

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

Thursday, October 1, 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 1,433rd Metropolitan Opera performance of
GIACOMO PUCCINI'S

LA BOHÈME

CONDUCTOR
Ramón Tebar

IN ORDER OF VOCAL APPEARANCE

MARCELLO
Hansung Yoo

MUSETTA
Rosa Feola

RODOLFO
Stephen Costello

CUSTOMHOUSE SERGEANT
Jonathan Scott

COLLINE
Le Bu*

CUSTOMHOUSE OFFICER
Ned Hanlon

SCHAUNARD
Gihoon Kim

BENOIT
Donald Maxwell

MIMI
Juliana Grigoryan*

PARPIGNOL
Gregory Warren

ALCINDORO
Donald Maxwell

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

Thursday, October 1, 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

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
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and other electronic devices.

* Graduate of the
Lindemann Young Artist
Development Program

Met Titles

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your seat and follow the instructions provided. To turn off the display,
press the red button once again. If you have questions, please ask an
usher at intermission.

Visit metopera.org.

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.

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.



Le Bu

BASS-BARITONE (YANCHENG, CHINA)

THIS SEASON Colline in *La Bohème* at the Met and at Seattle Opera, Ferrando in *Il Trovatore* at the Paris Opera, Phanuel in Massenet's *Hérodiade* at Lyric Opera of Chicago, and the title role of Massenet's *Don Quichotte* with Washington Concert Opera.

MET APPEARANCES The Speaker and the Second Guard in *The Magic Flute*, the Mandarin in *Turandot*, the First Nazarene in *Salome*, Angelotti in *Tosca*, the High Priest of Baal in *Nabucco*, Biterolf in *Tannhäuser*, and a Flemish Deputy in *Don Carlo* (debut, 2022).

CAREER HIGHLIGHTS Recent performances include the Speaker in *Die Zauberflöte*, the Bonze in *Madama Butterfly*, and Monterone in *Rigoletto* at the Santa Fe Opera; Gunther in *Götterdämmerung* at the Atlanta Opera; Fasolt in *Das Rheingold* at the Salzburg Easter Festival and in concert with the Berlin Philharmonic; Figaro in *Le Nozze di Figaro* at Washington National Opera; and the French General in Kevin Puts's *Silent Night* and Colline at Wolf Trap Opera. He was a winner of the 2022 Metropolitan Opera Eric and Dominique Laffont Competition and earned first prize in the 2024 Operalia competition. He is a graduate of the Met's Lindemann Young Artist Development Program.



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Stephen Costello

TENOR (PHILADELPHIA, PENNSYLVANIA)

THIS SEASON Rodolfo in *La Bohème* at the Met, the title role of *Don Carlo* in Dresden and Zurich, and Don José in *Carmen* in Hamburg.

MET APPEARANCES Since his 2007 debut as Arturo in *Lucia di Lammermoor*, he has sung nearly 150 performances of nine roles, including Rodolfo, Greenhorn in Jake Heggie's *Moby-Dick*, the Duke of Mantua in *Rigoletto*, Alfredo in *La Traviata*, Roméo in *Roméo et Juliette*, Percy in *Anna Bolena*, Camille de Rosillon in *The Merry Widow*, and Edgardo in *Lucia di Lammermoor*.

CAREER HIGHLIGHTS Recent performances include Gustavo III in *Un Ballo in Maschera* and Roméo in Zurich; Pinkerton in *Madama Butterfly* at the Santa Fe Opera and in Geneva; Don Carlo at the Dallas Opera and Bavarian State Opera; Rodolfo at the Bavarian State Opera, Romanian National Opera, and in concert with the Philadelphia Orchestra; Captain Vere in *Billy Budd* in Buenos Aires; and Cavaradossi in *Tosca* with the Oklahoma City Philharmonic. He has also sung Rodolfo in Padua, Tokyo, and Naples; Don José at the Bavarian State Opera; the title role of *Roberto Devereux* in Zurich; and the title role of *Faust* at the Vienna State Opera.



Rosa Feola

SOPRANO (CASERTA, ITALY)

THIS SEASON Musetta in *La Bohème* and the Diamond Jubilee gala at the Met, a concert with the Orchestre de Chambre de Lausanne, Liù in *Turandot* at the Vienna State Opera, Gilda in *Rigoletto* at the Bavarian State Opera, and Lea in Mercadante's *La Schiava Saracena* in concert with Opera Rara.

MET APPEARANCES Violetta in *La Traviata*, Susanna in *Le Nozze di Figaro*, Olga in *Fedora*, and Gilda (debut, 2019).

CAREER HIGHLIGHTS Recent performances include Liù at Torre del Lago's Festival Puccini and in Sofia; the title role of *Lucia di Lammermoor* at La Scala and in Naples; Violetta in Verona, Venice, Naples, and at the Tyrolean Festival Erl and Deutsche Oper Berlin; Countess Almaviva in *Le Nozze di Figaro* at Washington National Opera; Gilda in Verona and at the Paris Opera; Micaëla in *Carmen* at the Bavarian State Opera; Alice Ford in *Falstaff* at La Scala; and Giulietta in *I Capuleti e i Montecchi* in Liège. She has also sung Liù in Naples and Zurich, Juliette in *Roméo et Juliette* at Washington National Opera, Norina in *Don Pasquale* at the Vienna State Opera and in Hamburg, and Gilda in Rouen and at the Vienna State Opera.

ALSO ON STAGE



RICHARD TERMINE/MET OPERA

WOLFGANG AMADEUS MOZART

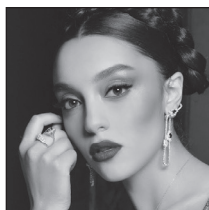
COSÌ FAN TUTTE

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SEP 23, 26, 30 OCT 3 mat, 6, 10, 13, 17, 23

Tickets start at \$25 metopera.org

The Cast CONTINUED



Juliana Grigoryan

SOPRANO (YEREVAN, ARMENIA)

THIS SEASON Mimi in *La Bohème* at the Met, Violetta in *La Traviata* and Marfa in Rimsky-Korsakov's *The Tsar's Bride* at Staatsoper Berlin, and Juliette in *Roméo et Juliette* in Zurich.

MET APPEARANCES Liù in *Turandot* (debut, 2024) and Mimi.

CAREER HIGHLIGHTS Recent performances include Desdemona in *Otello* in Buenos Aires; Mimi at Covent Garden and in Verona; Liù at the Atlanta Opera, Covent Garden, and in Rome; Adina in *L'Elisir d'Amore* in Hamburg; Musetta in *La Bohème* at the Bavarian State Opera; and Violetta in Muscat. She has also sung Liù at the Armenian National Opera and Dutch National Opera, Mimi and Verdi's Requiem at the Ravenna Festival, Zemfira in Rachmaninoff's *Aleko* in Yerevan, and Bach's *Magnificat* with the National Chamber Orchestra of Armenia and Yerevan State Chamber Orchestra. In 2022, she won first prize and the Rolex Prize of the Audience at the Operalia competition and was the grand-prize winner of the International Stanisław Moniuszko Vocal Competition, where she also received the Katowice City of Gardens-Krystyna Bochenek Cultural Institution Prize and Marcella Sembrich-Kochańska Prize. She is a graduate of the Met's Lindemann Young Artist Development Program.



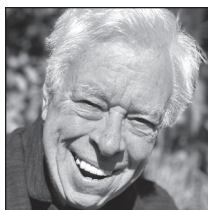
Gihoon Kim

BARITONE (GOKSEONG, SOUTH KOREA)

THIS SEASON Schaunard in *La Bohème* at the Met, Ford in *Falstaff* at the Royal Danish Opera, Wolfram von Eschenbach in *Tannhäuser* in Dortmund, and a recital at Wigmore Hall.

MET APPEARANCES Schaunard (debut, 2024).

CAREER HIGHLIGHTS Recent performances include Carlo Gérard in *Andrea Chénier* in Santiago, Donner in *Das Rheingold* at the Salzburg Easter Festival and in concert with the Berlin Philharmonic, Marcello in *La Bohème* at LA Opera and Covent Garden, Escamillo in *Carmen* at the Dallas Opera, Rodrigo in *Don Carlo* at the Deutsche Oper Berlin and Royal Danish Opera, and Valentin in *Faust* in concert with the Gunpo Prime Philharmonic Orchestra. He has also sung Germont in *La Traviata* at the Deutsche Oper Berlin, Schaunard at the Bavarian State Opera, Scarpia in *Tosca* at the Dallas Opera, Marcello at Washington National Opera, and Guglielmo in *Così fan tutte* at San Diego Opera. He was a member of the young-artist ensemble at the 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*, and the Cappadocian in *Salome*, among many others.



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 at Palm Beach Opera and in concert with the Philadelphia Orchestra and Hortensius at Covent Garden. His repertoire also includes the Sacristan in *Tosca*, Fra Melitone in *La Forza del Destino*, Alfred Doolittle in *My Fair Lady*, Swallow in *Peter Grimes*, Sancho Panza in Massenet's *Don Quichotte*, and Pooh-Bah in *The Mikado*. He has televised the title roles of *Falstaff* and *Wozzeck*, Iago in *Otello*, and Golaud in *Pelléas et Melisande* and appeared at La Scala, the Paris Opera, the Vienna State Opera, Houston Grand Opera, the Bregenz Festival, the Glyndebourne Festival, Lyric Opera of Chicago, English National Opera, and in Zurich, Amsterdam, Salzburg, and Buenos Aires.



Hansung Yoo

BARITONE (JEONJU, SOUTH KOREA)

THIS SEASON Marcello in *La Bohème* at the Met, a concert with the Philharmonisches Orchester Heidelberg, Ping in *Turandot* at Irish National Opera, and Beethoven's Symphony No. 9 with the San Diego Symphony.

MET APPEARANCES Ping (debut, 2025).

CAREER HIGHLIGHTS Recent performances include Scarpia in *Tosca* in Eisenstadt, Kurwenal in *Tristan und Isolde* at Scottish Opera, the title role of *Rigoletto* at the Dorset Opera Festival, Ping at Covent Garden, and the title role of *Macbeth* in Heidelberg. He has also sung Ping in Dresden; Germont in *La Traviata* at Korea National Opera; Don Carlo di Vargas in *La Forza del Destino* in Saarbrücken; Amfortas in *Parsifal*, *Rigoletto*, and Count di Luna in *Il Trovatore* in Koblenz; and Tonio in *Pagliacci* at the Israeli Opera. From 2013 to 2022, he was a member of the ensemble at the Staatstheater Kassel, where his roles included Donner in *Das Rheingold*, Gunther in *Götterdämmerung*, Scarpia, Escamillo in *Carmen*, Alfio in *Cavalleria Rusticana*, Tonio, Figaro in *Il Barbiere di Siviglia*, Sharpless in *Madama Butterfly*, Ping and the Mandarin in *Turandot*, Kurwenal, Marcello, Carlo Gérard in *Andrea Chénier*, Mercutio in *Roméo et Juliette*, and Baron Puck in Offenbach's *La Grande-Duchesse de Gérolstein*, among others.