can morph the meaning of a thought or an emotion in this score. A change of tempo or orchestration can turn Musetta's famous, exuberant Act II waltz into the nostalgic, bittersweet tenor–baritone duet in Act IV, as the Bohemians remember happier times. Similarly, the "streets of Paris" theme is first heard as a foreshadowing in Act I, when one of the Bohemians suggests going out on the town, hits full flower in Act II, when they (and we) are actually there, and becomes a bitter, actually chilling memory at the beginning of Act III when it is slowed down and re-orchestrated.

Met History

La Bohème had its Met premiere while the company was on tour in Los Angeles in 1900. Nellie Melba sang Mimì and improbably added the mad scene from Donizetti's *Lucia di Lammermoor* as an encore after the final curtain (a practice she maintained for several other performances). This production lasted until 1952, when it was replaced by one designed by Rolf Gerard and directed by Joseph L. Mankiewicz, who insisted his name be removed after a disagreement with some of the singers. The current spectacular production by Franco Zeffirelli was unveiled in 1981 with an impressive cast led by Teresa Stratas, Renata Scotto, José Carreras, Richard Stilwell, and James Morris, with James Levine conducting. *La Bohème* was presented at the Met in 59 consecutive seasons after its first appearance and has been seen in all but nine seasons since 1900, making it the most performed opera in company history.

Program Note

“Friends” might have been an apt title for Puccini’s opera about the bohemians of the Latin Quarter. A beloved portrayal of the joys and hardships of ordinary people, it was neither the beginning nor the end of the literary and theatrical journey of Mimi, Rodolfo, Marcello, Musetta, Schaunard, and Colline. The bohemians first appeared in a series of short stories that Henri Murger published in the Parisian journal *Le Corsair* between 1845 and 1849. Murger then collaborated with Théodore Barrière on a play, *La Vie de Bohème*, which premiered in November 1849 at the Théâtre des Variétés in Paris, and soon after gathered his stories into a novelized version published in 1851 as *Scènes de la Vie de Bohème*. Not surprisingly, by the 1890s, an era in which the arts found new inspiration in the lives of the working class (Mascagni’s *Cavalleria Rusticana* stands out as an operatic example), Murger’s characters seemed perfectly suited for the operatic stage. Not one, but two composers stepped up to the task—Puccini and Ruggero Leoncavallo (of *Pagliacci* fame), who feuded openly about who had the idea first. Resolution came in the form of two operas, with the same title, premiered a year apart: Puccini’s, with a libretto by Giuseppe Giacosa and Luigi Illica, in Turin in 1896, Leoncavallo’s in Venice, 15 months later. To this day, directors, filmmakers, and composers continue to be inspired by Murger’s friends. Constantin Stanislavski staged Puccini’s opera in a famous production at the Bolshoi Theater in 1927. Baz Luhrmann brought it to Broadway in 1992 and then conflated the story with that of *La Traviata* in his 2001 film, *Moulin Rouge!*. The opera itself was filmed three times, in 1965 (by Franco Zeffirelli and Herbert von Karajan), 1988, and 2008 (starring Anna Netrebko and Rolando Villazón). And its story was retold as a rock musical set in 1990s New York in Jonathan Larson’s *Rent*.

In contrast to the remarkable amiability of the characters in *La Bohème*, the working relationship of the opera’s creators was vexed. Early in his career, Puccini revealed himself to be a remorseless perfectionist, at his most extreme in *Manon Lescaut*, which took a total of seven librettists (including publisher Giulio Ricordi and the composer himself) to lift it off the ground. The labor of bringing *La Bohème* to the stage, however, was marked less by issues of having too many collaborators than by a passionate struggle among Puccini, his two librettists, and Ricordi. Illica had finished the original scenario for the opera by 1894, but the months preceding that watershed moment had been a painful succession of arguments about the Latin Quarter scene and a now-discarded act set in a courtyard. On October 6, 1893, Giacosa, feeling strangled by Puccini’s demands and ready to throw in the towel, wrote to Ricordi claiming “artistic impotence.”

How remarkable, then, that despite such creative discord behind the scenes, *La Bohème* unfolds so seamlessly and effortlessly from its opening notes. There is no prelude, and the music erupts from the depths of the orchestra on a single spring-loaded motive that defines the instability of the bohemians’ lives. The

The Program CONTINUED

curtain rises swiftly on a scene in medias res, the first in a series of episodes that tumble forth in quick succession, as characters improvise ways to overcome hardship: Marcello works on his painting, Rodolfo burns the pages of his play to heat the garret, Schaunard brings home the dinner, and the landlord, Benoit, is tricked out of his rent.

What is the secret to such utter freshness and spontaneity? One answer is that Puccini keeps the story moving, finding musical expression appropriate to the characters and their station in life. For this composer, “real” people simply could not sing in the formal Italian verse and musical structures that had governed so many Italian operas that came before his. Instead, he advances a more energetic and naturalistic repartee in which lyrical moments arise seamlessly out of the drama. That is exactly what happens in the second half of Act I, as the brief, intimate contact of hands groping in the dark for a lost key moves Rodolfo and Mimì to reveal something of themselves to one another in two of the opera’s greatest arias, “Che gelida manina” and “Mi chiamano Mimì.”

The tone shifts again, though, as it is Christmas Eve and the new lovers must join friends in the Latin Quarter, in a square teeming with a “vast and motley crowd of citizens, soldiers, serving girls, children, students, seamstresses, gendarmes, etc.,” as the libretto says. In the hands of a lesser composer, Rodolfo, Mimì, and their companions might have been lost in such tumult. But here Puccini exercises his particular genius for manipulating large numbers of people and devising transparent musical textures that shine a spotlight on the characters he wants us to see and hear. At the center of it all is Musetta, who delivers a “siren song” (the waltz “Quando m’en vo’”) that Marcello cannot resist. As he falls into her arms, the bill arrives, and the bohemians disappear into the crowd.

One of the most familiar—and original—scenes of *La Bohème* is Mimì’s death, which differs significantly from the traditional “curtain deaths” of earlier operas. A good example for comparison is *La Traviata*, whose consumptive heroine, Violetta, is frequently thought of as a model for Mimì. Violetta, surrounded by loved ones, dies with a cry of renewed joy, a tonic chord, and a final curtain in fortissimo dynamics. When Mimì passes away, none of the characters on stage even notices that she is gone until it’s too late. She has no final spasm, nor does she collapse into a pair of loving arms. She sings no high notes; her friends have busied themselves by heating medicine, adjusting lights, and plumping pillows; there is no vigil, no stage directions that communicate the exact moment of her death or how the singer is to enact it. The libretto does not even mark it with the perfunctory phrase that defines dozens of melodramatic deaths in opera: “she dies.” The only material indicator is in Puccini’s autograph score, where, in the margins next to the measures of the death music, he ironically drew a skull and crossbones. A highly choreographed “good death” was not to be for the likes of his poor seamstress. Mimì only nods her head, “as one who is overcome by

sleep,” and thereafter the libretto notes only “silence.” In the score, a slowing of the tempo leads to a “lunga pausa” just before the key changes from D-flat major to B minor and the tempo to Andante lento sostenuto. Puccini adds a subtle detail in the single cymbal struck in quadruple pianissimo with a mallet; the diffuse sound seems to originate from and fade into the ether. Mimì is gone, and the final curtain belongs to Rodolfo.

—*Helen M. Greenwald*

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The Cast



Dan Ettinger

CONDUCTOR (TEL AVIV, ISRAEL)

THIS SEASON *La Bohème* at the Met, *Tosca* at the Vienna State Opera, *Turandot* and *Carmen* with Munich's Bavarian State Opera, *Idomeneo* and Wagner's *Ring* cycle in Mannheim, and concerts with the Stuttgart Philharmonic.

MET APPEARANCES *Turandot* and *Le Nozze di Figaro* (debut, 2009).

CAREER HIGHLIGHTS He has been general music director of Mannheim's National Theater since 2009, became chief conductor of the Tokyo Philharmonic in 2010, and has served as music director and principal conductor of the Israel Symphony Orchestra since 2005. Recent performances include *La Traviata* and *La Bohème* at Covent Garden and with the Bavarian State Opera, and *Aida*, *Carmen*, and *Otello* at the Vienna State Opera. Formerly an operatic baritone, he made his debut as a conductor in 1999 leading *Don Pasquale* for Tel Aviv's New Israeli Opera. He has also conducted *Aida* and *Madama Butterfly* at the Los Angeles Opera, *La Traviata* at the Washington National Opera, *Falstaff* and the *Ring* cycle for Tokyo's New National Theatre, and *Rigoletto* at Covent Garden.



Maria Agresta

SOPRANO (VALLO, ITALY)

THIS SEASON Mimì in *La Bohème* for her debut at the Met and at La Scala, Palermo's Teatro Massimo, and Vienna State Opera; the title role of *Norma* at Paris's Théâtre des Champs-Élysées; Violetta in *La Traviata* at Covent Garden and Munich's Bavarian State Opera; Liù in *Turandot* in Munich; Leonora in *Oberto* in Frankfurt; and Marguerite in *Faust* at the Salzburg Festival.

CAREER HIGHLIGHTS She has recently sung Violetta at the Arena di Verona and in Guangzhou, China, Desdemona in *Otello* in Zurich and Genoa, Elvira in *I Puritani* at Paris's Bastille Opera, Amelia in *Simon Boccanegra* in Dresden, the title role of *Suor Angelica* at Barcelona's Liceu, and *Norma* in Zurich. She has also sung Donna Elvira in *Don Giovanni* at La Scala and Mimì at the Arena di Verona, Naples's Teatro San Carlo, Turin's Teatro Regio, the Puccini Festival in Torre del Lago, and in Munich.

The Cast CONTINUED



Ailyn Pérez

SOPRANO (CHICAGO, ILLINOIS)

THIS SEASON Musetta in *La Bohème* at the Met, Countess Almaviva at Houston Grand Opera, the title role of *Manon* in Dallas, Marguerite in *Faust* at the Dresden State Opera, and Juliette in *Roméo et Juliette* in Santa Fe.

MET APPEARANCE Micaëla in *Carmen* (debut, 2015).

CAREER HIGHLIGHTS Recent performances include Desdemona in *Otello* for her debut at the Houston Grand Opera, Mimì in *La Bohème* at La Scala, Adina in *L'Elisir d'Amore* at the Bavarian State Opera, and Norina in *Don Pasquale* and Violetta in *La Traviata* at Barcelona's Liceu. She has sung Violetta and Liù in *Turandot* at Covent Garden; Violetta at San Francisco Opera, Bavarian State Opera, Deutsche Oper Berlin, and Zurich Opera; Adina at the Vienna State Opera and Washington National Opera; Amelia Grimaldi in *Simon Boccanegra* at La Scala; Gilda in *Rigoletto* in Hamburg; Alice Ford in *Falstaff* at the Glyndebourne Festival; Pamina in *Die Zauberflöte* at the Ravinia Festival; and Mimì at the Bolshoi Opera. She was a 2012 winner of the Richard Tucker Award and the 2016 recipient of the Met's Beverly Sills Award, established by Agnes Varis and Karl Leightman.



Alessio Arduini

BARITONE (DESENZANO, ITALY)

THIS SEASON Schaunard in *La Bohème* at the Met; Leporello in *Don Giovanni* and Figaro in *Il Barbiere di Siviglia* at the Paris Opera; Marcello in *La Bohème*, Dandini in *La Cenerentola*, Belcore in *L'Elisir d'Amore*, and Figaro in *Il Barbiere di Siviglia* and *Le Nozze di Figaro* at the Vienna State Opera; and Guglielmo in *Così fan tutte* and Masetto in *Don Giovanni* at the Salzburg Festival.

MET APPEARANCE Schaunard (debut, 2014).

CAREER HIGHLIGHTS Recent performances include Guglielmo and the title role of *Don Giovanni* at La Fenice; Malatesta in *Don Pasquale* and Leporello at the Vienna State Opera (where he is a member of the ensemble); Silvio in *Pagliacci* at the Salzburg Easter Festival; Sharpless in *Madama Butterfly* and Schaunard in Rome; Schaunard at Covent Garden; and Silvano in *Un Ballo in Maschera* at La Scala. He has also sung Guglielmo at Munich's Bavarian State Opera, Schaunard at the Salzburg Festival, Riccardo in *I Puritani* in Cremona, Guglielmo in Turin, and Don Giovanni at Bologna's Teatro Comunale.



Bryan Hymel

TENOR (NEW ORLEANS, LOUISIANA)

THIS SEASON Rodolfo in *La Bohème* at the Met, Don José in *Carmen* at Covent Garden and for his debut with Washington National Opera, Faust in *La Damnation de Faust* for his debut and Germont in *La Traviata* at the Paris Opera, and the Duke in *Rigoletto* for his debut at the Deutsche Oper Berlin.

MET APPEARANCES Pinkerton in *Madama Butterfly* and Aeneas in *Les Troyens* (debut, 2012).

CAREER HIGHLIGHTS Recent performances include Rodolfo at the Dallas Opera, Percy in *Anna Bolena* for his debut with Lyric Opera of Chicago, Aeneas for his debut with the San Francisco Opera, and the Duke with the Santa Fe Opera. He has also sung Pinkerton at the Vienna State Opera, Arnold in *Guillaume Tell* at Munich's Bavarian State Opera, and Henri in *Les Vêpres Siciliennes*, Robert in Meyerbeer's *Robert le Diable*, the Prince in *Rusalka*, and Aeneas at Covent Garden. He was the recipient of the Met's 2013 Beverly Sills Award, established by Agnes Varis and Karl Leightman.



Levente Molnár

BARITONE (GYERGYÓREMETE, ROMANIA)

THIS SEASON Marcello in *La Bohème* for his debut and Dr. Malatesta in *Don Pasquale* at the Met, Sharpless in *Madama Butterfly* and Figaro in *Il Barbiere di Siviglia* at Munich's Bavarian State Opera, and Ford in *Falstaff* and Marcello at the Hungarian State Opera.

CAREER HIGHLIGHTS He has sung Masetto in *Don Giovanni*, Belcore in *L'Elisir d'Amore*, Figaro, and Marcello at Covent Garden; Figaro at Madrid's Teatro Real and the Vienna State Opera; Count Almaviva in *Le Nozze di Figaro* at Tokyo's New National Theatre; Escamillo in *Carmen* in Copenhagen; and Wolfram in *Tannhäuser* for the Deutsche Oper Berlin. He has appeared in a number of roles at the Hungarian State Opera, including Guglielmo in *Così fan tutte*, Dandini in *La Cenerentola*, Dr. Malatesta, Count Almaviva, Don Giovanni, and the title role of *Eugene Onegin*; and at the Bavarian State Opera, including Peter in *Hänsel und Gretel*, Paolo Albiani in *Simon Boccanegra*, Donner in *Das Rheingold*, Amfortas in *Parsifal*, Marcello, Figaro, Sharpless, and Belcore.



Paul Plishka

BASS (OLD FORGE, PENNSYLVANIA)

THIS SEASON Benoit and Alcindoro in *La Bohème* at the Met.

MET APPEARANCES He has sung more than 1,500 performances of 83 roles with the Met since his debut in 1967, including Colline in *La Bohème* in the first *Live from the Met* telecast in 1977 and the title role of *Falstaff* (which marked his 25th anniversary with the company).

CAREER HIGHLIGHTS He has appeared regularly with major opera companies in such North American cities as San Francisco, Chicago, Philadelphia, Seattle, Baltimore, Houston, Pittsburgh, Dallas, San Diego, Toronto, Montreal, and Vancouver. In Europe, he has performed at Covent Garden and La Scala and in Geneva, Munich, Hamburg, Barcelona, Vienna, Berlin, Zurich, Paris, Lyon, and Marseille. Concert appearances include engagements with leading orchestras in New York, Houston, Toronto, Minnesota, and Boston.



Roberto Tagliavini

BASS (PARMA, ITALY)

THIS SEASON Colline in *La Bohème* for his debut at the Met, Ferrando in *Il Trovatore* in Amsterdam and Paris, Raimondo in *Lucia di Lammermoor* in Liège, Alidoro in *La Cenerentola* in Turin, the King in *Aida* in Verona, and Don Alfonso in *Così fan tutte* at Rome's Accademia di Santa Cecilia.

CAREER HIGHLIGHTS Recent appearances include Mustafà in *L'Italiana in Algeri* in Trieste, Lord Sydney in *Il Viaggio a Reims* at La Scala and in Amsterdam, Raimondo in Genoa, Giorgio Walton in *I Puritani* in Madrid, Ferrando in Verona, the title role of Verdi's *Attila* in Verona, St. Petersburg, and at Berlin's Deutsche Oper, Basilio in *Il Barbiere di Siviglia* in Verona, Palermo, and Zurich, and Lodovico in *Otello* at the Paris Opera. He has also sung both the King and Ramfis in *Aida* at La Scala and on tour with the company in Japan, Talbot in Verdi's *Giovanna d'Arco* at the Salzburg Festival, and Loredano in *I Due Foscari* and the Verdi Requiem at the Verdi Festival in Parma.