Giacomo Puccini

La Bohème

Conductor
Eun Sun Kim

Production
Franco Zeffirelli

Set Designer
Franco Zeffirelli

Costume Designer
Peter J. Hall

Lighting Designer
Gil Wechsler

Revival Stage Director
Gregory Keller

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, December 3, 2021
7:00–10:05 PM

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

General Manager
Peter Gelb

Jeanette Lerman-Neubauer
Music Director
Yannick Nézet-Séguin

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The Metropolitan Opera
2021–22 SEASON

The 1,351st Metropolitan Opera performance of
GIACOMO PUCCINI’S
LA BOHÈME

CONDUCTOR
Eun Sun Kim

IN ORDER OF VOCAL APPEARANCE

MARCELLO
Joo Won Kang  DEBUT

RODOLFO
Charles Castronovo*

COLLINE
Ryan Speedo Green*

SCHAUNARD
Alexander Birch Elliott

BENOIT
Donald Maxwell

MIMI
Anita Hartig

PARPIGNOL
Marco Antonio Jordão

ALCINDORO
Donald Maxwell

Maestro Eun Sun Kim’s Metropolitan Opera debut performances are underwritten by the Oscar Tang and H.M. Agnes Hsu-Tang, Ph.D. endowment fund.

Tonight’s performances of the roles of Mimi and Rodolfo are underwritten by the Jan Shrem and Maria Manetti Shrem Great Singers Fund.

Friday, December 3, 2021, 7:00–10:05PM
Charles Castronovo as Rodolfo and Anita Hartig as Mimi in Puccini’s *La Bohème*

Chorus Master  Donald Palumbo
Musical Preparation  Donna Racik, Gareth Morrell, Liora Maurer, and Jonathan C. Kelly
Assistant Stage Directors  Mirabelle Ordinaire and Kathleen Smith Belcher
Met Titles  Sonya Friedman
Stage Band Conductor  Joseph Lawson
Children’s Chorus Director  Anthony Piccolo
Italian Coach  Hemdi Kfir
Prompter  Donna Racik
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 constructed and 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.
Rehearsal space for the Children’s Chorus provided by The Church of St. Paul the Apostle, New York City

This performance is made possible in part by public funds from the New York State Council on the Arts.

Before the performance begins, please switch off cell phones and other electronic devices.

* Graduate of the Lindemann Young Artist Development Program

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Met Titles

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Synopsis

Act I
Paris, in the 1830s. 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. Soon, their roommates—Colline, a philosopher, and Schaunard, a musician—return. Schaunard brings food, fuel, and funds that he has collected from an eccentric nobleman. While they celebrate their unexpected fortune, the landlord, Benoit, comes to collect the rent. After getting the older man drunk, the friends urge him to tell of his flirtations, then throw him out in mock indignation at his infidelity to his wife. As the others depart to revel at the Café Momus, Rodolfo remains behind to finish an article, promising to join them later. There is another knock at the door—it is Mimì, a pretty neighbor whose candle has gone out in the stairwell. 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 that she lost her key when she fainted, and as the two search for it, both candles go 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 call from outside, telling 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. 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 away to buy her a new pair of shoes, Musetta finally falls into Marcello’s arms. A parade of soldiers passes by the café as the friends join the crowd of revelers.

Intermission  (AT APPROXIMATELY 8:00PM)

Act III
At dawn at the Barrière d’Enfer, a toll-gate on the edge of Paris, a customs official admits farm women to the city. 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 that she believes it is best that they part. As Rodolfo emerges from the tavern, Mimì hides nearby. Rodolfo
tells Marcello that he wants to separate from Mimi, blaming her flirtatiousness. Pressed for the real reason, he breaks down, saying that her illness can only grow worse in the poverty that they share. Overcome with emotion, Mimi comes forward to say goodbye to her lover. Upon hearing Musetta’s laughter, Marcello runs back into the tavern. While Mimi 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 Mimi and Rodolfo decide to remain together until springtime.

**Intermission** (AT APPROXIMATELY 9:05PM)

**Act IV**
Months later in the garret, Rodolfo and Marcello, now separated from their lovers, 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 Mimi is outside, too weak to come upstairs. As Rodolfo runs to her aid, Musetta relates how Mimi 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, Mimi and Rodolfo recall their meeting and their first happy days, but she is seized with violent coughing. When the others return, Musetta gives Mimi a muff to warm her hands, and Mimi slowly drifts into unconsciousness. Musetta prays for Mimi, but it is too late. The friends realize that she is dead, and Rodolfo collapses in despair.

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PORGY AND BESS

BY GEORGE GERSHWIN, DUBOSE AND DOROTHY HEYWARD, AND IRA GERSHWIN

The Met’s landmark production of the Gershwin’s Porgy and Bess returns, following a sold-out 2019–20 run. Many members of the original Grammy Award–winning cast reprise their portrayals, including bass-baritone Eric Owens and soprano Angel Blue in the title roles, with David Robertson conducting.

**OCT** 31 mat  **NOV** 3, 6 mat, 10, 13 mat, 18, 21 mat, 24, 27  **DEC** 1, 4, 9, 12 mat

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In Focus

Giacomo Puccini

La Bohème

Premiere: Teatro Regio, Turin, 1896

La Bohème—the passionate, timeless, 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 previously unnoticed 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 explores 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 the breakthrough success of Manon Lescaut three years earlier, La Bohème established Puccini 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 (1822–61) 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 they 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 youths at odds with mainstream society, feeling themselves morally superior to the rules of the bourgeoisie (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 powerfully 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 on which earlier operas often depended 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—the tenor’s “Che gelida manina” and the soprano’s “Sì, mi chiamano Mimi”—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. A change of tempo or orchestration transforms 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 first appears 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, 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 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, replaced it. In 1977, *La Bohème* served as the first opera telecast as part of the *Live from the Met* series, starring Luciano Pavarotti and Renata Scotto in a new production directed by Fabrizio Melano. This season, the spectacular current production by Franco Zeffirelli celebrates the 40th anniversary of its premiere. James Levine conducted the staging’s debut performance on December 14, 1981, leading an impressive cast that included Teresa Stratas, Scotto (as Musetta), José Carreras, Richard Stilwell, and James Morris. *La Bohème* was presented at the Met in 59 consecutive seasons after its first appearance and has appeared in all but nine seasons since 1900, making it the most-performed opera in company history. Having been presented nearly 500 times since its premiere, Zeffirelli’s staging is the most-performed production in Met history.
When Puccini decided—in the wake of his first major success, *Manon Lescaut* (1893)—to write *La Bohème*, he did so against a fascinating historical backdrop stretching back four decades. The French writer Henri Murger’s 1849 drama and 1851 novel about the poor, young, artistic “bohemians” of Paris owed their popularity in part to Europe’s roiling Revolutions of 1848; tales of idealistic, nonconformist youths with social reform on their minds attracted new interest in revolutionary times. Puccini might well have seen some of his own youthful Milanese days in this story as well, a reminder of the Scapigliati (“the scruffy or disheveled ones”)—an important group of convention-defying painters, writers (including Verdi’s collaborator Arrigo Boito), and musicians active in salon circles in the 1860s and 1870s. The story Puccini and his librettists, Luigi Illica and Giuseppe Giacosa, fashioned from Murger might seem laughably simple at first—boy meets girl, they break up, she dies—but it is made more profound by its realism, a trend of the times for which the influential Austrian critic Eduard Hanslick sharply criticized *La Bohème*. The realistic depiction of poverty, artistic striving with little chance of success, and the destruction of love by disease and lack of means: All of this puts a different sociopolitical frame around the love story. “Non basta amor!,” cries Rodolfo, and lamentably, he is right. Love is not enough.

The creation of *La Bohème* began with a highly public controversy between two of the foremost opera composers of the day: Puccini and Ruggero Leoncavallo, fresh off the colossal success of *Pagliacci* (1892). In circumstances that are still mysterious, Leoncavallo was furious to discover that Puccini was working on *La Bohème*, as he too was developing an opera on the same subject. The imbroglio hit the newspapers, with Puccini writing to Milan’s *Corriere della Sera* (The Evening Courier) on March 21, 1893, “Let him compose, and I will compose, and the public will judge.” And they have: Leoncavallo’s version may have been more successful at the outset, but Puccini’s opera has long since outstripped that of his rival. And no wonder: It was a considerable feat to compose an opera in the wake of Wagner and late Verdi, all the more so since Puccini carefully devised his own method of composing acts in which the music never stops, as well as his own fast-paced conversational style, learning the lessons of those two giants without resorting to imitation.

The characters of Puccini’s opera differ in some respects from Murger’s originals, especially Mimi, who is flightier and more of a gold digger in the French than in the Italian. Puccini’s lovable seamstress is a variation on a turn-of-century literary type known as the “femme fragile,” or “fragile woman”; we identify Mimi as such by her delicacy, refinement, association with flowers and moonlight, pallor, and consumption. Eros and Death join hands in opera yet again. When she introduces herself to Rodolfo in “Sì, mi chiamano Mimi,” she sings ecstatically of the flowers that speak to her of love and springtime, and

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we hear a brief, poignant emphasis on B minor: the harmony to which she will die three acts later.

The other important female character, Musetta, is what Parisians in 1830 would have called a “lorette,” or a “good-time girl” with a string of protectors, but we are not invited to scorn or condemn her; she is too high spirited and loyal, too loving, for that. Her celebrated waltz-aria, “Quando m’en vo’,” gives us a welcome pause in the helter-skelter action of Act II, and the swirl of her skirts, the waves of sensual delight in the orchestra remind us that Puccini’s famous melodies are inseparable from their masterful orchestrations. When Musetta shrieks that her shoes are killing her (what woman would not sympathize?) in order to rid herself of her latest sugar daddy, even as Marcello is declaring his renewed love for her, we can only laugh along with such a spirited and clever creature. Her tenderness to Mimì in the final act confirms her likeability; in fact, the depiction of male and female friendship is one of the opera’s most endearing traits. And if orchestration is crucial to Puccinian melody, so too are his trademark harmonies. When he swerves suddenly from G major to A major for “O soave fanciulla” in Act I, the effect is magic, achieved through remarkably economic means.

We meet the male characters first and in a distinctive way; just as Mozart withholds the introduction of the Countess until Act II of Le Nozze di Figaro, Puccini makes us wait for Mimì’s appearance. And just as Verdi catapults the audience into the comic maelstrom of Falstaff right at the start, with no orchestral prelude or scene-setting chorus, Puccini dives into Act I without throat-clearing, the four bohemians entering immediately, two by two. (Nor is this Puccini’s only reference to Verdi. The quartet at the end of Act III, with Mimì and Rodolfo bidding each other the saddest of farewells and Marcello and Musetta quarreling yet again, is a nod to the design of the Act II quartet in Otello.) We encounter the tempestuous painter Marcello first, his music stabbing at dotted rhythms in somewhat the same way that he stabs at his painting of the Red Sea parting, and after him, the young poet Rodolfo, whose very first strains foreshadow the lyrical tenderness of “Che gelida manina” later in the act. It is typical of Puccini to prefigure the “big tunes” to come and then repeat fragments later on to trigger memories and emotions.

The philosopher Colline and the group’s ironist-in-chief, the composer Schaunard, enter next, and it is telling that Marcello’s assertive melody comes to characterize all of the bohemians together, hippie-like in their lack of discipline, their rejection of social conventions, their hedonistic ethos, their espousal of free love, their ironic twitting of the comfortable bourgeoisie. The conversational style of this music, the declamatory chatter above a lively orchestra, the colloquialisms: This is something new on the operatic scene. We hear this sort of hectic activity again in Act II, when the string of rule-breaking
parallel chords for three trumpets in the Café Momus theme anticipate Stravinsky’s Shrovetide Fair music in *Petrushka*, and the toymaker Parpignol sells his wares to music of staccato, childlike charm. Puccini makes a practice in *La Bohème* of contrasting this sort of crowd music and boisterous male banter with his distinctive, expansive lyricism, which slows time and tries, however unsuccessfully, to make love last forever. Indeed, time is of the essence in this opera, as the sands of Mimi’s life and of the bohemians’ youth are running out. In Act IV, Puccini underscores the gravity, the inevitability, of time’s passage, and the powerlessness of memory to bring what was beautiful and bygone back, by weaving a tapestry of musical reminiscences. Here, death is not transcendence. Unlike with Violetta’s otherwise similar death scene in Verdi’s *La Traviata*, there is no heaven, only loss.

Puccini’s score was finally completed at midnight on December 10, 1895. In the autograph manuscript, the composer wrote “lunga” (“long”) with an exaggerated fermata (pause symbol) at the moment of Mimi’s death and sketched a skull-and-crossbones in the left-hand margin. Whether he meant it ironically, as a tiny dash of cynicism to obviate sentimentality, we cannot know. But when Puccini tells us, the listeners, of her death—with a single eloquent B-minor chord in the orchestra, followed by the massive orchestral recurrence of Mimi’s deathbed greeting to Rodolfo (“Sono andati?”), and the solemn “Addio” cadence of Colline’s farewell to his overcoat—the characters’, and composer’s, grief becomes ours. Distance from what we see and hear is impossible to maintain. Puccini’s publisher Giulio Ricordi was overjoyed when he received Puccini’s masterpiece, swearing that it would make the orchestra dissolve in tears. “If this time you have not succeeded in hitting the nail squarely on the head,” he wrote to the composer, “I will give up my profession and sell salami.”

—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.
Brilliant American composer Matthew Aucoin brings his contemporary take on the ancient Orpheus myth to the Met, adapting a play by Sarah Ruhl that reimagines the classic tale from Eurydice’s point of view. Soprano Erin Morley stars in the title role, conducted by Music Director Yannick Nézet-Séguin.

**NOV 23, 27 mat, 30  DEC 4 mat, 8, 11, 16**

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The Cast

**Eun Sun Kim**

**CONDUCTOR (SEOUL, SOUTH KOREA)**

**THIS SEASON** La Bohème at the Met for her debut and the Vienna State Opera, Tosca and Fidelio at San Francisco Opera, Tosca at Lyric Opera of Chicago, Turandot at Houston Grand Opera, and concerts at San Francisco Opera and with the Deutsches Symphonie-Orchester Berlin, Oregon Symphony, Detroit Symphony Orchestra, Philadelphia Orchestra, London’s Philharmonia, and Tokyo Symphony Orchestra.

**CAREER HIGHLIGHTS** This season, she begins her tenure as music director of San Francisco Opera, and she has served as the principal guest conductor at Houston Grand Opera since 2019. She regularly conducts performances at Staatsoper Berlin, where she has led Il Trovatore, Ariadne auf Naxos, La Traviata, Madama Butterfly, and Un Ballo in Maschera, as well as at Oper Frankfurt, where she has led La Sonnambula, Lehár’s The Count of Luxembourg, La Bohème, Kálmán’s Die Csárdásfürstin, and Der Fliegende Holländer. She has also taken the podium at the Bavarian State Opera, Royal Danish Opera, Royal Swedish Opera, English National Opera, and LA Opera; with opera companies in Stuttgart, Zurich, Bergen, Dresden, Cologne, and Oslo; and with the Los Angeles Philharmonic, Seattle Symphony, Cincinnati Symphony Orchestra, Gothenburg Symphony, Norwegian Radio Orchestra, and Orchestre de Paris; among many others.

**Anita Hartig**

**SOPRANO (BISTRITA, ROMANIA)**

**THIS SEASON** Mimi in La Bohème at the Met, Donna Elvira in Don Giovanni and the Countess in Le Nozze di Figaro in Zurich, and Violetta in La Traviata in Tokyo.


**CAREER HIGHLIGHTS** Between 2009 and 2014, she was a member of the ensemble at the Vienna State Opera, where her roles have included Pamina in Die Zauberflöte, Despina in Così fan tutte, Zerlina in Don Giovanni, Mimi and Musetta in La Bohème, Marzelline in Fidelio, Micaëla, Susanna, and Marguerite in Faust. Recent performances include Mimì and Liù in Barcelona, Mariella in Mascagni’s Il Piccolo Marat in concert with the Netherlands Radio Philharmonic Orchestra, Micaëla in Muscat and at San Francisco Opera, Amelia Grimaldi in Simon Boccanegra and Violetta at the Paris Opera, Violetta in Toulouse and Karlsruhe, and Mimi in Rome and Madrid. She has also sung Mimi in Seville, Brussels, Hamburg, Dresden, and at the Romanian National Opera, Staatsoper Berlin, Bavarian State Opera, La Scala, Covent Garden, Welsh National Opera, Deutsche Oper Berlin, and Paris Opera.

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The Cast CONTINUED

Federica Lombardi
SOPRANO (CESENA, ITALY)

THIS SEASON  Musetta in La Bohème and the Countess in Le Nozze di Figaro at the Met, Fiordiligi in Così fan tutte and the Countess at Staatsoper Berlin, the Countess at Covent Garden, and Amelia Grimaldi in Simon Boccanegra in Liège, Belgium.

MET APPEARANCES  Donna Elvira in Don Giovanni (debut, 2019).

CAREER HIGHLIGHTS  Recent performances include Donna Elvira at the Salzburg Festival, Vienna State Opera, and in Madrid, Hamburg, and Wiesbaden; the Countess at the Bavarian State Opera; Fiordiligi in Valencia; and Elettra in Idomeneo at La Scala. She has also sung Donna Anna in Don Giovanni in Bologna; Fiordiligi at the Bavarian State Opera and in Turin and Rome; the Countess in Rome; Donna Anna, Fiordiligi, Micaëla in Carmen, the Countess, and the First Lady in Die Zauberflöte at Deutsche Oper Berlin; Donna Anna in Cologne and Nancy, France; Musetta, the title role of Anna Bolena, and Fiammetta in Giordano’s La Cena delle Befte at La Scala; and Micaëla in Bangkok. She has also sung the Countess at Spoleto’s Festival dei Due Mondi and in Bergamo, Pavia, Brescia, Cremona, and Como.

Charles Castronovo
TENOR (QUEENS, NEW YORK)

THIS SEASON  Rodolfo in La Bohème at the Met, Staatsoper Berlin, and the Bavarian State Opera; Nemorino in L’Elisir d’Amore at Lyric Opera of Chicago; the title role of Mascagni’s L’Amico Fritz in Florence; Chevalier des Grieux in Manon in Wrocław, Poland; Puccini’s Messa di Gloria in Paris; and Pinkerton in Madama Butterfly at the Bavarian State Opera.

MET APPEARANCES  Roméo in Roméo et Juliette, Tamino in The Magic Flute and Die Zauberflöte, Rodolfo, Don Ottavio in Don Giovanni, the First Guard in Manon, the First Prisoner in Fidelio, Beppe in Pagliacci (debut, 1999), and the Sailor’s Voice in Tristan und Isolde.

CAREER HIGHLIGHTS  He appears regularly at the Bavarian State Opera, where his roles have included Carlo in Verdi’s I Masnadieri, Admète in Gluck’s Alceste, the title role of Roberto Devereux, Edgardo in Lucia di Lammermoor, and Alfredo in La Traviata, among others. Other recent performances include Faust in La Damnation de Faust in concert and Gabriele Adorno in Simon Boccanegra at the Salzburg Festival; Rodolfo in Luisa Miller at the Glyndebourne Festival; and Alfredo at Covent Garden and the Vienna State Opera. He is a graduate of the Met’s Lindemann Young Artist Development Program.
Alexander Birch Elliott  
BARITONE (FLORENCE, SOUTH CAROLINA)

**THIS SEASON**  Schaunard in *La Bohème* at the Met, the title role of *Eugene Onegin* at Opera Omaha, and Demetrius in *A Midsummer Night’s Dream* at Des Moines Metro Opera.  
**MET APPEARANCES**  Zurga in *Les Pêcheurs de Perles* (debut, 2018).  
**CAREER HIGHLIGHTS**  Recent performances include Momus in Rameau’s *Platée* and Yeletsky in *The Queen of Spades* at Des Moines Metro Opera, Marcello in *La Bohème* at San Diego Opera, Escamillo in *Carmen* at Opera Santa Barbara, Silvio in *Pagliacci* at Opera Omaha, Sgt. Belcore in *L’Elisir d’Amore* at Virginia Opera, Maximilian / the Sea Captain / the Grand Inquisitor in *Candide* in concert with the Boston Symphony Orchestra, and a Street Singer in Bernstein’s *Mass* at Ravinia Festival. He has also sung John Brooke in Mark Adamo’s *Little Women* at Annapolis Opera, Sonora in *La Fanciulla del West* at New York City Opera, Guglielmo in *Così fan tutte* at Opera Omaha, Anthony Hope in Stephen Sondheim’s *Sweeney Todd* and *Eugene Onegin* at Portland Opera, Marcello at Tulsa Opera, and Figaro in *Il Barbiere di Siviglia* at Opera Santa Barbara.

Ryan Speedo Green  
BASS-BARITONE (SUFFOLK, VIRGINIA)

**THIS SEASON**  Colline in *La Bohème*, Uncle Paul in Terence Blanchard’s *Fire Shut Up in My Bones*, Jake in *Porgy and Bess*, Varlaam in *Boris Godunov*, and Truffaldin in *Ariadne auf Naxos* at the Met; Rocco in *Fidelio* with the Los Angeles Philharmonic; and Escamillo in *Carmen* at Washington National Opera.  
**CAREER HIGHLIGHTS**  In 2014, he became a member of the ensemble at the Vienna State Opera, where his roles have included Banquo in *Macbeth*, Sarastro in *Die Zauberflöte*, Don Basilio in *Il Barbiere di Siviglia*, Truffaldin, Fasolt in *Das Rheingold*, and Colline, among many others. Other recent performances include the Speaker in *Die Zauberflöte* and Colline at Palm Beach Opera, Jake at Vienna’s Theater an der Wien, and Osmin in *Die Entführung aus dem Serail* at Houston Grand Opera. He is a graduate of the Met’s Lindemann Young Artist Development Program and was a 2021 recipient of the Met’s Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.

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Joo Won Kang
BARITONE (SEOUL, SOUTH KOREA)

**THIS SEASON** Marcello in *La Bohème* for his debut and the Count of Lerme in *Don Carlos* at the Met.

**CAREER HIGHLIGHTS** Recent performances include Marcello at Arizona Opera, Dandini in *La Cenerentola* at Seattle Opera, Papageno in *Die Zauberflöte* at Utah Opera, Chim-Fen in Leoni’s *L’Oracolo* at Wexford Festival Opera, Germont in *La Traviata* at Opera Theatre of Saint Louis, and Manfredo in Montemezzi’s *L’Amore dei Tre Re* at New York City Opera. He has also sung Figaro in *Il Barbiere di Siviglia* at Arizona Opera; Ping in *Turandot*, Marullo in *Rigoletto*, and Captain Gardiner in Jake Heggie’s *Moby Dick* at San Francisco Opera; Germont at Opera Maine; the world premiere of Huang Ruo’s *Paradise Interrupted* at Spoleto Festival USA and at the Lincoln Center Festival; the title role of Eugene Onegin and Germont at North Carolina Opera; Nourabad in *Les Pêcheurs de Perles* at Seattle Opera; and Sharpless in *Madama Butterfly*, Gendarme in Poulenc’s *Les Mamelles de Tirésias*, and Moralés in *Carmen* at Wolf Trap Opera. He was a member of the Merola Opera Program at San Francisco Opera, where he was also an Adler Fellow.

Donald Maxwell
BARITONE (PERTH, SCOTLAND)

**THIS SEASON** Benoit and Alcindoro in *La Bohème* at the Met and the Second Priest in *Die Zauberflöte* at Covent Garden.

**MET APPEARANCES** Benoit and Alcindoro, and Hortensius in *La Fille du Régiment* (debut, 2008).

**CAREER HIGHLIGHTS** Recent performances include the Notary in *Don Pasquale* with Random Opera Company, Hortensius and Alcindoro at Covent Garden, the Sacristan in *Tosca* and Fra Melitone in *La Forza del Destino* at Welsh National Opera, and Hanezò in Mascagni’s *L’Amico Fritz* in concert at Scottish Opera. He has also sung Dai Greatcoat in the world premiere of Iain Bell’s *In Parenthesis* at Welsh National Opera, the Sacristan at Covent Garden, Alfred Doolittle in *My Fair Lady* in Paris, Swallow in *Peter Grimes* in Zurich, Sancho Panza in Massenet’s *Don Quichotte* with Chelsea Opera Group, Pooh-Bah in *The Mikado* at English National Opera, and Dr. Bloom in Olga Neuwirth’s *American Lulu* at the Bregenz Festival and Edinburgh International Festival. He has also appeared at La Scala, the Vienna State Opera, Houston Grand Opera, the Wexford Festival, and the Glyndebourne Festivals, among others.