

Giacomo Puccini

La Bohème

CONDUCTOR
Stefano Ranzani

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

Saturday, April 5, 2014, 1:00–3:55 pm

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

The revival of this production was made possible
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The Metropolitan Opera

2013–14 Season

The 1,256th Metropolitan Opera performance of

Giacomo Puccini's

La Bohème

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This performance is also being broadcast live on Metropolitan Opera Radio on SiriusXM channel 74.

Conductor
Stefano Ranzani

IN ORDER OF VOCAL APPEARANCE

Marcello
Massimo Cavalletti

Musetta
Susanna Phillips

Rodolfo
Vittorio Grigolo

Customhouse sergeant
Jason Hendrix

Colline
Oren Gradus

Customhouse officer
Joseph Turi

Schaunard
Patrick Carfizzi

Benoit
Donald Maxwell

Mimi
Kristine Opolais

Parpignol
Daniel Clark Smith

Alcindoro
Donald Maxwell

Saturday, April 5, 2014, 1:00–3:55 pm

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Vittorio Grigolo as Rodolfo and Anita Hartig as Mimì in Puccini's *La Bohème*

Chorus Master **Donald Palumbo**
Musical Preparation **Joan Dornemann, Howard Watkins, Liora Maurer, and Steven Osgood**
Assistant Stage Director **Gregory Keller**
Stage Band Conductor **Gregory Buchalter**
Prompter **Joan Dornemann**
Met Titles **Sonya Friedman**
Italian Coach **Gildo Di Nunzio**
Children's Chorus Director **Anthony Piccolo**
Associate Designer **David Reppa**
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R. STRAUSS

Arabella

APR 3, 7, 11, 16, 19 mat, 24

Malin Byström stars in the title role of Strauss's nostalgic romance, which explores the fleeting charms of youth, opposite Michael Volle and Juliane Banse.

GIORDANO

Andrea Chénier

MAR 31 APR 5, 8, 12 mat

Marcelo Álvarez and Patricia Racette reunite in Giordano's passionate tale of the ill-fated love of a dashing poet and an aristocratic lady, set against the backdrop of the French Revolution.

PUCCINI

Madama Butterfly

APR 4, 9, 12, 15, 19 MAY 1, 5, 9

Anthony Minghella's breathtakingly beautiful and powerfully dramatic production returns, with Kristine Opolais as the tragic Cio-Cio-San, opposite tenor James Valenti.

PUCCINI

La Bohème

APR 2, 5 mat, 10, 14, 18

Puccini's moving story of young love, the most performed opera in Met history, is seen in Franco Zeffirelli's classic production, featuring a rotating lineup of extraordinary singers.

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Synopsis

Paris in the 1830s

Act I

A garret

Pause

Act II

The Café Momus, in the Latin Quarter

Intermission (AT APPROXIMATELY 2:00 PM)

Act III

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

Intermission (AT APPROXIMATELY 3:00 PM)

Act IV

A 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 young 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. Plying the older man with wine, 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 promises to join them later, remaining behind to try to write. There is another knock at the door; the visitor is a pretty neighbor, Mimì, whose candle has gone out on the drafty stairway. No sooner does she enter than the girl feels faint; after reviving her with a sip of wine, Rodolfo 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. In the darkness, Rodolfo finds the key and slips it into his pocket. In the moonlight the poet takes the girl's shivering hand, telling her his dreams. She then recounts her life alone in a lofty garret, embroidering flowers and waiting for the spring. Rodolfo's friends are heard outside, urging him to join them; he calls back that he is not alone and will be along shortly. Expressing their joy in finding each other, Mimì and Rodolfo embrace and slowly leave, arm in arm, for the café.

Act II

Amid the shouts of street hawkers, Rodolfo buys Mimì a bonnet near the Café Momus and then introduces her to his friends; they all sit down and order

supper. The toy vendor Parpignol passes by, besieged by eager 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 regain Marcello's attention, she sings a waltz about her popularity. She complains that her shoe pinches, sending Alcindoro off to fetch a new pair. The moment he is gone, she falls into Marcello's arms and tells the waiter to charge everything to Alcindoro. Soldiers march by the café, and as the bohemians fall in behind, Alcindoro rushes back with Musetta's shoes.

Act III

At dawn on the snowy outskirts of Paris, a customs official admits farm women to the city. Merry-makers are heard within a tavern. Soon Mimì wanders in, searching for the place where Marcello and Musetta now live. When the painter emerges, 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, wakes and comes outside. Mimì hides nearby, though Marcello thinks she has gone. The poet first tells Marcello that he wants to separate from his sweetheart, citing her fickleness; pressed for the real reason, he breaks down, saying that her coughing can only grow worse in the poverty they share. Overcome with tears, Mimì stumbles forward to bid her lover farewell as Marcello runs back into the tavern upon hearing Musetta's laughter. While Mimì and Rodolfo recall past happiness, Musetta dashes out of the inn, quarreling with Marcello, who has caught her flirting. The painter and his mistress part, hurling insults at each other, but Mimì and Rodolfo decide to remain together until spring.

Act IV

Now separated from their girlfriends, Rodolfo and Marcello lament their loneliness in the garret. 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 to tell them that Mimì is outside, too weak to come upstairs. As Rodolfo runs to her aid, Musetta relates how Mimì begged to be taken to her lover to die. The poor girl is made as comfortable as possible, while Musetta asks Marcello to sell her earrings for medicine and Colline goes off to pawn his overcoat, which for so long has kept him warm. Left alone, Mimì and Rodolfo wistfully 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. As she peacefully drifts into unconsciousness, Rodolfo closes the curtain to soften the light. Schaunard discovers that Mimì is dead, and when Rodolfo at last realizes it, he throws himself on her body, calling her name.

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.

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 Puccini on his two other most enduringly successful operas, *Tosca* and *Madama Butterfly*. 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 the most memorable melodies in the score 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. *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. Furthermore, the slightest 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. It's a bit like Marcel Proust's prose experiments in time and memory, with a great deal more economy.

La Bohème at the Met

La Bohème had its Met premiere while the company was on tour in Los Angeles (the same city where it received its American premiere) 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 that included Teresa Stratas, José Carreras, Renata Scotto, Richard Stilwell, and James Morris, with James Levine conducting. *La Bohème* was presented at the Met in 58 consecutive seasons after its first appearance and has been performed in all but nine seasons since 1900.

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 Mimì, 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, 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 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

The Cast



Stefano Ranzani

CONDUCTOR (MILAN, ITALY)

THIS SEASON *La Bohème* at the Met, *Rigoletto* with Munich's Bavarian State Opera, *I Vesperi Siciliani* in Modena and Piacenza, and *Tosca* at the Deutsche Staatsoper Berlin.

MET APPEARANCES *Il Trittico* (debut, 2009).

CAREER HIGHLIGHTS Recent performances include *Aida* at the Finnish National Opera, *La Traviata* at the Deutsche Staatsoper Berlin, *Aida* and *I Due Foscari* in Palermo, and *Un Giorno di Regno* in Verona. He has also led *I Due Foscari* and *Adriana Lecouvreur* at La Scala, Tchaikovsky's *The Maid of Orléans* with the Washington National Opera, and *Cavalleria Rusticana*, *Pagliacci*, *Un Ballo in Maschera*, *Simon Boccanegra*, and *Stiffelio* in Zurich. He was Music Director of Catania's Teatro Massimo in 2007–08 and has also led performances at Paris's Opéra Comique, the Glyndebourne Festival, Barcelona's Liceu, Madrid's Teatro Real, and the Vienna State Opera.



Kristine Opolais

SOPRANO (RIGA, LATVIA)

THIS SEASON Cio-Cio-San in *Madama Butterfly* at the Met, the title role of *Jenůfa* in Zurich, the title role of *Manon Lescaut* at Covent Garden, and Vitellia in *La Clemenza di Tito*, the title role of *Rusalka*, and Tatiana in *Eugene Onegin* at Munich's Bavarian State Opera.

MET APPEARANCES Magda in *La Rondine* (debut, 2013).

CAREER HIGHLIGHTS Recent performances include Tatiana at the Bolshoi Opera and in Valencia, Moscow, and Riga, Cio-Cio-San and the title role of *Tosca* at Covent Garden, Amelia in *Simon Boccanegra* and *Rusalka* in Munich, Mimi in *La Bohème* at the Vienna State Opera and Deutsche Staatsoper Berlin, Nedda in *Pagliacci* at La Scala, and Polina in Prokofiev's *The Gambler* at La Scala, the Deutsche Staatsoper Berlin, and in Lyon. Concert engagements include appearances at the Salzburg Festival, Tanglewood Festival, and Tonhalle Zurich, and with Copenhagen's Royal Danish Orchestra, Cologne's WDR Symphony Orchestra, City of Birmingham Symphony Orchestra, and the Bavarian Radio Symphony.



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Scene from *The Enchanted Island*

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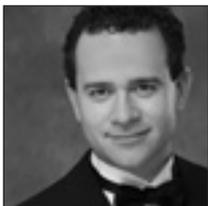
Susanna Phillips

SOPRANO (HUNTSVILLE, ALABAMA)

THIS SEASON Fiordiligi in *Così fan tutte*, Rosalinde in *Die Fledermaus*, and Musetta in *La Bohème* at the Met and Ellen Orford in a concert performance of *Peter Grimes* with the St. Louis Symphony at Carnegie Hall.

MET APPEARANCES Donna Anna in *Don Giovanni*, Musetta (debut, 2008), and Pamina in *Die Zauberflöte*.

CAREER HIGHLIGHTS Recent appearances include the title role of *Lucia di Lammermoor* with Lyric Opera of Chicago and Minnesota Opera, Stella in Previn's *A Streetcar Named Desire* at Lyric Opera of Chicago, Pamina at Barcelona's Liceu, and the Countess in *Le Nozze di Figaro* with Santa Fe Opera, Dallas Opera, and in Bordeaux. She has also sung Euridice in *Orfeo ed Euridice* with Minnesota Opera, Helena in *A Midsummer Night's Dream* and Donna Anna with Boston Lyric Opera, and Adina in *L'Elisir d'Amore* with the Lyric Opera of Chicago. She was the 2010 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



Patrick Carfizzi

BASS-BARITONE (NEWBURGH, NEW YORK)

THIS SEASON Schaunard in *La Bohème*, Frank in *Die Fledermaus*, and Peter Quince in *A Midsummer Night's Dream* at the Met and Dr. Dulcamara in *L'Elisir d'Amore* with Opera Theatre of St. Louis.

MET APPEARANCES He has sung more than 300 performances of 30 roles, including the Jailer in *Dialogues des Carmélites*, Brander in *La Damnation de Faust*, Paolo in *Simon Boccanegra*, Fléville in *Andrea Chénier*, Ceprano in *Rigoletto* (debut, 1999), Masetto in *Don Giovanni*, Wagner in *Faust*, Haly in *L'Italiana in Algeri*, and Ortel in *Die Meistersinger von Nürnberg*.

CAREER HIGHLIGHTS Henry Kissinger in John Adams's *Nixon in China* with San Francisco Opera, Paolo with San Francisco Opera and Houston Grand Opera, Belcore in *L'Elisir d'Amore* with Santa Fe Opera, Don Magnifico in *La Cenerentola* and Dr. Bartolo in *Il Barbiere di Siviglia* with Seattle Opera and Houston Grand Opera, Taddeo in *L'Italiana in Algeri* with the Dallas Opera, and Papageno in *Die Zauberflöte* in Dallas and with the Houston Grand Opera.



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Massimo Cavalletti

BARITONE (LUCCA, ITALY)

THIS SEASON Marcello in *La Bohème* at the Met and Covent Garden, Enrico in *Lucia di Lammermoor* and Rodrigo in *Don Carlo* at La Scala, and Ford in *Falstaff* at Japan's Matsumoto Festival

MET APPEARANCES Schaunard in *La Bohème* (debut, 2010).

CAREER HIGHLIGHTS He has sung Marcello in Valencia, Zurich, and for his debut at the Salzburg Festival; Paolo in *Simon Boccanegra*, Figaro in *Il Barbiere di Siviglia*, Enrico, and Schaunard at La Scala; and Paolo, Figaro in *Le Nozze di Figaro*, and Escamillo in *Carmen* with the Zurich Opera. Additional engagements include Jake Wallace in *La Fanciulla del West* at Amsterdam's Concertgebouw, Enrico at Bologna's Teatro Comunale, and Montano in *Otello* and Fra Melitone in *La Forza del Destino* at Genoa's Teatro Carlo Felice. He was a member of the Young Artists Program at La Scala.



Oren Gradus

BASS-BARITONE (BROOKLYN, NY)

THIS SEASON Colline in *La Bohème* at the Met, Ramfis in *Aida* and Sarastro in *Die Zauberflöte* with the Pittsburgh Opera, and Zaccaria in *Nabucco* for his debut with the Baltimore Opera.

MET APPEARANCES Publio in *La Clemenza di Tito*, Jake Wallace in *La Fanciulla del West*, Zuniga in *Carmen*, Giorgio in *I Puritani*, Timur in *Turandot*, Garibaldo in *Rodelinda*, the Old Hebrew in *Samson et Dalila*, the King in *Aida*, Masetto in *Don Giovanni*, and the Guardian in *Elektra* (debut, 2002).

CAREER HIGHLIGHTS He recently made debuts with Washington National Opera as Henry VIII in *Anna Bolena*, Barcelona's Liceu as the Four Villains in *Les Contes d'Hoffmann*, Canadian Opera Company as Raimondo in *Lucia di Lammermoor*, and Switzerland's Opéra d'Avenches as Zaccaria. He has also sung with opera companies in Houston, San Francisco, St. Louis, Seattle, Dallas, Rome, Lausanne, and Dresden.



Vittorio Grigolo

TENOR (AREZZO, ITALY)

THIS SEASON Rodolfo in *La Bohème* and a recital at the Met, Rodolfo at the Vienna State Opera and Covent Garden, the title role of *Werther* in concert at the Deutsche Oper Berlin, Roméo in *Roméo et Juliette* at the Arena di Verona, and Enrico in *Lucia di Lammermoor* at La Scala and the Paris Opera.

MET APPEARANCES The Duke in *Rigoletto* and Rodolfo (debut, 2010).

CAREER HIGHLIGHTS Recent engagements include Ruggero in *La Rondine* at Covent Garden, Alfredo in *La Traviata* at the Vienna State Opera, and Rodolfo in *La Bohème* at La Scala and Munich's Bavarian State Opera. He has also sung the Duke at Covent Garden, Alfredo with the Deutsche Oper Berlin, Hoffmann in *Les Contes d'Hoffmann* in Zurich, Roméo with the Los Angeles Opera, des Grieux in *Manon* at Covent Garden and in Valencia, and Rodolfo for his 2007 U.S. opera debut with Washington National Opera.



Donald Maxwell

BARITONE (PERTH, SCOTLAND)

THIS SEASON Benoit and Alcindoro in *La Bohème* at the Met, Alcindoro at Covent Garden, Alfred Doolittle in *My Fair Lady* for Paris's Châtelet, Hortensius in *La Fille du Régiment* at Covent Garden, and Swallow in *Peter Grimes* in Zurich.

MET APPEARANCES Hortensius (debut, 2008).

CAREER HIGHLIGHTS Recent engagements include Sancho Panza in Massenet's *Don Quichotte* for Chelsea Opera Group, Pooh-Bah in *The Mikado* for English National Opera, and Dr. Bloom in Olga Neuwirth's *American Lulu* for the Opera Group at the Bregenz and Edinburgh Festivals. He has also appeared at La Scala, Vienna State Opera, Scottish Opera, Houston Grand Opera, and the Wexford and Glyndebourne Festivals, among others.