

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
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

Saturday, November 26, 2016
1:00–4:00PM

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 1,299th Metropolitan Opera performance of

GIACOMO PUCCINI'S

LA BOHÈME

CONDUCTOR

Marco Armiliato

IN ORDER OF VOCAL APPEARANCE

MARCELLO

Massimo Cavalletti

MUSETTA

Brigitta Kele

RODOLFO

Piotr Beczala

CUSTOMHOUSE SERGEANT

Yohan Yi

COLLINE

Ryan Speedo Green*

CUSTOMHOUSE OFFICER

Joseph Turi

SCHAUNARD

Patrick Carfizzi

BENOIT

Paul Plishka

MIMI

Kristine Opolais

PARPIGNOL

Daniel Clark Smith

ALCINDORO

Paul Plishka

Saturday, November 26, 2016, 1:00-4:00PM



A scene from
Puccini's *La Bohème*

Chorus Master **Donald Palumbo**
Musical Preparation **Howard Watkins, J. David Jackson,
Thomas Bagwell, and Joshua Greene**
Assistant Stage Director **Gregory Keller**
Stage Band Conductor **Gregory Buchalter**
Italian Coach **Loretta Di Franco**
Prompter **Joshua Greene**
Met Titles **Sonya Friedman**
Children's Chorus Director **Anthony Piccolo**
Associate Designer **David Reppa**
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Animals supervised by **All-Tame Animals, Inc.**

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KAIJA SAARIAHO / LIBRETTO BY AMIN MAALOUF

L'AMOUR DE LOIN

DEC 1, 6, 10mat, 14, 17eve, 21, 24mat, 29

The Metropolitan Opera presents the New York premiere of one of the most acclaimed operas of recent years, Kaija Saariaho's mesmerizing *L'Amour de Loin*, in a spellbinding new production by Robert Lepage. Susanna Mälkki conducts.

Tickets from \$27

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Synopsis

Paris in the 1830s

Act I

A garret

Pause

Act II

The Café Momus, in the Latin Quarter

Intermission (AT APPROXIMATELY 2:05 PM)

Act III

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

Intermission (AT APPROXIMATELY 3:05 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 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’è 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



Marco Armiliato

CONDUCTOR (GENOA, ITALY)

THIS SEASON *Aida*, *Manon Lescaut*, *La Bohème*, and *Cyrano de Bergerac* at the Met; *Otello*, *Il Trovatore*, *Aida*, *Turandot*, *La Fanciulla del West*, and *L'Elisir d'Amore* at the Vienna State Opera; *Otello* at the Zurich Opera; and *Madama Butterfly* in Madrid.

MET APPEARANCES Nearly 400 performances of 23 operas, including *Il Trovatore*, *Anna Bolena*, *La Bohème* (debut, 1998), *Tosca*, *Francesca da Rimini*, *Rigoletto*, *Lucia di Lammermoor*, *La Rondine*, *La Traviata*, *La Fille du Régiment*, *Turandot*, *Cyrano de Bergerac*, *Cavalleria Rusticana*, and *Pagliacci*.

CAREER HIGHLIGHTS Highlights of last season included *Lucrezia Borgia* in Barcelona, *La Traviata* at the Bavarian State Opera, and *L'Elisir d'Amore*, *La Bohème*, *La Traviata*, *Simon Boccanegra*, *Manon Lescaut*, and *Roméo et Juliette* at the Vienna State Opera. A frequent guest at many of the world's leading opera houses, he made his Italian debut in 1995 at Venice's Teatro La Fenice with *Il Barbiere di Siviglia* and his international debut that same year at the Vienna State Opera with *Andrea Chénier*.



Brigitta Kele

SOPRANO (CLUJ-NAPOCA, ROMANIA)

THIS SEASON Musetta in *La Bohème* for her debut at the Met, Nedda in *Pagliacci* in Strasbourg, and Micaëla in *Carmen*, Liù in *Turandot*, and Donna Elvira in *Don Giovanni* at the Deutsche Oper am Rhein in Düsseldorf.

CAREER HIGHLIGHTS She has sung Mimì in *La Bohème*, Madame Lidoine in *Dialogues des Carmélites*, Violetta in *La Traviata*, the Countess in *Le Nozze di Figaro*, and Lauretta in *Gianni Schicchi* at the Deutsche Oper am Rhein, where she is a member of the ensemble. She has also sung Musetta at the Paris Opera, Nedda in Beijing, Mimì in Avignon, and Suzel in *L'Amico Fritz* in Strasbourg. She began her career as a member of the Romanian National Opera in her native Cluj-Napoca, where her roles included Pamina in *Die Zauberflöte*, Amelia in *Un Ballo in Maschera*, Princess Fedora Palinska in Kálmán's *Die Zirkusprinzessin*, Mimì, and Micaëla.



Kristine Opolais

SOPRANO (RIGA, LATVIA)

THIS SEASON Mimi in *La Bohème*, the title roles of *Manon Lescaut* and *Rusalka*, and the 50th Anniversary Gala at the Met, Cio-Cio-San in *Madama Butterfly* at the Vienna State Opera, the title role of *Tosca* in Baden-Baden, and *Rusalka* at the Bavarian State Opera.

MET APPEARANCES Cio-Cio-San, Mimi, and Magda in *La Rondine* (debut, 2013).

CAREER HIGHLIGHTS Cio-Cio-San, the title role of *Tosca*, and *Manon Lescaut* at Covent Garden; *Vitellia* in *La Clemenza di Tito*, *Manon Lescaut*, *Tatiana* in *Eugene Onegin*, Cio-Cio-San, *Amelia* in *Simon Boccanegra*, *Margherita* and *Helen of Troy* in Boito's *Mefistofele*, and *Rachel* in Halévy's *La Juive* at the Bavarian State Opera; *Mimi* at the Vienna State Opera and the Berlin Staatsoper; *Rusalka* at the Paris Opera; the title role of *Jenůfa* in Zurich; and *Nedda* in *Pagliacci* at La Scala. In her hometown of Riga, she has sung *Katerina Ismailova* in *Lady Macbeth of Mtsensk*, *Violetta* in *La Traviata*, *Lisa* in *The Queen of Spades*, and the title role of *Aida*.



Piotr Beczala

TENOR (CZECZOWICE-DZIEDZICE, POLAND)

THIS SEASON *Rodolfo* in *La Bohème* and the 50th Anniversary Gala at the Met, *Edgardo* in *Lucia di Lammermoor* at Lyric Opera of Chicago, *Rodolfo* at the Berlin Staatsoper and Deutsche Oper Berlin, the title role in *Werther* in Barcelona, *Gustavo* in *Un Ballo in Maschera* at the Vienna State Opera, and *Prince Sou-Chong* in *Das Land des Lächelns* at the Zurich Opera.

MET APPEARANCES *Vaudémont* in *Iolanta*, *Gustavo*, *Edgardo*, *Lenski* in *Eugene Onegin*, *des Grieux* in *Manon*, *Roméo* in *Roméo et Juliette*, the *Prince* in *Rusalka*, the title role of *Faust*, and the *Duke* in *Rigoletto* (debut, 2006).

CAREER HIGHLIGHTS He has recently sung *Edgardo* at the San Francisco Opera, *Werther* at the Paris Opera, *Gustavo* at the Bavarian State Opera, *Faust* at the Salzburg Festival, the title role of *Lohengrin* in Dresden, and *Rodolfo* at Covent Garden. He has also sung *Don Ottavio* in *Don Giovanni*, the Italian Tenor in *Der Rosenkavalier*, *Vaudémont*, and the *Prince* at the Salzburg Festival; the *Duke* at Covent Garden, La Scala, and the Vienna State Opera; *Faust*, the *Prince*, and the title role of *Les Contes d'Hoffmann* at the Vienna State Opera; and *Alfredo* in *La Traviata* in Milan, Munich, and Berlin.

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Patrick Carfizzi

BASS-BARITONE (NEWBURGH, NEW YORK)

THIS SEASON Schaunard in *La Bohème* at the Met, Dulcamara in *L'Elisir d'Amore* and Henry Kissinger in *Nixon in China* at Houston Grand Opera, the title role in *Le Nozze di Figaro* in Wiesbaden, Bartolo in *Le Nozze di Figaro* in Philadelphia, and Don Alfonso in *Così fan tutte* in Denver.

MET APPEARANCES More than 300 performances of 30 roles, including Cecil in *Maria Stuarda*, Frank in *Die Fledermaus*, Peter Quince in *A Midsummer Night's Dream*, Paolo in *Simon Boccanegra*, Ceprano in *Rigoletto* (debut, 1999), and Ortel in *Die Meistersinger von Nürnberg*.

CAREER HIGHLIGHTS Baron Zeta in *The Merry Widow* at Lyric Opera of Chicago; Henry Kissinger in San Francisco and San Diego; Dulcamara in St. Louis, Kansas City, and Wiesbaden; Mustafà in *L'Italiana in Algeri* in Kansas City; Paolo in San Francisco; Don Magnifico in *La Cenerentola*, Bartolo, and the Music Master and Truffaldino in *Ariadne auf Naxos* in Seattle; Paolo, Bartolo, Don Magnifico, and the Speaker in *Die Zauberflöte* in Houston; the title role of *Don Pasquale* in Wiesbaden; Belcore in *L'Elisir d'Amore* in Santa Fe; and Papageno in *Die Zauberflöte* in Dallas and Houston.



Massimo Cavalletti

BARITONE (LUCCA, ITALY)

THIS SEASON Marcello in *La Bohème* at the Met and in Torino, Ford in *Falstaff* at La Scala, and Rodrigo in *Don Carlos* in Florence.

MET APPEARANCES Lescaut in *Manon Lescaut*, Escamillo in *Carmen*, and Schaunard in *La Bohème* (debut, 2010).

CAREER HIGHLIGHTS Ford in *Falstaff* in Tokyo; Belcore in *L'Elisir d'Amore* in Seville; Figaro in *Il Barbiere di Siviglia* in Abu Dhabi; Marcello at Covent Garden, La Scala, the Salzburg Festival, and in Amsterdam, Valencia, and Zurich; Enrico in *Lucia di Lammermoor*, Paolo Albiani in *Simon Boccanegra*, Rodrigo, Figaro in *Il Barbiere di Siviglia*, and Schaunard at La Scala; and Figaro in *Le Nozze di Figaro*, Paolo, Escamillo, and Belcore with the Zurich Opera. Additional engagements have included Escamillo in Barcelona, Riccardo in *I Puritani* in Florence, Jake Wallace in *La Fanciulla del West* at Amsterdam's Concertgebouw, and Enrico in Bologna.

The Cast CONTINUED



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.



Paul Plishka

BASS (OLD FORGE, PENNSYLVANIA)

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

MET APPEARANCES He has sung more than 1,500 performances of 83 roles with the Met since his debut in 1967, including Colline in *La Bohème* in the first *Live from the Met* telecast in 1977 and the title role of *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.