

GIACOMO PUCCINI

# LA BOHÈME

CONDUCTOR  
Alexander Soddy

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

Friday, March 21, 2025  
7:00–10:05PM

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  
Metropolitan Opera Club

The Met is grateful to C. Graham Berwind, III for  
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and its cultural heritage.

# The Metropolitan Opera

2024–25 SEASON

The 1,406th Metropolitan Opera performance of  
GIACOMO PUCCINI'S

## LA BOHÈME

CONDUCTOR

Alexander Soddy

IN ORDER OF VOCAL APPEARANCE

MARCELLO

Luca Micheletti

MUSETTA

Brittany Renee

RODOLFO

Joseph Calleja

CUSTOMHOUSE SERGEANT

Jonathan Scott

COLLINE

Nicolas Testé

CUSTOMHOUSE OFFICER

Ned Hanlon

SCHAUNARD

Gihoon Kim

BENOIT

Donald Maxwell

MIMI

Kristina Mkhitarian

PARPIGNOL

Gregory Warren

ALCINDORO

Donald Maxwell

Friday, March 21, 2025, 7:00–10:05PM



A scene from  
Puccini's *La Bohème*

Musical Preparation **Donna Racik, Linda Hall,  
Gareth Morrell, and Bradley Moore\***

Assistant Stage Director **Paula Suozzi**

Associate Designer **David Reppa**

Stage Band Conductor **Joseph Lawson**

Children's Chorus Director **Anthony Piccolo**

Italian Diction Coach **Hemdi Kfir**

Prompter **Donna Racik**

Met Titles **Sonya Friedman**

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

Costumes constructed by **Metropolitan Opera Costume  
Department**

Additional costumes by **Sky NYC; Madison Avenue Furs,**  
**New York City; and Pink Passion, Berlin**

Ladies millinery by **Reggie G. Augustine**

Men's hats by **Richard Tautkus**

Wigs and makeup constructed and executed by **Metropolitan  
Opera Wig and Makeup Department**

Animals supervised by **All-Tame Animals, Inc.**

This performance is made possible in part by public funds from  
the New York State Council on the Arts.

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Lindemann Young Artist  
Development Program

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# The Metropolitan Opera

2024-25 SEASON



A scene from Jake Heggie's *Moby-Dick*

The Metropolitan Opera is pleased to salute  
Bloomberg Philanthropies in recognition of its  
generous support during the 2024-25 season.

**Bloomberg  
Philanthropies**

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# Synopsis

## Act I

*Paris, in the 1830s.* In their Latin Quarter garret, the near-destitute artist Marcello and poet Rodolfo try to keep warm on Christmas Eve by feeding the stove with pages from Rodolfo's latest drama. 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 8:00PM)

## 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, Mimì hides nearby. Rodolfo tells Marcello that he wants to separate from Mimì, blaming her flirtatiousness. Pressed for the real reason, he breaks down, saying that her illness can only grow worse in the poverty that they share. Overcome with emotion, Mimì comes forward to say goodbye to her lover. Upon hearing Musetta's laughter, Marcello runs back into the tavern. While Mimì and Rodolfo recall past happiness, Marcello returns with Musetta, quarreling about her flirting with a customer. They hurl insults at each other and part, but Mimì and Rodolfo decide to remain together until springtime.

### *Intermission* (AT APPROXIMATELY 9:00PM)

## 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 Mimì is outside, too weak to come upstairs. As Rodolfo runs to her aid, Musetta relates how Mimì begged to be taken to Rodolfo to die. She is made as comfortable as possible, while Musetta asks Marcello to sell her earrings for medicine and Colline goes off to pawn his overcoat. Left alone, Mimì and Rodolfo recall their meeting and their first happy days, but she is seized with violent coughing. When the others return, Musetta gives Mimì a muff to warm her hands, and Mimì slowly drifts into unconsciousness. Musetta prays for Mimì, but it is too late. The friends realize that she is dead, and Rodolfo collapses in despair.



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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 "Si, mi chiamano Mimì"—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 Mimì 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 Scottò 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, Scottò (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 “Si, 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 Mimì 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 Mimì’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 Mimì 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.*

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# The Cast



## Alexander Soddy

CONDUCTOR (OXFORD, ENGLAND)

**THIS SEASON** *La Bohème* and *Aida* at the Met; *Fidelio* at Covent Garden; *Das Rheingold*, *Die Walküre*, and *Siegfried* at La Scala; *Die Meistersinger von Nürnberg*, György Kurtág's *Fin de Partie*, *Elektra*, and *Il Trovatore* at Staatsoper Berlin; *Salome* in Florence and Hamburg; and concerts with the Orchestra Sinfonica di Milano, Bournemouth Symphony Orchestra, Netherlands Philharmonic Orchestra, and Orchestra del Maggio Musicale Fiorentino.

**MET APPEARANCES** *Madama Butterfly* and *La Bohème* (debut, 2017).

**CAREER HIGHLIGHTS** He served as music director of Mannheim's National Theater between 2022 and 2016, music director of the State Theater in Klagenfurt between 2013 and 2016, and kapellmeister of Staatsoper Hamburg between 2010 and 2012. He has also led performances at the Edinburgh International Festival, Vienna State Opera, Paris Opera, Bavarian State Opera, Royal Swedish Opera, English National Opera, London's National Opera Studio; in Tokyo, Frankfurt, Dresden, and Cologne; and with the Orchestra dell'Accademia Nazionale di Santa Cecilia, Vienna Symphony, Philharmonia, Bern Symphony Orchestra, Yomiuri Nippon Symphony Orchestra, Copenhagen Philharmonic, Munich Radio Orchestra, Royal Swedish Orchestra, and Orquestra de Valencia, among others.



## Joseph Calleja

TENOR (ATTARD, MALTA)

**THIS SEASON** Rodolfo in *La Bohème* at the Met, Cavaradossi in *Tosca* in Dresden, Alfredo in *La Traviata* in Graz, and concerts with the Nordwestdeutsche Philharmonie and Prague Symphony Orchestra.

**MET APPEARANCES** Cavaradossi, Pollione in *Norma*, the Duke of Mantua in *Rigoletto* (debut, 2006), Gabriele Adorno in *Simon Boccanegra*, Edgardo in *Lucia di Lammermoor*, Macduff in *Macbeth*, Rodolfo in *La Bohème*, the title role of *Faust*, Hoffmann in *Les Contes d'Hoffmann*, and Nemorino in *L'Elisir d'Amore*.

**CAREER HIGHLIGHTS** Recent performances include Pollione and Alfredo at the Bavarian State Opera; Cavaradossi at Staatsoper Berlin, the Dallas Opera, and in Barcelona; Don José in *Carmen* and Cavaradossi at the Paris Opera; Enzo in *La Gioconda* at Grange Park Opera; Rodolfo in *La Bohème* at the Deutsche Oper Berlin; and Rodolfo in *Luisa Miller* in Hamburg. He has also sung the Duke of Mantua at the Paris Opera; Cavaradossi in Zurich, Madrid, and at the Vienna State Opera; Loris Ipanov in *Fedora* in concert with the Netherlands Radio Philharmonic Orchestra; the Duke of Mantua at the Bavarian State Opera and Vienna State Opera; and Rodolfo in *Luisa Miller* at Lyric Opera of Chicago.



## Gihoon Kim

BARITONE (GOKSEONG-GUN, SOUTH KOREA)

**THIS SEASON** Schaunard in *La Bohème* for his debut at the Met and Rodrigo in *Don Carlo* at the Royal Danish Opera and Deutsche Oper Berlin.

**CAREER HIGHLIGHTS** Recent performances include Marcello in *La Bohème* at Covent Garden and Washington National Opera, Germont in *La Traviata* at the Deutsche Oper Berlin, Schaunard at the Bavarian State Opera, Scarpia in *Tosca* at the Dallas Opera, and Guglielmo in *Così fan tutte* at San Diego Opera. He is a former member of the young-artist ensemble at Staatstheater Hannover, where his roles included the Messenger in *Oedipus Rex*, Demetrius in *A Midsummer Night's Dream*, Baron Douphol in *La Traviata*, Prince Yamadori in *Madama Butterfly*, Melot in *Tristan und Isolde*, the Cappadocian in *Salome*, and Marullo in *Rigoletto*, among many others. He was named the BBC Cardiff Singer of the World in 2021 and won second prize and the Audience Prize at Operalia in 2019 and second prize at the 2019 International Tchaikovsky Competition.



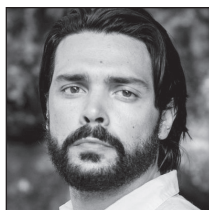
## Donald Maxwell

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.



## Luca Micheletti

BARITONE (BRESCIA, ITALY)

**THIS SEASON** Marcello in *La Bohème* for his debut at the Met, Figaro in *Le Nozze di Figaro* at Covent Garden, Iago in *Otello* in Venice, Ford in *Falstaff* at La Scala, Germont in *La Traviata* in Geneva and Rome, and Escamillo in *Carmen* in Verona. He also directs Silvia Colasanti's *L'Ultimo Viaggio di Sindbad* in Rome.

**CAREER HIGHLIGHTS** Recent performances include Marcello in Verona; Count Anckarström in *Un Ballo in Maschera* in Turin; Iago in Reggio Emilia, Modena, and Piacenza; the title role of *Don Giovanni* in Palermo and Florence; Figaro, Marcello, and Guido di Monforte in *I Vespri Siciliani* at La Scala; and Rodrigo in *Don Carlo* at Covent Garden. He has also sung Don Giovanni in Turin and at Covent Garden, Escamillo in Rome, Figaro in Florence, the title role of *Rigoletto* in Verona, Marcello in Rome, the title role of *Macbeth* in concert in Tokyo, and Sam in Bernstein's *Trouble in Tahiti* and Uberto in Pergolesi's *La Serva Padrona* in Genoa. He is principal director of the theater company I Guitti and has also created productions for leading opera companies in Milan, Genoa, Ravenna, Brescia, and Syracuse, Italy, among others.



## Kristina Mkhitarian

SOPRANO (NOVOROSIYSK, RUSSIA)

**THIS SEASON** Mimì in *La Bohème* at Met, Tatiana in *Eugene Onegin* at Covent Garden and in Madrid, Rachmaninoff's *The Bells* with the London Philharmonic Orchestra, the title role of *Manon* at the Vienna State Opera, the title role of Donizetti's *Maria Padilla* in concert in Seville, and Violetta in *La Traviata* in Las Palmas.

**MET APPEARANCES** Musetta in *La Bohème* and Lauretta in *Gianni Schicchi* (debut, 2018).

**CAREER HIGHLIGHTS** Recent performances include Micaëla in *Carmen* in Verona; Violetta at the Paris Opera, Covent Garden, and Moscow's Bolshoi Theatre; Micaëla, Liù in *Turandot*, and Adina in *L'Elisir d'Amore* at the Vienna State Opera; Tatiana in Barcelona; and the title role of *Maria Stuarda* at Dutch National Opera. She has also sung Liù at Dutch National Opera; Violetta at the Vienna State Opera, Bavarian State Opera, Deutsche Oper Berlin, and in Zurich, Oman, Rome, and Basel; Leïla in *Les Pêcheurs de Perles* and Hébé/Emilie/Zima in Rameau's *Les Indes Galante* in Geneva; the title role of *Alcina* in Nancy; Armida in *Rinaldo* at the Glyndebourne Festival; Micaëla at Covent Garden; Gilda in *Rigoletto* in Hamburg and at Opera Australia; and Medora in *Il Corsaro* in Valencia.



## Brittany Renee

SOPRANO (BURNSVILLE, MINNESOTA)

**THIS SEASON** Musetta in *La Bohème* at the Met, Houston Grand Opera, and San Francisco Opera; the world premiere of Paolo Prestini's *Silent Night* at National Sawdust; and Bess in *Porgy and Bess* at Washington National Opera.

**MET APPEARANCES** Destiny/Loneliness/Greta and Evelyn (debut, 2021) in Terence Blanchard's *Fire Shut Up in My Bones*, Sadie Donastorg Griffith in Blanchard's *Champion*, Giannetta in *L'Elisir d'Amore*, Countess Ceprano in *Rigoletto*, a Handmaiden in *Medea*, and Annie in *Porgy and Bess*.

**CAREER HIGHLIGHTS** Recent performances include Musetta at Opera Theatre of Saint Louis, Julie in Rhiannon Giddens's *Omar* at San Francisco Opera, Destiny/Loneliness/Greta at Lyric Opera of Chicago, Micaëla in *Carmen* at Opera Orlando, and Bess in Turin. She has also appeared in Dresden and Bari; at Milwaukee's Florentine Opera, Opera Theatre of the Rockies, Opera San Jose, Florida Grand Opera, Salt Marsh Opera, Piedmont Opera, the Chautauqua Opera, and the Crested Butte Music Festival; and in concert with Voxspex, Wynton Marsalis's U.S. tour of *The Abyssinian Mass* with Chorale Le Chateau and the Jazz at Lincoln Center Orchestra, the Gulph Symphony Orchestra, and the American Spiritual Ensemble.



## Nicolas Testé

BASS-BARITONE (PARIS, FRANCE)

**THIS SEASON** Colline in *La Bohème* at the Met and Frère Laurent in *Roméo et Juliette* at Staatsoper Berlin and in Zurich.

**MET APPEARANCES** Colline (debut, 2014), Nourabad in *Les Pêcheurs de Perles*, Zuniga in *Carmen*, and Count des Grieux in *Manon*.

**CAREER HIGHLIGHTS** Recent performances include Oroveso in *Norma* at Palm Beach Opera, Méphistophélès in *Faust* in Cologne, Frère Laurent in Beijing, Arkel in *Pelléas et Mélisande* at the Vicenza Opera Festival and Festival dei Due Mondi, and Claudius in *Hamlet* in Liège. He has also sung Sarastro in *Die Zauberflöte* and Oroveso in Barcelona; Ramfis in *Aida* in Naples; Count des Grieux in concert and Hérode / the Father of the Family in Berlioz's *L'Enfance du Christ* at the Théâtre des Champs-Élysées; Talbot in *Maria Stuarda* in Zurich; Frère Laurent at La Scala; Claudius at the Deutsche Oper Berlin and in Barcelona; Marcel in Meyerbeer's *Les Huguenots*, Sarastro, and Don Basilio in *Il Barbiere di Siviglia* at the Paris Opera; Alvise in *La Gioconda*, Méphistophélès, and Talbot at the Deutsche Oper Berlin; and Raimondo in *Lucia di Lammermoor* and Colline at the Bavarian State Opera.