

GIACOMO PUCCINI

# LA BOHÈME

CONDUCTOR  
Yannick Nézet-Séguin

PRODUCTION  
Franco Zeffirelli

SET DESIGNER  
Franco Zeffirelli

COSTUME DESIGNER  
Peter J. Hall

LIGHTING DESIGNER  
Gil Wechsler

REVIVAL STAGE DIRECTOR  
Sara Erde

C. GRAHAM BERWIND, III  
CHORUS DIRECTOR  
Tilman Michael

MARIA MANETTI SHREM  
GENERAL MANAGER  
Peter Gelb

JEANETTE LERMAN-NEUBAUER  
MUSIC DIRECTOR  
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

Sunday, May 25, 2025  
3:00–6:05PM

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 a gift from Mastercard and the  
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and its cultural heritage.

# The Metropolitan Opera

2024–25 SEASON

The 1,407th Metropolitan Opera performance of  
GIACOMO PUCCINI'S

## LA BOHÈME

CONDUCTOR  
Yannick Nézet-Séguin

IN ORDER OF VOCAL APPEARANCE

MARCELLO  
Anthony Clark Evans

MUSETTA  
Gabriella Reyes\*

RODOLFO  
Dmytro Popov

CUSTOMHOUSE SERGEANT  
Jonathan Scott

COLLINE  
Alexander Köpeczi  
DEBUT

CUSTOMHOUSE OFFICER  
Ned Hanlon

SCHAUNARD  
Sean Michael Plumb

BENOIT  
Donald Maxwell

MIMI  
Corinne Winters

PARPIGNOL  
Gregory Warren

ALCINDORO  
Donald Maxwell

Sunday, May 25, 2025, 3:00–6:05PM



A scene from  
Puccini's *La Bohème*

Musical Preparation Gareth Morrell, Jonathan C. Kelly,  
Bryan Wagorn,\* and Israel Gursky

Assistant Stage Director Bruno Baker

Associate Designer David Reppa

Stage Band Conductor Bradley Moore\*

Children's Chorus Director Anthony Piccolo

Italian Diction Coach Stefano Baldasseroni

Prompter Israel Gursky

Met Titles Sonya Friedman

Scenery, properties, and electrical props constructed and  
painted in Metropolitan Opera Shops

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Additional costumes by Sky NYC; Madison Avenue Furs,  
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Ladies millinery by Reggie G. Augustine

Men's hats by Richard Tautkus

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Animals supervised by All-Tame Animals, Inc.

This performance is made possible in part by public funds from  
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\* Graduate of the  
Lindemann Young Artist  
Development Program

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# The Metropolitan Opera

2024-25 SEASON



A scene from John Adams's *Antony and Cleopatra*

The Metropolitan Opera is pleased to salute  
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support during the 2024-25 season.



PHOTO: CORY WEAVER / SAN FRANCISCO OPERA

# 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 4:00PM)

## 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, Mimi 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 5:00PM)

### 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.



### *La Bohème* on Demand

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*Giacomo Puccini*

# La Bohème

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*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, *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 an 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 Mimi and improbably added the mad scene from Donizetti's *Lucia di Lammermoor* as an encore after the final curtain (a practice that she maintained for several other performances). This production lasted until 1952, when one designed by Rolf Gérard and directed by Joseph L. Mankiewicz, who insisted that 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 on December 14, 1981, with James Levine 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 more than 500 times since its premiere, Zeffirelli's staging is the most performed production in Met history.



## Program Note

When Giacomo 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 that 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

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 Mimi 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 Mimi’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 Mimi 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 as 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.*

## The Cast



**Yannick Nézet-Séguin**

CONDUCTOR (MONTREAL, CANADA)

**THIS SEASON** *La Bohème*, Jeanine Tesori's *Grounded*, *Tosca*, *Die Frau ohne Schatten*, *Aida*, and *Salome* at the Met; concerts with the Met Orchestra and Met Orchestra Chamber Ensemble at Carnegie Hall; and concerts with the Orchestre Métropolitain, Philadelphia Orchestra, Curtis Symphony Orchestra, Vienna Philharmonic, and Rotterdam Philharmonic Orchestra.

**MET APPEARANCES** Since his 2009 debut conducting *Carmen*, he has led more than 200 performances of 24 operas, as well as numerous galas and concerts with the Met Orchestra at Carnegie Hall and on tour in Europe and Asia.

**CAREER HIGHLIGHTS** He is in his sixth season as the Met's Jeanette Lerman-Neubauer Music Director and is Artistic Director of the company's Lindemann Young Artist Development Program. He has served as music director of the Philadelphia Orchestra since 2012 and became the orchestra's artistic director in 2023. He has served as artistic director and principal conductor of the Orchestre Métropolitain since 2000; honorary conductor of the Rotterdam Philharmonic Orchestra, where he was music director for ten seasons, since 2018; honorary member of the Chamber Orchestra of Europe since 2016; and principal guest conductor of the London Philharmonic Orchestra between 2008 and 2014. He has won five Grammy Awards, of 16 nominations.



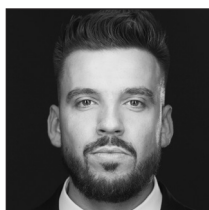
**Anthony Clark Evans**

BARITONE (OWENSBORO, KENTUCKY)

**THIS SEASON** Marcello in *La Bohème* at the Met and Scarpia in *Tosca* at Cincinnati Opera.

**MET APPEARANCES** A Nobleman in *Lohengrin* and the Huntsman in *Rusalka* (debut, 2017).

**CAREER HIGHLIGHTS** Recent performances include Scarpia in Santiago, Germont in *La Traviata* at Cincinnati Opera and Irish National Opera, Sharpless in *Madama Butterfly* at Opera Philadelphia, Riccardo in *I Puritani* in concert with the Dresden Philharmonic, Alfio in *Cavalleria Rusticana* in concert with the St. Louis Symphony Orchestra, Tonio in *Pagliacci* at Austin Opera, and Enrico in *Lucia di Lammermoor* at Cincinnati Opera. He has also sung Germont at Houston Grand Opera and in Bordeaux; the title role of *Rigoletto* at Opera Philadelphia and Kentucky Opera; Sharpless, Riccardo, Grégorio in *Roméo et Juliette*, Simon Thibault in the world premiere of Jimmy López's *Bel Canto*, and the Huntsman at Lyric Opera of Chicago; Lescaut in *Manon Lescaut* and Sharpless at San Francisco Opera; Zurga in *Les Pêcheurs de Perles* at the Santa Fe Opera; Marcello at the Dallas Opera and Opera Theatre of Saint Louis; Leporello in *Don Giovanni* at Tulsa Opera; Tonio at Opera San Jose; and Sharpless at San Diego Opera.



## Alexander Köpeczi

BASS (CLUJ-NAPOCA, ROMANIA)

**THIS SEASON** Colline in *La Bohème* at the Met for his debut and in Dresden, Sparafucile in *Rigoletto* at Dutch National Opera, the King in *Aida* at the Bavarian State Opera, Ramfis in *Aida* at Covent Garden, Fafner in *Siegfried* at the Atlanta Opera, and Dr. Grenvil in *La Traviata*, Sparafucile, and Ferrando in *Il Trovatore* at the Tyrolean Festival Erl.

**CAREER HIGHLIGHTS** Between 2022 and 2024, he was a member of the ensemble at the Bavarian State Opera, where his roles included Reinmar in *Tannhäuser*, the Second Knight of the Grail in *Parsifal*, the Second Armed Man in *Die Zauberflöte*, Colline, the Bonze in *Madama Butterfly*, the Voice of Neptune in *Idomeneo*, Zuniga in *Carmen*, Ramfis, Moser in *I Masnadieri*, and Count Horn in *Un Ballo in Maschera*, among others. He previously was a member of the ensemble at the Hungarian State Opera. He has also sung Sparafucile on tour with the Royal Opera in Japan, the Monk in *Don Carlo* and Colline at Covent Garden, Alvis Badoero in *La Gioconda* in Naples, Reinmar in Leipzig, and Sarastro in *Die Zauberflöte* at France's Festival Berlioz.



## Donald Maxwell

BARITONE (PERTH, SCOTLAND)

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

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

**CAREER HIGHLIGHTS** Recent performances include Benoit/Alcindoro in concert with the Philadelphia Orchestra; the Second Priest in *Die Zauberflöte*, Hortensius, and Alcindoro at Covent Garden; the Notary in *Don Pasquale* with Random Opera Company; the Sacristan in *Tosca* and Fra Melitone in *La Forza del Destino* at Welsh National Opera; and Hanezò in *L'Amico Fritz* in concert at Scottish Opera. He has 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 *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 Festival, among others.

ALSO ON STAGE



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JOHN ADAMS

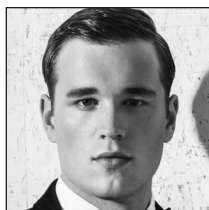
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## Sean Michael Plumb

BARITONE (BINGHAMTON, NEW YORK)

**THIS SEASON** Schaunard in *La Bohème* and Papageno in *The Magic Flute* at the Met, Frank/Fritz in *Die Tote Stadt* at the Bavarian State Opera, Melot in Act II of *Tristan und Isolde* in concert with the Bavarian Radio Symphony Orchestra, Schoenberg's *Die Jakobsleiter* with the NDR Elbphilharmonie Orchestra, Handel's *Messiah* with the New Choral Society, Fauré's Requiem with Orchestra of St. Luke's, and concerts in Munich and Dublin.

**MET APPEARANCES** Harlekin in *Ariadne auf Naxos* (debut, 2022) and Schaunard.

**CAREER HIGHLIGHTS** He was previously a member of the Bavarian State Opera, where his roles have included Shchelkalov in *Boris Godunov*, Marcello and Schaunard in *La Bohème*, Figaro in *Il Barbiere di Siviglia*, Prince Henri de Condé in Penderecki's *Die Teufel von Loudun*, Melot, Ottokar in *Der Freischütz*, Papageno in *Die Zauberflöte*, Guglielmo in *Così fan tutte*, and Olav Bjaaland in the world premiere of Miroslav Srnka's *South Pole*, among many others. He has also sung Younger Galileo / Salvati in Philip Glass's *Galileo Galilei* at Opera Theatre of Saint Louis, Figaro at Seattle Opera, Harlekin in Hong Kong, Albert in *Werther* at Houston Grand Opera, and Maximilian in *Candide* in Lyon.



## Dmytro Popov

TENOR (RUBIZHNE, UKRAINE)

**THIS SEASON** Rodolfo in *La Bohème* at the Met, Rachmaninoff's *The Bells* with the London Philharmonic Orchestra, Don José in *Carmen* in Naples, Paolo Malatesta in Rachmaninoff's *Francesca da Rimini* in concert with the Berlin Philharmonic, Vaudémont in *Iolanta* at the Vienna State Opera, and the Prince in *Rusalka* at the Norwegian National Opera.

**MET APPEARANCES** Alfredo in *La Traviata* and Rodolfo (debut, 2016).

**CAREER HIGHLIGHTS** Recent performances include Don José at the Glyndebourne Festival, Pinkerton in *Madama Butterfly* in Bari and Rome, Grigory in *Boris Godunov* and the Prince at the Bavarian State Opera, and Vaudémont in concert with the Slovenian Philharmonic Orchestra. He has also sung Pollione in *Norma* and Rodolfo in Dresden; Alfredo at the Vienna State Opera, Covent Garden, Bavarian State Opera, and in Hamburg; the Prince in Cologne, at the Bavarian State Opera, and in concert with the Czech Philharmonic and NDR Elbphilharmonie Orchestra; Vaudémont in concert in Baden-Baden; Gustavo in *Un Ballo in Maschera* at the Deutsche Oper Berlin; Don José at Moscow's Bolshoi Theatre, the Bavarian State Opera, and in Hamburg; and Andrei in *Mazeppa* at the Bolshoi Theatre.



## Gabriella Reyes

SOPRANO (MERIDEN, CONNECTICUT)

**THIS SEASON** Musetta and Mimì in *La Bohème* and Margarita Xirgu in Osvaldo Golijov's *Ainadamar* at the Met, Beethoven's Symphony No. 9 with the Nashville Symphony Orchestra, Musetta at Lyric Opera of Chicago, and a recital at Carnegie Hall.

**MET APPEARANCES** Liù in *Turandot*, Rosalba in *Florencia en el Amazonas*, Musetta, the First Lady in *The Magic Flute*, Nella in *Gianni Schicchi*, and the Priestess in *Aida* (debut, 2018).

**CAREER HIGHLIGHTS** Recent performances include Musetta with the Philadelphia Orchestra, Marzelline in *Fidelio* on tour with the Los Angeles Philharmonic, Mimì at the Atlanta Opera and Washington National Opera, Nedda in *Pagliacci* at Lyric Opera of Kansas City, and Margarita Xirgu at Detroit Opera. She has also sung Mimì on tour with the Glyndebourne Festival; Musetta in Dresden, at the Santa Fe Opera, and with the Jacksonville Symphony; Rosalba at Lyric Opera of Chicago; and Cio-Cio-San in Marina Abramović's *7 Deaths of Maria Callas* and the Priestess at the Paris Opera. She is a graduate of the Met's Lindemann Young Artist Development Program.



## Corinne Winters

SOPRANO (FREDERICK, MARYLAND)

**THIS SEASON** Mimì in *La Bohème* at the Met, Janáček's *Glagolitic Mass* with the Czech Philharmonic, the title roles of Gluck's *Iphigénie en Aulide* and *Iphigénie en Tauride* at the Greek National Opera, the title role of *Manon Lescaut* with Washington Concert Opera, the title role of *Jenůfa* at Covent Garden, the title role of *Káťa Kabanová* at the Bavarian State Opera, and the title role of *Suor Angelica* and Violetta in *La Traviata* in Rome.

**MET APPEARANCES** Countess Ceprano in *Rigoletto* (debut, 2011).

**CAREER HIGHLIGHTS** Recent performances include the title roles of *Iphigénie en Aulide* and *Iphigénie en Tauride* at the Festival d'Aix-en-Provence, Cio-Cio-San in *Madama Butterfly* at San Diego Opera and in Antibes and Frankfurt, the title role of *Rusalka* at the Vienna State Opera and in Liège, Violetta at the Lithuanian National Opera, the title role of Moniuszko's *Halka* in Madrid, *Káťa Kabanová* in Lyon and Stuttgart, and *Jenůfa* in Valencia. She has also appeared in concert with the Bamberg Symphony, Orchestra dell'Accademia Nazionale di Santa Cecilia, Berlin Philharmonic, Orchestre de Opéra Royal de Wallonie-Liège, Orchestre Révolutionnaire et Romantique, and Borusan Istanbul Philharmonic Orchestra, among others.