

GIACOMO PUCCINI

LA BOHÈME

CONDUCTOR
Carlo Rizzi

PRODUCTION
Franco Zeffirelli

SET DESIGNER
Franco Zeffirelli

COSTUME DESIGNER
Peter J. Hall

LIGHTING DESIGNER
Gil Wechsler

REVIVAL STAGE DIRECTOR
J. Knighten Smit

GENERAL MANAGER
Peter Gelb

MUSIC DIRECTOR EMERITUS
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

Thursday, October 6, 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 a gift from the Metropolitan Opera Club

The Metropolitan Opera

2016-17 SEASON

The 1,293rd Metropolitan Opera performance of

GIACOMO PUCCINI'S

LA BOHÈME

CONDUCTOR

Carlo Rizzi

IN ORDER OF VOCAL APPEARANCE

MARCELLO

David Bizic

MUSETTA

Susanna Phillips

RODOLFO

Dmytro Popov

CUSTOMHOUSE SERGEANT

Yohan Yi

COLLINE

Ryan Speedo Green*

CUSTOMHOUSE OFFICER

Joseph Turi

SCHAUNARD

Rodion Pogossov*

BENOIT

Philip Cokorinos

MIMI

Ailyn Pérez

PARPIGNOL

Daniel Clark Smith

ALCINDORO

Philip Cokorinos

Thursday, October 6, 2016, 7:30-10:30PM

This performance is dedicated to Charles and Ann Johnson
in grateful recognition of their generosity to the Metropolitan Opera
as members of the Council for Artistic Excellence.



MARTY SOUL/METROPOLITAN OPERA

Dmytro Popov as
Rodolfo and Ailyn
Pérez as Mimì in
Puccini's *La Bohème*

Chorus Master **Donald Palumbo**
Musical Preparation **Yelena Kurdina, J. David Jackson,
Liora Maurer, and Natalia Katyukova**
Assistant Stage Director **Gregory Keller**
Stage Band Conductor **Gregory Buchalter**
Italian Coach **Loretta Di Franco**
Prompter **Yelena Kurdina**
Met Titles **Sonya Friedman**
Children's Chorus Director **Anthony Piccolo**
Associate Designer **David Reppa**
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Department**
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Wig and Makeup Department**
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The Metropolitan
Opera

2016-17 SEASON



A scene from *Don Giovanni*

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ROLEX

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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 Scottò, 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 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 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 “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.

The Cast



Carlo Rizzi

CONDUCTOR (MILAN, ITALY)

THIS SEASON *La Bohème* at the Met, *Rigoletto* in Amsterdam, and a double bill of *Cavalleria Rusticana* and Hindemith's *Sancta Susanna* at the Paris Opera.

MET APPEARANCES More than 150 performances since his 1993 debut conducting *La Bohème*, including *La Traviata*, *Il Barbiere di Siviglia*, *Rigoletto*, *L'Elisir d'Amore*, *Madama Butterfly*, *Lucia di Lammermoor*, *Cavalleria Rusticana*, *Pagliacci*, *Nabucco*, *Norma*, *Aida*, and *Turandot*.

CAREER HIGHLIGHTS He is Conductor Laureate of the Welsh National Opera, where he had two tenures as Music Director, 1992–2001 and 2004–08. Since launching his conducting career in 1982 with Donizetti's *L'Ajo Nell'Imbarazzo*, he has performed almost 100 different operas, a repertoire rich in Italian works but also well stocked with the music of Wagner, Richard Strauss, Britten and Janáček. Has has conducted at La Scala, Covent Garden, Paris Opera, Deutsche Oper Berlin, and Bavarian State Opera, among others. Recent seasons have included *Guillaume Tell* and *Mosè in Egitto* at Welsh National Opera; *Luisa Miller* in Zurich; *La Fanciulla del West* at Deutsche Oper Berlin; *Un Ballo in Maschera* at Brussels's La Monnaie; *Cavalleria Rusticana*, *Pagliacci*, and *Tosca* at La Scala, and *Nabucco* at Lyric Opera of Chicago.



Ailyn Pérez

SOPRANO (CHICAGO, ILLINOIS)

THIS SEASON Mimi in *La Bohème* at the Met and at La Scala, Violetta in *La Traviata* at La Scala and the Berlin Staatsoper, and Giulietta in *I Capuleti e i Montecchi* in Oviedo, Spain.

MET APPEARANCES Musetta in *La Bohème* and Micaëla in *Carmen* (debut, 2015).

CAREER HIGHLIGHTS Mimi at La Scala and the Los Angeles Opera; Violetta at Covent Garden, the San Francisco Opera, Bavarian State Opera, Deutsche Oper Berlin, Zurich Opera, and in Barcelona; Adina in *L'Elisir d'Amore* at the Vienna State Opera, Bavarian State Opera, and Washington National Opera; The Countess in *Le Nozze di Figaro* and Desdemona in *Otello* at Houston Grand Opera; the title role of *Manon* in Dallas; Marguerite in *Faust* at the Dresden State Opera; Juliette in *Roméo et Juliette* in Santa Fe; Norina in *Don Pasquale* in Barcelona; Liù in *Turandot* at Covent Garden; Amelia Grimaldi in *Simon Boccanegra* at La Scala; Gilda in *Rigoletto* in Hamburg; Alice Ford in *Falstaff* at the Glyndebourne Festival; and Pamina in *Die Zauberflöte* at the Ravinia Festival. She was a 2012 winner of the Richard Tucker Award.



Susanna Phillips

SOPRANO (HUNTSVILLE, ALABAMA)

THIS SEASON Musetta in *La Bohème* and Clémence in *L'Amour de Loin* at the Met, Donna Anna in *Don Giovanni* in Zurich, and Cleopatra in Handel's *Giulio Cesare* with Boston Baroque.

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

CAREER HIGHLIGHTS Recent appearances have included Juliette in *Roméo et Juliette* with Lyric Opera of Chicago, Hanna in *The Merry Widow* with Boston Lyric Opera, Donna Anna in Frankfurt, Arminda in Mozart's *La Finta Giardiniera* at the Santa Fe Opera, and the Countess in *Le Nozze di Figaro* in concert in Lisbon. 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.



David Bizic

BARITONE (BELGRADE, SERBIA)

THIS SEASON Marcello in *La Bohème* and Albert in *Werther* at the Met, Albert at Covent Garden, the title role of *Le Nozze di Figaro* in Toulon, and Zurga in *Les Pêcheurs de Perles* in Bordeaux.

MET APPEARANCES Marcello and Albert (debut, 2014).

CAREER HIGHLIGHTS In recent seasons, he has sung Albert at Covent Garden, Publio in *La Clemenza di Tito* in Strasbourg and Montpellier, Don Alfonso in *Così fan tutte* in Limoges, the title role of *Le Nozze di Figaro* in Geneva and Antwerp, Escamillo in *Carmen* in Switzerland, and Leporello in *Don Giovanni* at the Vienna State Opera and the Ravinia Festival. He has also sung Schaunard in *La Bohème* for his debut at Covent Garden; Leporello in Moscow, for his 2012 U.S. debut with the Los Angeles Opera, and for his 2011 debut with the Deutsche Oper Berlin; Leporello in Valencia and at the Paris Opera; and Escamillo in Stockholm.

The Cast CONTINUED



Philip Cokorinos

BASS (NEW YORK, NEW YORK)

THIS SEASON Benoit and Alcindoro in *La Bohème*, the Innkeeper in *Manon Lescaut*, and Johann in *Werther* at the Met, and the Sacristan in *Tosca* at the Los Angeles Opera.

MET APPEARANCES Since his company debut in 1988 as the Physician in *Macbeth*, he has sung more than 350 performances and 36 roles with the Met, including Masetto in *Don Giovanni*, Sciarrone in *Tosca*, Dr. Grenvil and the Marquis d'Obigny in *La Traviata*, Ortel in *Die Meistersinger von Nürnberg*, the Commissioner in *Madama Butterfly*, Betto in *Gianni Schicchi*, Le Bret in *Cyrano de Bergerac*, and Ceprano in *Rigoletto*.

CAREER HIGHLIGHTS He has recently sung Benoit, Dr. Bartolo in *Il Barbiere di Siviglia*, Antonio in *Le Nozze di Figaro*, and Suleyman Pasha in *The Ghosts of Versailles* at the Los Angeles Opera; the title role of *Don Pasquale* with Opera Santa Barbara; and Daland in *Der Fliegende Holländer* with Lyric Opera of Kansas City. He has also sung the Duke of Verona in *Roméo et Juliette* and Don Magnifico in *La Cenerentola* with Opera Colorado and Méphistophélès in *Faust*, Oroveso in *Norma*, and Raimondo in *Lucia di Lammermoor* with Central City Opera.



Ryan Speedo Green

BASS-BARITONE (SUFFOLK, VIRGINIA)

THIS SEASON Colline in *La Bohème* at the Met, Timur in *Turandot* and Don Basilio in *Il Barbiere di Siviglia* at the Vienna State Opera, Osmin in *Die Entführung aus dem Serail* for his debut at Houston Grand Opera, and Escamillo in *Carmen* in San Antonio.

MET APPEARANCES "Rambo" in *The Death of Klinghoffer*, Bonze in *Madama Butterfly*, the Jailer in *Tosca*, Second Knight in *Parsifal*, and Mandarin in *Turandot* (debut, 2013).

CAREER HIGHLIGHTS He is a member of the ensemble at the Vienna State Opera, where his roles have included Sparafucile in *Rigoletto*, Colline, Angelotti in *Tosca*, and Lord Rochefort in *Anna Bolena*, among others. Other performances have included his debut at the Salzburg Festival as one of the Four Kings in *Die Liebe der Danae*, debuts with the Boston Symphony Orchestra and Philadelphia Orchestra, the Father-in-Law in Milhaud's *Le Pauvre Matelot* and Zuniga in *Carmen* with the National Symphony Orchestra at Wolf Trap Opera, Colline with Central City Opera, and Don Magnifico in *La Cenerentola* with Opera Colorado. He is a graduate of the Met's Lindemann Young Artist Development Program.



Rodion Pogossov

BARITONE (MOSCOW, RUSSIA)

THIS SEASON Schaunard in *La Bohème* at the Met, Guglielmo in *Così fan tutte* in Novara, Silvio in *Pagliacci* in Oslo, and Lord Adelson in Bellini's *Adelson e Salvini* in Jesi, Italy.

MET APPEARANCES Silvio, Guglielmo, Figaro in the holiday presentation of *The Barber of Seville*, Papageno in *Die Zauberflöte*, Marullo in *Rigoletto*, Fiorello in *Il Barbiere di Siviglia*, and the Herald in *Otello* (debut, 2001).

CAREER HIGHLIGHTS Lescaut in *Manon Lescaut* at Bavarian State Opera, Struley in *Adelson e Salvini* with Opera Rara, the title role of *Don Giovanni* at the Oviedo Opera, Figaro at the Hamburg State Opera and Canadian Opera Company, Valentin in *Faust* in Hamburg and Bilbao, the title role of *Eugene Onegin* with the Welsh National Opera, Papageno in Bilbao and Toulouse, Guglielmo at the Ravinia and Glyndebourne festivals, Yeletsky in *The Queen of Spades* with the Frankfurt Opera, and Stravinsky's *Renard* at Carnegie Hall with the MET Chamber Ensemble. He is a graduate of the Met's Lindemann Young Artist Development Program.



Dmytro Popov

TENOR (RUBIZHNE, UKRAINE)

THIS SEASON Rodolfo in *La Bohème* for his debut at the Met and in Geneva, Pinkerton in *Madama Butterfly* at the Berlin Staatsoper, Grigory in *Boris Godunov* at the Bavarian State Opera, the Prince in *Rusalka* at the Bavarian State Opera and the Munich Festival, and Don José in *Carmen* with Opera Australia.

CAREER HIGHLIGHTS He began his career as a soloist with the Kiev National Theatre, where he made his professional debut as Lenski in *Eugene Onegin*. He came to international attention in 2013 when he performed Rodolfo at Covent Garden. Since then, he has sung Rodolfo at the Vienna State Opera and Bavarian State Opera; Alfredo in *La Traviata* at Covent Garden, Vienna State Opera, Deutsche Oper Berlin, and in Zurich; Don José in Sydney, Rome, Oslo, Hamburg, and Torino; and Pinkerton at the Bavarian State Opera; among others.

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LECTURE SERIES

Opera-related courses, pre-performance lectures, master classes, and more are held throughout the performance season at the Opera Learning Center. For tickets and information, call 212-769-7028.

LOST AND FOUND

Security office at Stage Door. Monday–Friday, 2pm–4pm; 212-799-3100, ext. 2499.

MET OPERA SHOP

The Met Opera Shop is adjacent to the North Box Office, 212-580-4090. Open Monday–Saturday, 10am–final intermission; Sunday, noon–6pm.



PUBLIC TELEPHONES

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 please 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 Metropolitan 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 music students to study an opera's score during a live 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. Please be sure to turn off all devices before entering the auditorium.