

GIACOMO PUCCINI

LA BOHÈME

CONDUCTOR
Marco Armiliato

PRODUCTION
Franco Zeffirelli

SET DESIGNER
Franco Zeffirelli

COSTUME DESIGNER
Peter J. Hall

LIGHTING DESIGNER
Gil Wechsler

REVIVAL STAGE DIRECTOR
Gregory Keller

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR DESIGNATE
Yannick Nézet-Séguin

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, February 24, 2018
12:30–3:25PM

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
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The Metropolitan Opera

2017-18 SEASON

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The 1,317th Metropolitan Opera performance of

GIACOMO PUCCINI’S

LA BOHÈME

CONDUCTOR

Marco Armiliato

IN ORDER OF VOCAL APPEARANCE

MARCELLO

Lucas Meachem

MUSETTA

Susanna Phillips

RODOLFO

Michael Fabiano

CUSTOMHOUSE SERGEANT

Jason Hendrix

COLLINE

Matthew Rose

CUSTOMHOUSE OFFICER

Joseph Turi

SCHAUNARD

Alexey Lavrov*

BENOIT

Paul Plishka

MIMI

Sonya Yoncheva

PARPIGNOL

Gregory Warren

ALCINDORO

Paul Plishka

Saturday, February 24, 2018, 12:30–3:25PM

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This performance is dedicated to Mr. and Mrs. Paul M. Montrone in grateful recognition of their generosity as members of the Council for Artistic Excellence.

Chorus Master **Donald Palumbo**
Musical Preparation **John Keenan, Yelena Kurdina, Joshua Greene, and Liora Maurer**
Assistant Stage Director **Kathleen Smith Belcher**
Stage Band Conductor **Gregory Buchalter**
Prompter **Joshua Greene**
Italian Coach **Hemdi Kfir**
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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Met Titles

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PUCCINI

MADAMA BUTTERFLY

FEB 22, 26 **MAR** 3mat, 8, 13, 16

Acclaimed soprano Ermonela Jaho appears as the geisha Cio-Cio-San in Anthony Minghella's strikingly beautiful production. Met favorite Marco Armiliato conducts the heartbreaking score.

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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. 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 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—the visitor 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. 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 away to buy her a new pair of shoes, Musetta 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.

Intermission (AT APPROXIMATELY 1:35PM)

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. 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. As Rodolfo emerges from the tavern, Mimì hides nearby. Rodolfo tells Marcello

that he wants to separate from Mimì, blaming her flirtatiousness. Pressed for the real reason, he breaks down, saying that her illness 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 springtime.

Intermission (AT APPROXIMATELY 2:30PM)

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 Mimì slowly drifts into unconsciousness. Musetta prays for Mimì, but it is too late. The friends realize that she is dead, and Rodolfo collapses in despair.

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 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 (1822–1861) 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 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 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 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 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 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. The spectacular current production by Franco Zeffirelli premiered in 1981 with an impressive cast led by Teresa Stratas, Renata Scotto, José Carreras, Richard Stilwell, and James Morris. *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

A beloved portrayal of the joys and hardships of ordinary people, Giacomo Puccini's opera about the bohemians of the Latin Quarter was neither the beginning nor the end of the literary and theatrical journey of Mimì, Rodolfo, Marcello, Musetta, Schaunard, and Colline. The characters 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 has received multiple cinematic treatments, including 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 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 “Sì, 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*

Helen M. Greenwald is chair of the department of music history at New England Conservatory and editor of the Oxford Handbook of Opera.

MASTER OF THE HOUSE



As Falstaff, 1992
WINNIE KLOTZ/MET OPERA



As Dr. Dulcamara, with
Luciano Pavarotti, 1989
MET OPERA ARCHIVES



As Boris Godunov, 1987
JAMES HEFFERNAN/MET OPERA



As Benoit, 2017
MARTY SOHL/MET OPERA

On September 21, 1967, Paul Plishka made his Met debut as the Monk in Ponchielli's *La Gioconda*. Fifty seasons later, the great American bass has appeared in nearly 1,700 performances of 88 roles, including celebrated portrayals of Philip II in *Don Carlo*, King Marke in *Tristan und Isolde*, Fiesco in *Simon Boccanegra*, Raimondo in *Lucia di Lammermoor*, Dr. Dulcamara in *L'Elisir d'Amore*, and the title characters of *Boris Godunov* and *Falstaff* (the latter of which marked his 25th anniversary with the company). Plishka sang Colline in *La Bohème* in the inaugural *Live from the Metropolitan Opera* telecast in 1977 and holds the company record for signing both Benoit and Alcindoro in a single performance—a pairing that he has performed nearly 150 times since 2001. During his golden-anniversary season at the Met, we congratulate Paul on his exceptional career.

The Cast



Marco Armiliato

CONDUCTOR (GENOA, ITALY)

THIS SEASON *La Bohème*, *Madama Butterfly*, *Il Trovatore*, and *Turandot* at the Met; *Il Trovatore*, *Il Barbiere di Siviglia*, *Andrea Chénier*, *Samson et Dalila*, *La Traviata*, *Rigoletto*, and *Tosca* at the Vienna State Opera; *Rigoletto* at Lyric Opera of Chicago; *Andrea Chénier* and *Tosca* at the Bavarian State Opera; and *La Fanciulla del West* in Zurich.

MET APPEARANCES Since his 1998 debut conducting *La Bohème*, he has led more than 400 performances of 24 operas, including *Cyrano de Bergerac*, *Manon Lescaut*, *Aida*, *Anna Bolena*, *La Traviata*, *La Sonnambula*, *Tosca*, *Rigoletto*, *Francesca da Rimini*, *Ernani*, *Il Barbiere di Siviglia*, and *La Fille du Régiment*.

CAREER HIGHLIGHTS He appears regularly at the Vienna State Opera, where he has conducted *Otello*, *L'Elisir d'Amore*, *La Fanciulla del West*, *Aida*, *Turandot*, *Manon Lescaut*, *Simon Boccanegra*, *Don Pasquale*, *Roméo et Juliette*, *La Bohème*, *I Puritani*, and *Don Carlo*, among others. Other recent performances include Donizetti's *Lucrezia Borgia* and *Manon Lescaut* in concert at the Salzburg Festival, *Madama Butterfly* in Madrid and Verona, *Otello* and *La Traviata* in Zurich, *Lucia di Lammermoor* in Barcelona, and *Faust* at Deutsche Oper Berlin.



Susanna Phillips

SOPRANO (HUNTSVILLE, ALABAMA)

THIS SEASON Musetta in *La Bohème* at the Met and with the Boston Symphony Orchestra, Birdie in Blitzstein's *Regina* at Opera Theatre of Saint Louis, Mendelssohn's *Elijah* with Music of the Baroque, and concert appearances with the Orchestra of St. Luke's, Milwaukee Symphony Orchestra, Valdosta Symphony Orchestra, and Colorado Symphony Orchestra.

MET APPEARANCES Musetta (debut, 2008), Clémence in Kaija Saariaho's *L'Amour de Loin*, Rosalinde in *Die Fledermaus*, Antonia/Stella in *Les Contes d'Hoffmann*, Fiordiligi in *Così fan tutte*, Donna Anna in *Don Giovanni*, and Pamina in *Die Zauberflöte*.

CAREER HIGHLIGHTS Recent performances include Donna Anna in Zurich, Cleopatra in *Giulio Cesare* with Boston Baroque, and Juliette in *Roméo et Juliette* at Lyric Opera of Chicago. She has also sung Arminda in Mozart's *La Finta Giardiniera* and the Countess in *Le Nozze di Figaro* at the Santa Fe Opera, Donna Anna in Frankfurt, the Countess at the Dallas Opera and in concert in Lisbon, and the title role of *Lucia di Lammermoor*, Adina in *L'Elisir d'Amore*, and Stella in André Previn's *A Streetcar Named Desire* at Lyric Opera of Chicago. She was the 2010 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



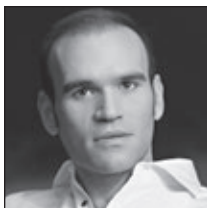
Sonya Yoncheva

SOPRANO (PLOVDIV, BULGARIA)

THIS SEASON Mimi in *La Bohème* and the title roles of *Tosca* and *Luisa Miller* at the Met, Elisabeth in *Don Carlos* and Mimi at the Paris Opera, *Tosca* in concert with the Philadelphia Orchestra, Imogene in Bellini's *Il Pirata* at La Scala, and *Poppea* in *L'Incoronazione di Poppea* at the Salzburg Festival.

MET APPEARANCES *Violetta* in *La Traviata*, *Desdemona* in *Otello*, and *Gilda* in *Rigoletto* (debut, 2013).

CAREER HIGHLIGHTS Recent performances include *Stephana* in Giordano's *Siberia* and the title role of Mascagni's *Iris* in concert in Montpellier, France; Mimi at La Scala; *Tatiana* in *Eugene Onegin* at Deutsche Oper Berlin; *Antonia* in *Les Contes d'Hoffmann* and the title role of *Norma* at Covent Garden; *Violetta* at the Bavarian State Opera and Paris Opera; the title role of *Iolanta* at the Paris Opera; and the title role of *Alcina* in concert in Versailles and Monte Carlo. She has also sung *Violetta* at Staatsoper Berlin and in Zurich, *Micaëla* in *Carmen* and *Violetta* at Covent Garden, *Donna Elvira* in *Don Giovanni* in Monte Carlo, *Juliette* in *Roméo et Juliette* at the Vienna State Opera and in concert in Madrid, and *Marguerite* in *Faust* at Covent Garden and the Vienna State Opera.



Michael Fabiano

TENOR (MONTCLAIR, NEW JERSEY)

THIS SEASON *Rodolfo* in *La Bohème* and *Edgardo* in *Lucia di Lammermoor* at the Met, the Duke in *Rigoletto* and *Rodolfo* at Covent Garden, *des Grieux* in *Manon* at San Francisco Opera and in Bilbao, *Corrado* in Verdi's *Il Corsaro* in Valencia, the Duke at LA Opera, and *Edgardo* at Opera Australia.

MET APPEARANCES *Alfredo* in *La Traviata*, *Alfred* in *Die Fledermaus*, *Cassio* in *Otello*, and *Raffaele* in *Stiffelio* (debut, 2010).

CAREER HIGHLIGHTS Recent performances include *Don José* in *Carmen* in Aix-en-Provence, *Jean* in Massenet's *Hérodiade* with Washington Concert Opera, the title role of *Faust* at Houston Grand Opera, *Jacopo* in *I Due Foscari* in concert in Madrid, the title role of *Don Carlo* at San Francisco Opera, the Duke at the Paris Opera, and *Lenski* in *Eugene Onegin* at Covent Garden. He has also sung *Rodolfo* in Zurich and at the Canadian Opera Company, the title role of Donizetti's *Poliuto* and *Alfredo* at the Glyndebourne Festival, *Faust* at the Paris Opera and Dutch National Opera, and *Edgardo* at the Paris Opera. He was the 2014 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.

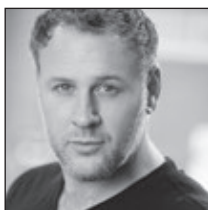


Alexey Lavrov

BARITONE (PECHORA, RUSSIA)

THIS SEASON Schaunard in *La Bohème*, Silvio in *Pagliacci*, and Ping in *Turandot* at the Met.
MET APPEARANCES Dr. Malatesta in *Don Pasquale*, Dominik in *Arabella*, the Huntsman in *Rusalka*, Prince Yamadori in *Madama Butterfly*, the Herald in *Otello*, and a Flemish Deputy in *Don Carlo* (debut, 2013).

CAREER HIGHLIGHTS Recent performances include Tsarevich Afron in Rimsky-Korsakov's *The Golden Cockerel* in Madrid, Dr. Malatesta at Atlanta Opera, Silvio in Zurich, and the title role of Rachmaninoff's *Aleko* and Silvio at Opera Carolina. He has also sung Donald in *Billy Budd* and Silvio in Santiago, Malatesta at Cincinnati Opera, Mercutio in *Roméo et Juliette* at Lima's Festival Internacional de Ópera Alejandro Granda, Demetrius in *A Midsummer Night's Dream* at Moscow's Stanislavsky and Nemirovich-Danchenko Music Theatre, Robert in *Iolanta* and Silvio at St. Petersburg's Mikhailovsky Theatre, the title role of *Eugene Onegin* at Germany's Kammeroper Schloss Rheinsberg Festival and on tour with the Mikhailovsky Theatre in Japan, and a Flemish Deputy in Toulouse. He is a graduate of the Met's Lindemann Young Artist Development Program.



Lucas Meachem

BARITONE (RALEIGH, NORTH CAROLINA)

THIS SEASON Marcello in *La Bohème* at the Met, Figaro in *Il Barbiere di Siviglia* at Houston Grand Opera, Athanaël in *Thaïs* at Minnesota Opera, and the title role of *Don Giovanni* in Dresden.

MET APPEARANCES Silvio in *Pagliacci*, Mercutio in *Roméo et Juliette*, and General Rayevsky in *War and Peace* (debut, 2007).

CAREER HIGHLIGHTS Recent performances include the Count in *Le Nozze di Figaro* in Madrid, Toulouse, and San Sebastián, Spain; Sharpless in *Madama Butterfly* at the Dallas Opera; Chorèbe in *Les Troyens* at Lyric Opera of Chicago; Dr. Malatesta in *Don Pasquale* at San Francisco Opera and Palm Beach Opera; the title role of *Eugene Onegin* in Berlin; Germont in *La Traviata* in Birmingham; Figaro in *Il Barbiere di Siviglia* at San Francisco Opera and in Oslo; Robert in *Iolanta* in concert in Monte Carlo; Marcello at Covent Garden; and Figaro in John Corigliano's *The Ghosts of Versailles* at LA Opera. He has also sung Figaro in *Il Barbiere di Siviglia* at Covent Garden and the Vienna State Opera, Marcello at Lyric Opera of Chicago and in Kansas City, and Don Giovanni at San Francisco Opera, the Santa Fe Opera, and the Glyndebourne Festival.



Paul Plishka

BASS (OLD FORGE, PENNSYLVANIA)

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

MET APPEARANCES He has sung nearly 1,700 performances of 88 roles with the Met since his 1967 debut as a Monk in *La Gioconda*, including Colline in *La Bohème* in the first *Live from the Metropolitan Opera* telecast in 1977, Raimondo in *Lucia di Lammermoor*, Dr. Bartolo in *Le Nozze di Figaro* and *Il Barbiere di Siviglia*, Dr. Dulcamara in *L'Elisir d'Amore*, Fiesco in *Simon Boccanegra*, Prince Gremin in *Eugene Onegin*, Banquo in *Macbeth*, Philip II in *Don Carlo*, Procida in *I Vespri Siciliani*, the Sacristan in *Tosca*, and the title roles of *Boris Godunov* and *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.



Matthew Rose

BASS (BRIGHTON, ENGLAND)

THIS SEASON Colline in *La Bohème* and Oroveso in *Norma* at the Met, the Grand Inquisitor in *Don Carlo* at Deutsche Oper Berlin, and concert appearances in Philadelphia, London, and Rotterdam.

MET APPEARANCES Frère Laurent in *Roméo et Juliette*, Leporello and Masetto in *Don Giovanni*, the Night Watchman in *Die Meistersinger von Nürnberg*, Colline (debut, 2011), Bottom in *A Midsummer Night's Dream*, and Talbot in *Maria Stuarda*.

CAREER HIGHLIGHTS Recent performances include Hunding in *Die Walküre* in concert at the Edinburgh International Festival, Bottom at the Aldeburgh Festival and the Glyndebourne Festival, Baron Ochs in *Der Rosenkavalier* and Raimondo in *Lucia di Lammermoor* at Covent Garden, King Marke in *Tristan und Isolde* at English National Opera, Baron Ochs at Lyric Opera of Chicago, Callistene in Donizetti's *Poliuto* and Collatinus in Britten's *The Rape of Lucretia* at the Glyndebourne Festival, and Jesus in Bach's *St. Matthew Passion* in Valencia. He has also sung Bottom at La Scala, Covent Garden, Houston Grand Opera, and in Lyon; Talbot, Timur in *Turandot*, and Sarastro in *Die Zauberflöte* at Covent Garden; Henry VIII in *Anna Bolena* in Bordeaux; Leporello at Deutsche Oper Berlin; and Claggart in *Billy Budd* at English National Opera.