

GIACOMO PUCCINI

LA BOHÈME

CONDUCTOR
Dan Ettinger

PRODUCTION
Franco Zeffirelli

SET DESIGNER
Franco Zeffirelli

COSTUME DESIGNER
Peter J. Hall

LIGHTING DESIGNER
Gil Wechsler

STAGE DIRECTOR
J. Knighten Smit

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR
James Levine

PRINCIPAL CONDUCTOR
Fabio Luisi

Opera in four acts

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

Wednesday, January 13, 2016
7:30–10:30PM

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

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

Tonight's performance is dedicated to the memory
of Alan Gordon, the National Executive Director
of the American Guild of Musical Artists, who
passed away on January 1.

The Metropolitan Opera

2015–16 SEASON

The 1,283rd Metropolitan Opera performance of

GIACOMO PUCCINI'S

LA BOHÈME

CONDUCTOR

Dan Ettinger

IN ORDER OF VOCAL APPEARANCE

MARCELLO

Quinn Kelsey

MUSETTA

Susanna Phillips

RODOLFO

Bryan Hymel

CUSTOMHOUSE SERGEANT

Jason Hendrix

COLLINE

Kihwan Sim

CUSTOMHOUSE OFFICER

Joseph Turi

SCHAUNARD

David Pershall

BENOIT

John Del Carlo

MIMI

Maria Agresta

PARPIGNOL

Daniel Clark Smith

ALCINDORO

John Del Carlo

This performance is being broadcast live on Metropolitan Opera Radio on SiriusXM channel 74 and streamed at metopera.org.

Wednesday, January 13, 2016, 7:30–10:30PM



KEN HOWARD/METROPOLITAN

A scene from
Puccini's *La Bohème*

Chorus Master **Donald Palumbo**
Musical Preparation **Joan Dornemann, John Keenan,
Yelena Kurdina, and Robert Morrison**
Assistant Stage Director **Gregory Keller**
Stage Band Conductor **Gregory Buchalter**
Prompter **Joan Dornemann**
Met Titles **Sonya Friedman**
Children's Chorus Director **Anthony Piccolo**
Associate Designer **David Reppa**
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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.**

This performance is made possible in part by public
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The Met
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2015-16 SEASON

A scene from *Turandot*

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generous support during the 2015-16 season.



JAGUAR
MANHATTAN

PHOTO: MARTY SOHL / METROPOLITAN OPERA

Synopsis

Paris in the 1830s

Act I

A garret

Pause

Act II

The Café Momus, in the Latin Quarter

Intermission (AT APPROXIMATELY 8:35 PM)

Act III

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

Intermission (AT APPROXIMATELY 9:35 PM)

Act IV

The garret

Act I

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

Act II

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

Act III

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

Act IV

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

Giacomo Puccini

La Bohème

Premiere: Teatro Regio, Turin, 1896

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

The Creators

Giacomo Puccini (1858–1924) was immensely popular in his own lifetime, and his mature works remain staples in the repertory of most of the world's opera companies. His operas are celebrated for their mastery of detail, sensitivity to everyday subjects, copious melody, and economy of expression. Puccini's librettists for *La Bohème*, Giuseppe Giacosa (1847–1906) and Luigi Illica (1857–1919), also collaborated with him on his next two operas, *Tosca* and *Madama Butterfly*. Giacosa, a dramatist, was responsible for the stories and Illica, a poet, worked primarily on the words themselves. The French author Henri Murger (1822–1861) drew on his own early experiences as a poor writer in Paris to pen an episodic prose novel and later a successful play, *Scènes de la Vie de Bohème*, which became the basis for the opera.

The Setting

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

of this opera is clearly recognizable in any modern urban center. *La Bohème* captures this ethos in its earliest days.

The Music

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

Met History

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

Program Note

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

The Program CONTINUED

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



Dan Ettinger

CONDUCTOR (TEL AVIV, ISRAEL)

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

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

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



Maria Agresta

SOPRANO (VALLO, ITALY)

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

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

A black and white close-up portrait of Kristine Opolais, looking slightly to the left with a serious expression. Her hair is styled in soft waves, and she is wearing dark lipstick. The background is a plain, light color.

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Susanna Phillips

SOPRANO (HUNTSVILLE, ALABAMA)

THIS SEASON Musetta in *La Bohème* and Rosalinde in *Die Fledermaus* at the Met, Juliette in *Roméo et Juliette* with Lyric Opera of Chicago, and Hanna in *The Merry Widow* with Boston Lyric Opera.

MET APPEARANCES Antonia/Stella in *Les Contes d'Hoffmann*, Fiordiligi in *Così fan tutte*, Donna Anna in *Don Giovanni*, Pamina in *Die Zauberflöte*, and Musetta (debut, 2008).

CAREER HIGHLIGHTS Recent appearances include her debut in Frankfurt as Donna Anna, Arminda in Mozart's *La Finta Giardiniera* at the Santa Fe Opera, and the Countess in *Le Nozze di Figaro* in concert in Lisbon with the Gulbenkian Orchestra. She has also sung the title role of *Lucia di Lammermoor*, Adina in *L'Elisir d'Amore*, and Stella in Previn's *A Streetcar Named Desire* at Lyric Opera of Chicago, Lucia with the Minnesota Opera, Pamina at Barcelona's Liceu, and the Countess with the Santa Fe Opera and Dallas Opera. She was the 2010 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



John Del Carlo

BASS-BARITONE (SAN FRANCISCO, CALIFORNIA)

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

MET APPEARANCES Dr. Bartolo in *Le Nozze di Figaro* and *Il Barbiere di Siviglia*, Gonzalo in Adès's *The Tempest*, the title role of *Don Pasquale*, the Speaker in *The Magic Flute*, the Prince in *Adriana Lecouvreur*, Kothner in *Die Meistersinger von Nürnberg* (debut, 1993), Mathieu in *Andrea Chénier*, Swallow in *Peter Grimes*, Alfieri in Bolcom's *A View from the Bridge*, Quince in *A Midsummer Night's Dream*, Baron Zeta in *The Merry Widow*, Dansker in *Billy Budd*, and Balducci in *Benvenuto Cellini*.

CAREER HIGHLIGHTS Among his many roles with the San Francisco Opera are Dulcamara in *L'Elisir d'Amore*, Alidoro in *La Cenerentola*, General Boom in Offenbach's *La Grande-Duchesse de Gérolstein*, and the title role of *Falstaff*. He has also appeared with the Paris Opera, Lyric Opera of Chicago, Seattle Opera, Los Angeles Opera, Covent Garden, Houston Grand Opera, San Diego Opera, and at the Aix-en-Provence Festival.



Bryan Hymel

TENOR (NEW ORLEANS, LOUISIANA)

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

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

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



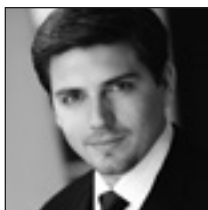
Quinn Kelsey

BARITONE (HONOLULU, HAWAII)

THIS SEASON Marcello in *La Bohème* at the Met, Germont in *La Traviata* for his debut at Covent Garden, the title role of *Rigoletto* in Zurich and for his debut at the Paris Opera, and Enrico in *Lucia di Lammermoor* and Germont in Frankfurt.

MET APPEARANCES Germont, Schaunard in *La Bohème* (debut, 2008) and Monterone in *Rigoletto*.

CAREER HIGHLIGHTS Recent performances include Count di Luna in *Il Trovatore* at the Lyric Opera of Chicago and *Rigoletto* for his debut at the Santa Fe Opera. He has also sung Germont with the Lyric Opera of Chicago and San Francisco Opera, *Rigoletto* with English National Opera, Sancho Panza in Massenet's *Don Quichotte* with the Canadian Opera Company, the title role of *Falstaff* at Japan's Saito Kinen Festival, Amonasro in *Aida* with the Vancouver Opera, and Ezio in *Attila* with the San Francisco Opera. He was the 2015 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



David Pershall

BARITONE (TEMPLE, TEXAS)

THIS SEASON Figaro in *The Barber of Seville* for his debut and Schaunard in *La Bohème* and Cecil in *Maria Stuarda* at the Met, and Lescaut in *Manon Lescaut* at the Vienna State Opera. **CAREER HIGHLIGHTS** Last season he sang Belcore in *L'Elisir d'Amore*, Sharpless in *Madama Butterfly*, Sebastian in *Adès's The Tempest*, and Figaro at the Vienna State opera and Rodrigo in *Don Carlo* with Opera Burg Gars. Additional recent performances include Lord Nottingham in a concert performance of *Roberto Devereux* at Carnegie Hall with Opera Orchestra of New York, Figaro with Florida Grand Opera, Belcore with Minnesota Opera, Papageno in *Die Zauberflöte* with Washington National Opera, and di Luna in *Il Trovatore* with Sarasota Opera. He has also sung the Pilot in Rachel Portman's *The Little Prince* for his debut with Washington National Opera, Opera, and Oreste in *Iphigénie en Tauride* at Poland's Beethoven Easter Festival.



Kihwan Sim

BASS (SEOUL, SOUTH KOREA)

THIS SEASON Colline in *La Bohème* in Cologne and for his debut at the Met and the title role of Verdi's *Oberto*, Gottardo in Rossini's *La Gazza Ladra*, and Raimondo in *Lucia di Lammermoor* in Frankfurt.

CAREER HIGHLIGHTS He has sung Procida in *I Vespri Siciliani* with Opéra de Nice and the Duke of Albany in Reimann's *Lear*, Figaro in *Le Nozze di Figaro*, Talbot in *Maria Stuarda*, Count Rodolfo in *La Sonnambula*, Colline, and Procida in Frankfurt (where he is a member of the ensemble). He made his professional debut in 2011 as Figaro with the Darmstadt Opera, and has also sung Masetto in *Don Giovanni* at Finland's Savonlinna Opera Festival, Pallante in Handel's *Agrippina* at the Arts Hall of the Korean Broadcasting Company, and Leporello in *Don Giovanni* at Korea's Yonsei University Theatre.

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Telephones with volume controls and TTY Public Telephone located in Founders Hall on the Concourse level.

RESTAURANT AND REFRESHMENT FACILITIES

The Grand Tier Restaurant features creative contemporary American cuisine, and the Revlon Bar offers panini, crostini, and a full service bar. Both are open two hours prior to the Met Opera curtain time to any Lincoln Center ticket holder for pre-curtain dining. Pre-ordered intermission dining is also available for Met ticket holders. For reservations call 212-799-3400.



RESTROOMS

Wheelchair-accessible restrooms are on the Dress Circle, Grand Tier, Parterre, and Founders Hall levels.

SEAT CUSHIONS

Available in the South Check Room. Major credit card or driver's license required for deposit.

SCHOOL PARTNERSHIPS

For information contact the Met Opera Guild Education Department, 212-769-7022.

SCORE-DESK TICKET PROGRAM

Tickets for score desk seats in the Family Circle boxes may be purchased by calling the Met Opera Guild at 212-769-7028. These no-view seats provide an affordable way for students to study an opera's score during a performance.

TOUR GUIDE SERVICE

Backstage tours of the Opera House are held during the Met season on most weekdays at 3:15pm, and on select Sundays at 10:30am and/or 1:30pm. For tickets and information, call 212-769-7028. Tours of Lincoln Center daily; call 212-875-5351 for availability.

WEBSITE

www.metopera.org



WHEELCHAIR ACCOMMODATIONS

Telephone 212-799-3100, ext. 2204. Wheelchair entrance at Concourse level.

The exits indicated by a red light and the sign nearest the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, please do not run—walk to that exit.

In compliance with New York City Department of Health regulations, smoking is prohibited in all areas of this theater.

Patrons are reminded that in deference to the performing artists and the seated audience, those who leave the auditorium during the performance will not be readmitted while the performance is in progress.

The photographing or sound recording of any performance, or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law. Offenders may be ejected and liable for damages and other lawful remedies.

Use of cellular telephones and electronic devices for any purpose, including email and texting, is prohibited in the auditorium at all times. Be sure to turn off all devices before entering the auditorium.