

GIACOMO PUCCINI

LA BOHÈME

CONDUCTOR
Ramón Tebar

PRODUCTION
Franco Zeffirelli

SET DESIGNER
Franco Zeffirelli

COSTUME DESIGNER
Peter J. Hall

LIGHTING DESIGNER
Gil Wechsler

REVIVAL STAGE DIRECTOR
Bruno Baker

C. GRAHAM BERWIND, III
CHORUS DIRECTOR
Tilman Michael

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

PRINCIPAL GUEST CONDUCTOR
Daniele Rustioni

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, October 9, 2026
7:30–10:35PM

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 and
Diane Pachetti

The Met gratefully acknowledges the support of
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The Met is grateful to C. Graham Berwind, III for
sponsoring the refurbishment of the *La Bohème* sets

Since the beginning of the invasion in 2022,
the Met has stood by Ukraine steadfastly as
it has bravely defended its citizens and its na-
tionhood. With the world premiere of the
Met-commissioned *The Mothers of Kherson* in
Warsaw this October, we continue to support
Ukraine through actions, as well as words.

The Metropolitan Opera
2026–27 SEASON

The 1,436th Metropolitan Opera performance of
GIACOMO PUCCINI'S

LA BOHÈME

CONDUCTOR
Ramón Tebar

IN ORDER OF VOCAL APPEARANCE

MARCELLO
Anthony Clark Evans

MUSETTA
Inna Demenkova DEBUT

RODOLFO
Adam Smith

CUSTOMHOUSE SERGEANT
Jonathan Scott

COLLINE
William Guanbo Su

CUSTOMHOUSE OFFICER
Ned Hanlon

SCHAUNARD
Ricardo José Rivera

BENOIT
Richard Bernstein

MIMI
Kristina Mkhitarian

PARPIGNOL
Gregory Warren

ALCINDORO
Richard Bernstein

Tonight's performances of the roles of Mimi and Rodolfo are underwritten by the Jan Shrem and Maria Manetti Shrem Great Singers Fund.

Friday, October 9, 2026, 7:30–10:35PM



A scene from
Puccini's *La Bohème*

Musical Preparation Patrick Furrer, Yelena Kurdina,
Lydia Brown,* Joseph Lawson, and Bryan Wagorn*

Stage Band Conductor Joseph Lawson

Children's Chorus Director Anthony Piccolo

Italian Diction Coach Hemdi Kfir

Prompter Yelena Kurdina

Assistant Stage Director Melanie Bacaling

Associate Designer David Reppa

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,
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Ladies millinery by Reggie G. Augustine

Men's hats by Richard Tautkus

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Opera Wig and Makeup Department

Animals supervised by All-Tame Animals, Inc.

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2026-27 SEASON



Lise Davidsen and Quinn Kelsey in Verdi's *Macbeth*

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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 8:35PM)

Act III

At dawn at the Barrière d'Enfer, a toll gate on the edge of Paris, a customs official admits farm women to the city. Mimì arrives, searching for the place where Marcello and Musetta now live. When the painter appears, she tells him of her distress over Rodolfo's incessant jealousy. She says that she believes it is best

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

Intermission (AT APPROXIMATELY 9:35PM)

Act IV

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

Thank You, Robert L. Turner

The Metropolitan Opera gratefully acknowledges and thanks Robert L. Turner, whose generous gift has allowed Cecily Brown's *Triumph of the Vanities 1* to be returned to our lobby. Originally created as part of the Gallery Met initiative in 2018, Brown's work can be viewed on the Grand Tier at the top of the grand staircase.



JONATHAN TICHLER / MET OPERA

Giacomo Puccini

La Bohème

Premiere: Teatro Regio, Turin, 1896

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

The Creators

Giacomo Puccini (1858–1924) was immensely popular in his own lifetime, and his mature works remain staples in the repertory of most of the world’s opera companies. His operas are celebrated for their mastery of detail, sensitivity to everyday subjects, copious melody, and economy of expression. Puccini’s librettists for *La Bohème*, Giuseppe Giacosa (1847–1906) and Luigi Illica (1857–1919), also collaborated with him on his next two operas, *Tosca* and *Madama Butterfly*. Giacosa, a dramatist, was responsible for the stories, and Illica, a poet, worked primarily on the words themselves. The French author Henri Murger (1822–61) drew on his own early experiences as a poor writer in Paris to pen an episodic prose novel, *Scènes de la Vie de Bohème*, which became the basis for the opera.

The Setting

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

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

The Music

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

Met History

La Bohème had its Met premiere while the company was on tour in Los Angeles in 1900. Nellie Melba sang Mimi and improbably added the mad scene from Donizetti's *Lucia di Lammermoor* as an encore after the final curtain (a practice that she maintained for several other performances). This production lasted until 1952, when one designed by Rolf Gérard and directed by Joseph L. Mankiewicz, who insisted that his name be removed after a disagreement with some of the singers, replaced it. In 1977, *La Bohème* served as the first opera telecast as part of the *Live from the Met* series, starring Luciano Pavarotti and Renata Scotto in a new production directed by Fabrizio Melano. The spectacular current production by Franco Zeffirelli premiered on December 14, 1981, with James Levine leading an impressive cast that included Teresa Stratas, Scotto (as Musetta), José Carreras, Richard Stilwell, and James Morris. *La Bohème* was presented at the Met in 59 consecutive seasons after its first appearance and has appeared in all but nine seasons since 1900, making it the most performed opera in company history. Having been presented more than 500 times since its premiere, Zeffirelli's staging is the most performed production in Met history.

Program Note

When Giacomo Puccini decided—in the wake of his first major success, *Manon Lescaut* (1893)—to write *La Bohème*, he did so against a fascinating historical backdrop stretching back four decades. The French writer Henri Murger's 1849 drama and 1851 novel about the poor, young, artistic “bohemians” of Paris owed their popularity in part to Europe's roiling Revolutions of 1848; tales of idealistic, nonconformist youths with social reform on their minds attracted new interest in revolutionary times. Puccini might well have seen some of his own youthful Milanese days in this story as well, a reminder of the Scapigliati (“the scruffy or disheveled ones”)—an important group of convention-defying painters, writers (including Verdi's collaborator Arrigo Boito), and musicians active in salon circles in the 1860s and 1870s. The story that Puccini and his librettists, Luigi Illica and Giuseppe Giacosa, fashioned from Murger might seem laughably simple at first—boy meets girl, they break up, she dies—but it is made more profound by its realism, a trend of the times for which the influential Austrian critic Eduard Hanslick sharply criticized *La Bohème*. The realistic depiction of poverty, artistic striving with little chance of success, and the destruction of love by disease and lack of means: All of this puts a different sociopolitical frame around the love story. “Non basta amor!,” cries Rodolfo, and lamentably, he is right. Love is not enough.

The creation of *La Bohème* began with a highly public controversy between two of the foremost opera composers of the day: Puccini and Ruggero Leoncavallo, fresh off the colossal success of *Pagliacci* (1892). In circumstances that are still mysterious, Leoncavallo was furious to discover that Puccini was working on *La Bohème*, as he too was developing an opera on the same subject. The imbroglio hit the newspapers, with Puccini writing to Milan's *Corriere della Sera* (*The Evening Courier*) on March 21, 1893, “Let him compose, and I will compose, and the public will judge.” And they have: Leoncavallo's version may have been more successful at the outset, but Puccini's opera has long since outstripped that of his rival. And no wonder: It was a considerable feat to compose an opera in the wake of Wagner and late Verdi, all the more so since Puccini carefully devised his own method of composing acts in which the music never stops, as well as his own fast-paced conversational style, learning the lessons of those two giants without resorting to imitation.

The characters of Puccini's opera differ in some respects from Murger's originals, especially Mimi, who is flightier and more of a gold digger in the French than in the Italian. Puccini's lovable seamstress is a variation on a turn-of-century literary type known as the “femme fragile,” or “fragile woman”; we identify Mimi as such by her delicacy, refinement, association with flowers and moonlight, pallor, and consumption. Eros and Death join hands in opera yet again. When she introduces herself to Rodolfo in “Sì, mi chiamano Mimi,” she

sings ecstatically of the flowers that speak to her of love and springtime, and we hear a brief, poignant emphasis on B minor: the harmony to which she will die three acts later.

The other important female character, Musetta, is what Parisians in 1830 would have called a “lorette,” or a “good-time girl” with a string of protectors, but we are not invited to scorn or condemn her; she is too high spirited and loyal, too loving, for that. Her celebrated waltz-aria, “Quando m’en vo’,” gives us a welcome pause in the helter-skelter action of Act II, and the swirl of her skirts, the waves of sensual delight in the orchestra remind us that Puccini’s famous melodies are inseparable from their masterful orchestrations. When Musetta shrieks that her shoes are killing her (what woman would not sympathize?) in order to rid herself of her latest sugar daddy, even as Marcello is declaring his renewed love for her, we can only laugh along with such a spirited and clever creature. Her tenderness to Mimi in the final act confirms her likeability; in fact, the depiction of male and female friendship is one of the opera’s most endearing traits. And if orchestration is crucial to Puccinian melody, so too are his trademark harmonies. When he swerves suddenly from G major to A major for “O soave fanciulla” in Act I, the effect is magic, achieved through remarkably economic means.

We meet the male characters first and in a distinctive way; just as Mozart withholds the introduction of the Countess until Act II of *Le Nozze di Figaro*, Puccini makes us wait for Mimi’s appearance. And just as Verdi catapults the audience into the comic maelstrom of *Falstaff* right at the start, with no orchestral prelude or scene-setting chorus, Puccini dives into Act I without throat-clearing, the four bohemians entering immediately, two by two. (Nor is this Puccini’s only reference to Verdi. The quartet at the end of Act III, with Mimi and Rodolfo bidding each other the saddest of farewells and Marcello and Musetta quarreling yet again, is a nod to the design of the Act II quartet in *Otello*.) We encounter the tempestuous painter Marcello first, his music stabbing at dotted rhythms in somewhat the same way that he stabs at his painting of the Red Sea parting, and after him, the young poet Rodolfo, whose very first strains foreshadow the lyrical tenderness of “Che gelida manina” later in the act. It is typical of Puccini to prefigure the “big tunes” to come and then repeat fragments later on to trigger memories and emotions.

The philosopher Colline and the group’s ironist-in-chief, the composer Schaunard, enter next, and it is telling that Marcello’s assertive melody comes to characterize all of the bohemians together, hippie-like in their lack of discipline, their rejection of social conventions, their hedonistic ethos, their espousal of free love, their ironic twitting of the comfortable bourgeoisie. The conversational style of this music, the declamatory chatter above a lively orchestra, the colloquialisms: This is something new on the operatic scene. We

hear this sort of hectic activity again in Act II, when the string of rule-breaking parallel chords for three trumpets in the Café Momus theme anticipate Stravinsky's Shrovetide Fair music in *Petrushka* and as the toymaker Parpignol sells his wares to music of staccato, childlike charm. Puccini makes a practice in *La Bohème* of contrasting this sort of crowd music and boisterous male banter with his distinctive, expansive lyricism, which slows time and tries, however unsuccessfully, to make love last forever. Indeed, time is of the essence in this opera, as the sands of Mimi's life and of the bohemians' youth are running out. In Act IV, Puccini underscores the gravity, the inevitability, of time's passage, and the powerlessness of memory to bring what was beautiful and bygone back, by weaving a tapestry of musical reminiscences. Here, death is not transcendence. Unlike with Violetta's otherwise similar death scene in Verdi's *La Traviata*, there is no heaven, only loss.

Puccini's score was finally completed at midnight on December 10, 1895. In the autograph manuscript, the composer wrote "lunga" ("long") with an exaggerated fermata (pause symbol) at the moment of Mimi's death and sketched a skull-and-crossbones in the left-hand margin. Whether he meant it ironically, as a tiny dash of cynicism to obviate sentimentality, we cannot know. But when Puccini tells us, the listeners, of her death—with a single eloquent B-minor chord in the orchestra, followed by the massive orchestral recurrence of Mimi's deathbed greeting to Rodolfo ("Sono andati?"), and the solemn "Addio" cadence of Colline's farewell to his overcoat—the characters', and composer's, grief becomes ours. Distance from what we see and hear is impossible to maintain. Puccini's publisher Giulio Ricordi was overjoyed when he received Puccini's masterpiece, swearing that it would make the orchestra dissolve in tears. "If this time you have not succeeded in hitting the nail squarely on the head," he wrote to the composer, "I will give up my profession and sell salami."

—Susan Youens

Susan Youens is the J. W. Van Gorkom Professor of Music at the University of Notre Dame and has written eight books on the music of Franz Schubert and Hugo Wolf.



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The Cast



Ramón Tebar

CONDUCTOR (VALENCIA, SPAIN)

THIS SEASON *La Bohème* for his debut at the Met; *La Cenerentola* in Stuttgart; *Dido and Aeneas*, Bernstein's *Trouble in Tahiti*, Michael Ching's *Speed Dating Tonight!*, Handel's *Messiah*, *Il Barbiere di Siviglia*, Barber's *A Hand of Bridge*, Menotti's *The Telephone* and *The Old Maid and the Thief*, and *Pagliacci* at Opera Naples; *Lucia di Lammermoor* in Las Palmas; *Tosca* at the Macerata Opera Festival; and concerts with the Calgary Philharmonic Orchestra, Copenhagen Phil, Orchestra Sinfonica Siciliana, Opéra Orchestra National Montpellier, Cincinnati Symphony Orchestra, Colorado Symphony, Orchestra del Teatro San Carlo, Finnish National Opera, Basque National Orchestra, and Colorado Springs Philharmonic.

CAREER HIGHLIGHTS He is principal conductor and artistic director of Opera Naples and artistic director of Spain's Arantzazu Festival. He was previously music director and artistic director of the Orquesta de Valencia and Florida Grand Opera, principal guest conductor of Valencia's Palau de les Arts Reina Sofia, and artistic director of the Santo Domingo Music Festival. Recent performances include *Aida* at Opera Hong Kong; *Werther* in Buenos Aires; *La Bohème* at San Francisco Opera, Opera Naples, and in Hamburg; *Carmen* at Florida Grand Opera; and *Die Zauberflöte* and *The Mikado* at Opera Naples.



Richard Bernstein

BASS (BROOKLYN, NEW YORK)

THIS SEASON Benoit/Alcindoro in *La Bohème*, the Second Guard in *The Magic Flute*, the Jailer in *Tosca*, and a Waiter in *Der Rosenkavalier* at the Met.

MET APPEARANCES Since his 1995 debut as Zuniga in *Carmen*, he has sung more than 600 performances of 43 roles, including Dr. Grenvil in *La Traviata*, Zaretsky in *Eugene Onegin*, Schmidt in *Andrea Chénier*, the Bonze in *Madama Butterfly*, Aye in *Akhnaten*, the Duke of Verona in *Roméo et Juliette*, Pistola in *Falstaff*, Bello in *La Fanciulla del West*, Angelotti in *Tosca*, Lord Krishna in Philip Glass's *Satyagraha*, Colline in *La Bohème*, Orville Mason in the world premiere of Tobias Picker's *An American Tragedy*, Abimélech in *Samson et Dalila*, Leporello and Masetto in *Don Giovanni*, Giacomo Balducci in *Benvenuto Cellini*, Marco in the world premiere of William Bolcom's *A View from the Bridge*, and Figaro in *Le Nozze di Figaro*.

CAREER HIGHLIGHTS He has also appeared at the Dallas Opera, Seattle Opera, Opera Philadelphia, Central City Opera, Chautauqua Opera, Opera Pacific, Cincinnati's May Festival, Tanglewood Festival, Savonlinna Festival, Lincoln Center Festival, and with the Philadelphia Orchestra, New York Philharmonic, Chicago Symphony Orchestra, and New Jersey Choral Society, among others.

The Cast CONTINUED



Inna Demenkova

SOPRANO (MOSCOW, RUSSIA)

THIS SEASON Musetta in *La Bohème* for her debut at the Met and Micaëla in *Carmen* in Turin.

CAREER HIGHLIGHTS Recent performances include a Niece in *Peter Grimes* in concert with the Radio Filharmonisch Orkest; Countess Almaviva in *Le Nozze di Figaro* in Bern; Berenice in Rossini's *L'Occasione fa il Ladro* at the Theater an der Wien; Susanna in *Le Nozze di Figaro* in concert at Palm Beach Opera; Donna Fiorilla in Rossini's *Il Turco in Italia* at the Glyndebourne Festival; and Juliette in *Roméo et Juliette* at the Opéra-Comique. She is a graduate of the Dutch National Opera Studio, where her roles included Kseniya in *Boris Godunov*, a Young Lover in *Il Tabarro*, Sister Genovieffa in *Suor Angelica*, Lauretta in *Gianni Schicchi*, Annina in *La Traviata*, a Wood Sprite in *Rusalka*, Frasquita in *Carmen*, Belinda in *Dido and Aeneas*, and Katya Viasova in Philip Venables's *Denis & Katya*. She has also appeared in concert with the Netherland Philharmonic Orchestra, Philharmonie Luxembourg, and Royal Concertgebouw Orchestra. In 2021, she was the third-prize winner at both the José Carreras Grand Prix Vocal Competition and the Queen Sonja International Music Competition.



Anthony Clark Evans

BARITONE (OWENSBORO, KENTUCKY)

THIS SEASON Marcello in *La Bohème* at the Met.

MET APPEARANCES Marcello, Germont in *La Traviata*, a Nobleman in *Lohengrin*, and the Huntsman in *Rusalka* (debut, 2017).

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



Kristina Mkhitarian

SOPRANO (NOVOROSIYSK, RUSSIA)

THIS SEASON Mimì in *La Bohème* at the Met, the title role of *Luisa Miller* at the Vienna State Opera, Violetta in *La Traviata* in Florence, the title role of *Iolanta* at Dutch National Opera, Tatiana in *Eugene Onegin* in Tokyo, and concerts and recitals across Europe.

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

CAREER HIGHLIGHTS Recent performances include Micaëla at the Salzburg Festival and in Verona; Leïla in *Les Pêcheurs de Perles*, Violetta, title role of *Manon*, Micaëla, and Liù in *Turandot* at the Vienna State Opera; Violetta at Bergen National Opera and in Las Palmas; the title role of Donizetti's *Maria Padilla* in concert in Seville; Tatiana in Madrid and at Covent Garden; Gilda in *Rigoletto* at the Paris Opera; and Norina in *Don Pasquale* in concert with the Prague Philharmonic Orchestra. She has also sung Adina in *L'Elisir d'Amore* at the Vienna State Opera, Tatiana in Barcelona, Violetta at Covent Garden and Moscow's Bolshoi Theatre, the title role of *Maria Stuarda* and Liù at Dutch National Opera, and Juliette in *Roméo et Juliette* in concert at San Diego Opera.



Ricardo José Rivera

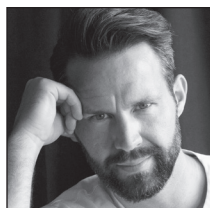
BARITONE (SAN JUAN, PUERTO RICO)

THIS SEASON Schaunard in *La Bohème* and Sonora in *La Fanciulla del West* at the Met, the title role of *Simon Boccanegra* at the Polish National Opera, Ford in *Falstaff* in Tokyo, and Germont in *La Traviata* at the Glyndebourne Festival.

MET APPEARANCES Riccardo in *I Puritani* and Dominik in *Arabella* (debut, 2025).

CAREER HIGHLIGHTS Recent performances include the title roles of *Don Giovanni* and *Macbeth* and Norcesto in Uccelli's *Anna di Resburgo* at Teatro Nuovo; Count di Luna in *Il Trovatore* at Sarasota Opera and in concert at Opera Colorado; Guglielmo in *Così fan tutte*, Papageno in *Die Zauberflöte*, and Riolo in *Florencia en el Amazonas* at Opera San Jose; Sharpless in *Madama Butterfly* in concert with the Colorado Springs Philharmonic; Count Stankar in *Stiffelio* and Miller in *Luisa Miller* at Sarasota Opera; Sgt. Belcore in *L'Elisir d'Amore* at Florida Grand Opera; and Silvio in *Pagliacci* at Pittsburgh Opera. He has also sung Figaro in *Il Barbiere di Siviglia* at Opera San Jose, Severo in Donizetti's *Poliuto* at Teatro Nuovo, Don Carlo in *Ernani* at Sarasota Opera, and the Duke of Nottingham in *Roberto Devereaux* with Washington Concert Opera.

The Cast CONTINUED



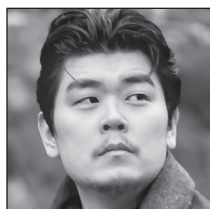
Adam Smith

TENOR (ALTRINCHAM, ENGLAND)

THIS SEASON Rodolfo in *La Bohème* at the Met and Torre del Lago's Festival Puccini, Don José in *Carmen* in Dresden, Radamès in *Aida* at Houston Grand Opera, and Cavaradossi in *Tosca* in Palermo and Bonn.

MET APPEARANCES Pinkerton in *Madama Butterfly* (debut, 2026) and Rodolfo.

CAREER HIGHLIGHTS Recent performances include Alfredo in *La Traviata* in Verona; Cavaradossi at Torre del Lago's Puccini Festival; the Prince in *Rusalka* in Naples and Valencia; Turiddu in *Cavalleria Rusticana* at the Latvian National Opera; Julien in Charpentier's *Louise* in Lyon and at the Festival d'Aix-en-Provence; Radamès at Washington National Opera; Pinkerton at Staatsoper Berlin, the Festival d'Aix-en-Provence, and San Diego Opera; Radamès in Rouen; and Don José at Covent Garden. He has also sung Roméo in *Roméo et Juliette* at Washington National Opera; Cavaradossi in Hamburg, Bogotá, and at English National Opera; Turiddu at Lyric Opera of Kansas City; Pinkerton at Cincinnati Opera; Boris Grigorjevič in *Káťa Kabanová* in Lyon; Erik in *Der Fliegende Holländer* in Bologna; Hoffmann in *Les Contes d'Hoffmann* at Greek National Opera; and Luigi in *Il Tabarro* in concert at the BBC Proms.



William Guanbo Su

BASS (BEIJING, CHINA)

THIS SEASON Colline in *La Bohème* and Angelotti in *Tosca* at the Met, Timur in *Turandot* at the Dallas Opera, Nilakantha in *Lakmé* in concert at Seattle Opera, Don Basilio in *Il Barbiere di Siviglia* at Fort Worth Opera and the Santa Fe Opera, Sarastro in *Die Zauberflöte* at Milwaukee's Florentine Opera, and a Male Consort / the Executioner in Brett Dean's *Of One Blood* at the Santa Fe Opera.

MET APPEARANCES Masetto in *Don Giovanni*, Angelotti and the Jailer (debut, 2022) in *Tosca*, and the Speaker in *The Magic Flute*.

CAREER HIGHLIGHTS Recent performances include Garibaldo in *Rodelinda* and Masetto at the Santa Fe Opera, Oroveso in *Norma* at Irish National Opera, the title role of Handel's *Hercules* on tour with the English Concert, Colline at LA Opera, Somnus/Cadmus in *Semele* at the Atlanta Opera, and Timur at Lyric Opera of Kansas City. He is a graduate of Houston Grand Opera's Opera Studio, where his roles have included the Bonze in *Madama Butterfly*, the First Nazarene in *Salome*, the Duke of Verona in *Roméo et Juliette*, the Mandarin in *Turandot*, the Second Armed Man in *Die Zauberflöte*, and Zuniga in *Carmen*.