

WASHINGTON NATIONAL OPERA

WASHINGTON NATIONAL OPERA ORCHESTRA

HEINZ FRICKE, MUSIC DIRECTOR

Violin I Oleg Rylatko, <i>Concertmaster</i> Eric Lee, <i>Associate</i> <i>Concertmaster</i> Zino Bogachek+** Joan Cataldo Michelle Kim Karen Lowry-Tucker Susan Midkiff Margaret Thomas Charlie Whitten Doug Dube* Jennifer Himes* Patty Hurd* Agnieszka Kowalsky*	Cello Amy Frost Baumgarten, <i>Principal</i> Elizabeth Davis, <i>Assistant</i> <i>Principal</i> Ignacio Alcover+ Amy Ward Butler Timothy H. Butler** Igor Zubkovsky Kerry Van Laanen*	Clarinet David Jones, <i>Principal</i> Lora Ferguson, <i>Assistant</i> <i>Principal</i> Stephen Bates Bass Clarinet Stephen Bates Bassoon Donald Shore, <i>Principal</i> Christopher Jewell, <i>Assistant Principal</i> Nancy Stutsman Contrabassoon Nancy Stutsman	Bass Trombone Stephen Dunkel Tuba/Cimbasso Michael Bunn, <i>Principal</i> Timpani Jonathan Rance, <i>Principal</i> Greg Akagi, <i>Assistant</i> <i>Principal</i> Percussion John Spirtas, <i>Principal</i> Greg Akagi Bill Richards* Harp Susan Robinson, <i>Principal</i>
Violin II Julia Grueninger, <i>Principal</i> Joel Fuller, <i>Assistant</i> <i>Principal</i> Richard Chang+ Xi Chen Jessica Dan Fan Martha Kaufman Timothy Macek Victoria Noyes Leslie Nero* Linda Smith*	Flute Adria Sternstein Foster, <i>Principal</i> Stephani Stang-Mc- Cusker, <i>Assistant</i> <i>Principal</i> John Lagerquist Piccolo John Lagerquist Oboe Igor Leschishin, <i>Principal</i> Carole Libelo, <i>Assistant</i> <i>Principal</i> Kathleen Golding English Horn Carole Libelo	Horn Gregory Drone, <i>Principal</i> John Peiffer, <i>Assistant</i> <i>Principal</i> Robert Odmark Peter de Boor Geoffrey Pilkington Trumpet Tim White, <i>Principal</i> Christopher Tranchitella, <i>Assistant Principal</i> Michael Rossi Trombone Lee Rogers, <i>Principal</i> Donald King, <i>Assistant</i> <i>Principal</i> Stephen Dunkel	ADMINISTRATION Orchestra Personnel & Operations Manager Aaron Doty Orchestra Librarian Shelley Friedman MUSIC STAFF Assistant Conductors Ben Malensek Michael Baitzer

+ Begins the alphabetical listing of musicians who participate in a system of revolving within the string section.

* Guest Musician

** On leave

WASHINGTON NATIONAL OPERA

Plácido Domingo
General Director

*Washington National Opera's Board of Trustees
presents*

A Live Broadcast from
The John F. Kennedy Center for the Performing Arts
Sunday, September 23, 2007

La Bohème

By Giacomo Puccini
Libretto by Giuseppe Giacosa and Luigi Illica

Based on the novel *Scènes de la vie de bohème* by Henry Murger

Production from Teatr Wielki-National Opera Warsaw

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This production is made possible through the generous support of the
Eugene B. Casey Endowment.

The performance is approximately two hours and ten minutes including one 20-minute intermission.

In Italian with English supertitles

www.dc-opera.org

Patrons are requested to turn off pagers, cellular phones, and signal watches during the performance.
The taking of photographs and the use of recording equipment is not allowed.

FROM THE DIRECTOR

When, at the end of the 19th century, Puccini was composing *La Bohème*, he saw in it his peers—his 20-year-old contemporaries. His dream was to break the hieratic character of the opera and introduce real life to the stage. Then time stopped for over 100 years. Generations changed both on stage and in the audience while *La Bohème*, once an up-to-date, even documentary tale about the life of artists, became just a charming little story with beautiful melodies.

In order to reflect the freshness and originality of Puccini's idea, I decided to give up fin-de-siècle staffage and tell something about the contemporary world, about the lives of contemporary artists. Rejecting the historical point of view allows us to focus on the deep truth pervading this work of art, which tells a story about the insignificance of human life—fragile, uncertain, exposed to continuous shocks.

The plot of this story takes place here and now, in a large city. The characters live in a photography studio, a spacious glass loft, which can be found today in Paris, New York, or Berlin. There is nothing in this tale to specify where it takes place. The style of life in contemporary bohemia is different. The notion of poverty does not, in fact, exist. Sometimes you have money, other times you don't. You spend it all on hijinks during one night and then wait for fortune to smile on you. We tend to show feelings in a different way, hiding them under a coat of irony. The customs seem to be different today, as are the clothes, but the inner truth of the world remains the same.

La Bohème is a story about maturing, about youth, gaining a new dimension through contact with love and death. It becomes full and mature. In this world of appearances, false glitter, and somewhat gushing artists, the most important character is Mimì, who dominates intellectually over the rest of the company. The sacrifice of her love, the depth of her feelings, and the death she is carrying in her reverse all the values completely. What is characteristic is that even Puccini's music, which accompanies Mimì, is totally different. When she appears on stage, time seems to stop. A new perspective and depth of feeling, previously unknown to us, opens to the audience and to the characters of the story. Dying Mimì, when parting, leaves a strong mark on the characters of the opera; she leaves them a gift which is responsible for the fact that, from now on, nothing will remain the same. When in the finale Rodolfo cries out the unforgettable word "Mimì," a new man is born.

I have changed the stylistics of my work on stage especially for this tale, making cinema one of the characters of the story. This method of narrating or framing resembles film editing; video clips and projections appear on stage. Being a filmmaker by profession, I have tried to convey the experiences of my own youth as a student, a time when we light-heartedly played at art and life, when we used to speak about love by means of a camera.

Or...when we even declared falling in love by means of a camera.

—Mariusz Trelinski

(Translated from Polish by Mariusz Brymora)

MEET THE ARTISTS

as Mehta, Maazel, Chailly, Salonen, Villaume, Campanella, Rizzi, Curtis, and Olmi. Future engagements include *La Bohème* (Novara), *Aida* (directed by Zeffirelli with Teatro Stabile di Bolzano), *L'Italiana in Algeri* (Pisa), *Madama Butterfly* (Teatro del Maggio Musicale Fiorentino), and *Simon Boccanegra* (Opera de Oviedo).



American bass **Jeffrey Tarr** (Benoit) made his company role debut as the French Soldier in *The Maid of Orleans* in 2005. During the 2006–2007 season, he appeared as Don Basilio (*Il Barbiere di Siviglia*) with Annapolis Opera, Osmin (*Die Ent-*

führung aus dem Sersail) with Maryland Concert Opera, Collatinus (*The Rape of Lucretia*) with Baltimore Theatre Project and Bartolo (*Le Nozze di Figaro*) with Opera Bel Cantanti. As winner of Vocal Arts Society's Discovery Series, Mr. Tarr presented a recital program at the Kennedy Center. Upcoming engagements include *Messiah* with New Dominion Chorale and the title role in Maryland Concert Opera's *Giulio Cesare*.

WASHINGTON NATIONAL OPERA CHORUS

Tim Augustin	W. Paul Edson	Katherine Keem	Sarah B. Richey
Ruth Bailis	Harvey D. Fort	David Kozisek	Howard Scott
Shawnee Ball	J. Alan Garcia	Tricia Lepofsky	Hyun-Oh Shin
Dorothea Bodner	Grace Gori	Adrienne Mandley	Aaron Silverman
Patricia Boyd	Prince Edward Havelly	Jennifer Mathews	Margaret Stricklett
Angela Butler	Ling Ling He	Milagros Matos	Jonathan Woody
Luciana Cecille	Richard C. Hoffheins, Jr.	Samantha McElhane	
Suzanne S. Chadwick	Kurt B. Hoffman	Joan Morton	
Chenlin Chang	Nicholas Houhoulis	Seong Won Nam	
Connie Coffelt	Annadaire Ingram	Matthew Osifchin	
Keith Craig	Jennifer Jellings	Sheryl Perry	
Raoul J. Daggett	William Jones	Alan T. Reed	

DANCERS

Troy D. Brown	Sara Elena Jerez	Maureen MacNeill	Luis Torres
Lourdes P. Elias	Lisae C. Jordan	Amir Raiisi	

MIMES

Michal Ciecka	Tomasz Nerkowski	Tomasz Wygoda
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SUPERNUMERARIES

Victoria Gregg	Andrea McPherson	Stacey Prigmore Monroe	Jessica Roman
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PRODUCTION STAFF

Assistant Stage Managers	Lynn Krynicki, Diane Lin, Constance Dubinski
Apprentice Stage Manager	Rich Ching
Associate Technical Director	Christy Blackham
Assistant Lighting Designer	Jeff Bruckerhoff
Costume Coordinator	Timm Burrow
Supertitles Operator	Catheryn Dowd



The American Guild of Musical Artists (AGMA), the union of professional singers, dancers and production personnel in opera, ballet and concert, affiliated with the AFL-CIO, represents the Artists and Staging Staff for the purposes of collective bargaining

The technicians at the Kennedy Center are represented by Local #22 I.A.T.S.E. AFL-CIO-CLC, the professional union of theatrical technicians.



MEET THE ARTISTS



Italian tenor **Vittorio Grigolo** (Rodolfo) makes his company debut with this production. He was chosen as a soloist of the Sistine Chapel Choir and debuted at 13 as Pastorello in *Tosca*. Soon after, he was singing for major operatic institutions under Riccardo Muti, Daniel Oren, Myung-Whun Chung, and Lorin Maazel in works by Rossini, Mozart, Bellini, Donizetti, Verdi, and Puccini, among others. At 23 he became the youngest tenor to open a season at Teatro alla Scala singing in a commemorative concert for Verdi. He returned to open another season at La Scala as Tony in *West Side Story* (2003) and also opened the season at Teatro dell'Opera di Roma in Franco Zeffirelli's *La Traviata* (2007). Upcoming engagements include *Don Carlo* and *Les Contes d'Hoffmann* at Théâtre de Genève, and Verdi's *Requiem* at Chorégies d'Oranges with Maestro Chung. In preparation for his WNO debut, he perfected the role of Rodolfo under Maestro Luciano Pavarotti in Pesaro.



American baritone **Michael Nansel** (Alcindoro) made his company debut in *Andrea Chénier* (Major Domo) in 2004 and returned in *Sophie's Choice* (Bartender) in 2006. A member of the WNO Chorus since 2004, he has performed locally with Wolf Trap Opera in *Sweeney Todd* (First Man), Washington Savoyards in *Kiss Me, Kate* (Fred Graham), and Opera Theatre of Northern Virginia in *Il Barbiere di Siviglia* (Dr. Bartolo). Equally at home on the non-classical stage, he has appeared regionally in Disney's *Beauty and the Beast* (Beast), *Sweeney Todd* (Sweeney Todd), *The Sound of Music* (Captain Von Trapp), *The Merry Widow* (Prince Danilo), and *Urinetown* (Officer Lockstock).



Baritone **Trevor Scheunemann** (Schaunard), a former Domingo-Cafritz Young Artist, has appeared with WNO in *Madama Butterfly*, *Gianni Schicchi*, *Sophie's Choice*, the Young Artist performance of *The Elixir of Love*, and *Dream of the Pacific*. He also performed with Plácido Domingo and Kristin Chenoweth in WNO's

Golden Gala. He recently debuted at the Metropolitan Opera as Curio in *Giulio Cesare* and will soon make his Glyndebourne Festival debut in productions of *L'Incoronazione di Poppea* and *Eugene Onegin*. He will next appear as Masetto in WNO's production of *Don Giovanni*, as well as in the title role of the Young Artist performance of *Don Giovanni* here at WNO and in Monte Carlo.



Korean baritone and former Domingo-Cafritz Young Artist **Hyung Yun** (Marcello) made his company debut as a Trojan Soldier in *Idomeneo* in 2002, returning in 2003 as Masetto in *Don Giovanni*, as well as the title role in the Young Artist performance of *Don Giovanni*. He debuted at the Metropolitan Opera as Silvio in *Pagliacci*, followed by performances as Valentin in *Faust* and Lescaut in *Manon* with Renée Fleming. Other appearances include Angelotti in *Tosca* with Los Angeles Opera, Prince Yamadori in *Madama Butterfly* with Dallas Opera, Valentin in *Faust* with Palm Beach Opera, and Ping in *Turandot* with Santa Fe Opera. He appeared in the 2001 BBC television production of *Amahl and the Night Visitors* with Patricia Racette, directed by Francesca Zambello. He was a 2002 Sullivan Awards Winner and a Metropolitan Opera National Council Auditions Finalist. Later this year, he will sing Marcello in *La Bohème* with Los Angeles Opera.



Italian bass **Paolo Pecchioli** (Colline) made his company debut in 2004 as Alidoro in *La Cenerentola*. A regular performer at major opera houses, he has performed a wide range of roles including Artile, Conte di Walter, Assur, Mustafa, Selim, Don Pasquale, Basilio, Bartolo, Raimondo Bidebent, and Count Rodolfo. Important international engagements include Carnegie Hall, Gran Teatre del Liceu, Bolshoi Opera, Münchner Rundfunk Orchester (recorded as Alidoro in *La Cenerentola* with Sony Classical RCA), Concertgebouw Amsterdam, Orchestra Sinfonica di Milano, Teatro Regio di Torino, Teatro Carlo Felice di Genova, Opera Ireland, Grange Park Opera, Sächsische Staatsoper Dresden, Teatro degli Arcimboldi (Milan), and the Puccini Festival (Torre del Lago). He has worked with such conductors

La Bohème

By Giacomo Puccini

Sunday, September 23, 2007

CAST

(In order of vocal appearance)

Marcello	Hyung Yun±
Rodolfo	Vittorio Grigolo*
Colline	Paolo Pecchioli
Shaunard	Trevor Scheunemann±†
Benoit	Jeffrey Tarr
Mimi	Adriana Damato*†
Musetta	Nicole Cabell*
Alcindoro	Michael Nansel

Washington National Opera Chorus and Dancers
Washington National Opera Orchestra

Conductor	Emmanuel Villaume
Director	Mariusz Treliński
Set Design	Boris Kudlička
Costume Design	Wojciech Dziędzic*
Lighting Design	Alan Burrett
Choreography	Emil Wesołowski
Wigs & Makeup	Elsen Associates
Chorus Master	Steven Gathman
Cover Conductor	Israel Gursky
Diction	Ken Weiss
Assistant Directors	Cindy C. Oxberry, Jonathon Loy*
Stage Manager	Beth Krynicki

* Washington National Opera Debut

± Former Domingo-Cafritz Young Artist

† Operalia

THANK YOU TO ALL OF OUR SCHOOL SIMULCAST PARTNERS FOR THEIR EFFORTS AND SUPPORT OF THIS PROJECT:

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SYNOPSIS

Act I

In a garret apartment, Marcello is viewing his works while Rodolfo gazes out of the window. They are cold, and bored to death. The thought of burning Rodolfo's manuscripts excites them; Rodolfo throws the pages on the floor and sets the fire. Colline enters and is intrigued by the situation. Then Schaunard arrives, showing off the cash he's earned by doing away with a parrot for an English gentleman.

The four bohemians decide to use the money to eat out. Suddenly, they hear a knock at the door. It is Benoit, the landlord, who's come to collect the rent. Plying the older man with wine, they get him to reveal an embarrassing affair, then throw him out in mock indignation.

Marcello, Colline and Schaunard set off for the Café Momus to celebrate, but Rodolfo remains alone in order to work. There is another knock. It is a neighbor, Mimì, in search of a light for her candle. She faints, and Rodolfo revives her and offers her some wine. He relights her candle, and she starts to leave, but then cries out that she has lost her key. The truth is that she wanted to meet Rodolfo. She is deathly ill and has decided to spend the last days of her life with him.

Rodolfo and Mimì tell each other their stories ('*Che gelida manina*'; '*Mi chiamano Mimì*') and find they are falling in love. Outside, Rodolfo's friends call him impatiently. Arm in arm, Mimì and Rodolfo leave for the café. ('*O soave fanciulla*')

Act II

A great crowd gathers in Café Momus, including Marcello, Colline, and Schaunard. They are joined by Rodolfo, who introduces Mimì to his friends. They all enjoy the performance of Parpignol.

Suddenly, Marcello's former lover, Musetta, enters ostentatiously on the arm of the elderly, wealthy Alcindoro. She makes a fuss with her exuberant behavior, shouting at the waiters and breaking a vase into pieces. Alcindoro attempts to calm her down, but she is try-

ing her best to attract Marcello's attention. ('*Quando me'n vo*') Eventually, she gets rid of Alcindoro and falls into Marcello's arms. The dances begin.

Music is heard outside; the light of fireworks glitters in the sky. The guests join in a merry procession and leave the café. In the empty room, Rodolfo and Mimì are left kissing.

Act III

At dawn on the street, Mimì walks by as if she were looking for someone. She meets Marcello in the entrance to a tavern. She tells him of her hard life with Rodolfo, who has just abandoned her; she presumes their relationship is over. Marcello tries to soothe her.

When Rodolfo emerges, she conceals herself for a while. Finally, Rodolfo lets on that he left Mimì because he is frightened by the deadly illness consuming her. Mimì falls into her lover's arms. It seems as if Rodolfo and Mimì will reconcile and delay their separation. ('*Donde lieta usci*') While Rodolfo and Mimì recall their happiness, Musetta quarrels with Marcello. After an exchange of insults, Marcello and Musetta part in fury.

Act IV

Back in the garret, Rodolfo and Marcello try to seem busy at work, though they are really mourning the loss of their respective lovers. ('*Ah, Mimì, tu più non torni*') Schaunard and Colline arrive. Their good mood is contagious.

Suddenly, Musetta bursts in saying that Mimì is downstairs, begging to be taken to her lover to die. The friends realize that there is no hope for Mimì.

Rodolfo and Mimì, left alone, recall their first days together. ('*Sono andati?*') Once again, they talk of love and happiness. When the others return, it seems to Rodolfo that Mimì falls asleep. But then he discovers she is dead. Horrified, he cries out her name: "Mimì, Mimì, Mimì..."

MEET THE ARTISTS



Emmanuel Villaume (Conductor) has been a regular guest at WNO with *L'Elisir d'Amore*, *Norma*, *La Rondine*, *Le Cid*, *Les Contes d'Hoffmann*, and *Lucia di Lammermoor*. He is Music Director of Spoleto Festival USA, where he has conducted *Don Giovanni*, *Lakmé*, *Der Fliegende Holländer*, *Manon Lescaut*, *Parsifal*, and *Salome*. His operatic appearances include *Werther* (Oper Köln and Opéra de Monte-Carlo); *Goya* (Klangbogen Festival in Vienna); *La Grande-Duchesse de Gérolstein* (Los Angeles Opera); *Samson et Dalila* (Lyric Opera of Chicago); *Rigoletto* (Opéra National de Paris); *Les Troyens* and *Il Crociato in Egitto* (Teatro La Fenice); *Les Contes d'Hoffmann* and *La Rondine* (Royal Opera House Covent Garden); and *Madama Butterfly* and *Samson et Dalila* (The Metropolitan Opera). He has also led the orchestras of Chicago, Boston, Los Angeles, San Francisco, Paris, the Royal Philharmonic, and the Montreal Symphony at Carnegie Hall. Upcoming engagements include *Tosca* (Deutsche Oper Berlin), *Thaïs* (La Fenice), Paul Dukas' *Ariane et Barbe-bleue* (Teatro Regio di Torino), *Manon* (Chicago), and *Carmen* (The Met).



Polish film, theater, and opera director **Mariusz Trelinski** (Director) made his company debut with *Madama Butterfly* in 2001, returning for *Andrea Chénier* in 2004 and again for *Madama Butterfly* in 2006. He made his film debut in 1990 with *Pozegnanie Jesieni* ("Farewell to Autumn"), which premiered at the Venice Film Festival and won the Andrzej Munk Award and a Minister of Culture and Art Award for best debut. He made his opera debut in 1999 at Teatr Wielki-National Opera Warsaw with *Madama Butterfly* and was the company's Artistic Director in 2005–2006. He has directed *Otello*, *Eugene Onegin*, *Don Giovanni*, and *Pique Dame*, and collaborated, among others, with Plácido Domingo, Kent Nagano, Daniel Barenboim, and Valery Gergiev. He received the Karol Szymanowski Award for his production of King Roger at Teatr Wielki in 2001; he directed an award-winning new production of the

same opera with Opera Wrocław in 2006. He will next direct *Don Giovanni* in Los Angeles.



Italian soprano **Adriana Damato** (Mimì) makes her company debut with this production. She is a winner of the first prize in the 2003 *Operalia* competition. She recently appeared in *Don Giovanni* with El Teatro de Ópera de Valencia and as Mimì in *La Bohème* in Torre del Lago. Other performances include *Beatrice di Tenda* at Teatro alla Scala, *Così Fan Tutte* with Wiener Staatsoper, *Stiffelio* with Opernhaus Zürich, and *Aroldo* at Teatro Municipale di Piacenza. In 2003 she won the Concorso Voci Verdiane di Busseto Competition and she won the Tosi prize as best artistic discovery of the 2003–2004 season in *Il Corsaro* at Teatro Regio di Parma. She will also perform at Parma in Verdi's *Requiem*, at La Scala under Maestro Barenboim, and will make her Royal Opera House Covent Garden debut with *La Bohème* under Maestro Pappano. She has recorded *Edgar* for Deutsche Grammophon with Plácido Domingo.



American soprano **Nicole Cabell** (Musetta) makes her company debut with this production. Her repertoire includes Pamina (*Die Zauberflöte*), Juliette (*Roméo et Juliette*), the title role in Janáček's *The Cunning Little Vixen*, and Lauretta (*Gianni Schicchi*). She debuted with Royal Opera

House Covent Garden as Princess Eudoxie in *La Juive* (2006), Deutsche Oper Berlin as Juliette in *Roméo et Juliette* (2006), Opéra National de Montpellier as Adina in *L'Elisir d'Amore* (2006), and Santa Fe Opera as Musetta in *La Bohème* (2007). She has also appeared with the Chicago Symphony Orchestra, Accademia Nazionale di Santa Cecilia, BBC Symphony Orchestra, and Baltimore Symphony Orchestra. Upcoming engagements include *La Bohème* with Lyric Opera of Chicago, Pamina in *Die Zauberflöte* with Opera Pacific, and Eurydice in *Orphée et Eurydice* with Teatro Real Madrid. In 2005 she won the BBC Cardiff Singer of the World and in 2007 her solo album, *Soprano*, received the Echo Klassik Award for best debut vocalist.