



ROYAL
OPERA
HOUSE

THE ROYAL OPERA

Music Director
SIR ANTONIO PAPPANO
Director of Opera
OLIVER MEARS

LA BOHÈME

OPERA IN FOUR ACTS

Music **GIACOMO PUCCINI**
Reduced orchestration by **MARIO PARENTI**
Libretto **GIUSEPPE GIACOSA** and **LUIGI ILLICA** after Henri
Murger's novel *Scènes de la Vie de Bohème*

Conductor **RENATO BALSADONNA**

Original Director **RICHARD JONES**
Adaptation Director **DAN DOONER**
Designer **STEWART LAING**
Lighting designer **MIMI JORDAN SHERIN**
Movement director **SARAH FAHIE**
Revival movement director **DANIELLE URBAS**

ROYAL OPERA CHORUS

Chorus Director **WILLIAM SPAULDING**

ORCHESTRA OF THE ROYAL OPERA HOUSE

Principal Guest Concertmaster, by arrangement with Trittico
VASKO VASSILEV

Season Principal **MRS ALINE FORIEL-DESTETZET**

Generous philanthropic support from

MARTIN AND JANE HOUSTON

RECORDED WEDNESDAY 23 JUNE 2021 AT 7.30PM

APPROXIMATE TIMINGS

The performance will last approximately 2 hours 25 minutes,
including one interval

ACT I 35 minutes

ACT II 20 minutes

INTERVAL 30 minutes

ACT III 25 minutes

ACT IV 30 minutes

COVID-19 SAFETY GUIDELINES

We want to welcome you back into the building in a way that keeps you, our staff and our artists safe. All visitors must wear a face-covering over their nose and mouth unless exempt for medical reasons. Staff will be wearing face-coverings at all times.

There is a one-way system in place. Visitors with tickets can enter via Bow Street. Regular cleaning is taking place, with particular attention to high-touch areas such as bannisters and toilets. Hand gel will be available throughout the building.

LANGUAGE

Sung in Italian with English surtitles

CAST

Mimi **ANNA PRINCEVA**

Rodolfo **JOSHUA GUERRERO**

Marcello **BORIS PINKHASOVICH**

Musetta **DANIELLE DE NIESE**

Schaunard **CODY QUATTLEBAUM**

Colline **GIANLUCA BURATTO**

Benoît **JEREMY WHITE**

Alcindoro **WYN PENCARREG**

Parpignol **ANDREW MACNAIR**

Customs officer **JOHN MORRISSEY**

Sergeant **THOMAS BARNARD**

Christmas eve revellers, bohemians, waiters, street sweepers, milkmaids, peasant women

Actors **ANDREW CARTER, SIMON JOHNS, ANDREW LEISHMAN, DANIELLE MEEHAN, JENNIFER ROBINSON** and **SEBASTIAN ROSE**



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

SYNOPSIS

ACT I

An attic in the Latin Quarter of Paris, Christmas Eve

Rodolfo and Marcello complain about the bitter cold. They burn the manuscript of Rodolfo's latest play and they and their friend Colline enjoy the brief warmth. Schaunard arrives with wood, food and wine that he has earned working for an eccentric Englishman. The friends plan to go and eat in the Latin Quarter but are interrupted by Benoît, their landlord, who demands the rent. They offer him wine and, when Benoît boasts of his sexual prowess, pretend outrage and push him out. Marcello, Colline and Schaunard head off, leaving Rodolfo to finish an article. A girl knocks at the door and asks for a light for her candle. As she is leaving it flickers out again and she realizes that she has lost her key. Rodolfo's candle also goes out as they search for it. Rodolfo tells the girl about his life as a poet. She tells him her name, Mimì, and describes her life as an embroiderer. Schaunard, Colline and Marcello shout up to Rodolfo to hurry. Mimì asks if she may join them at the Café Momus, and the lovers leave together.

ACT II

The Latin Quarter

Rodolfo and Mimì wander through the Christmas Eve crowds. Rodolfo introduces Mimì to his friends. As they sit down to supper, Marcello's ex-girlfriend Musetta appears with Alcindoro, her rich admirer. Musetta decides to seduce Marcello and launches into a song. She then complains of a painful foot, and dispatches Alcindoro to buy new shoes. She and the bohemians quickly depart, leaving Alcindoro with both their bills.

Interval

ACT III

Outside the Barrière d'Enfer

Workers arrive at the city gates. Mimì meets Marcello outside a tavern. When she learns that Rodolfo is there she becomes agitated, and tells Marcello that Rodolfo's jealousy is destroying their relationship. She hides as Rodolfo appears. Rodolfo tells Marcello that Mimì's flirtatious behaviour has incensed him. But soon he reveals the real reason for their separation: she is very ill and he is too poor to help her. They hear Mimì crying and coughing. Rodolfo hurries to her, while Marcello, suspicious of Musetta's flirtatious laughter, hurries back into the inn. While Marcello and Musetta quarrel and separate, Rodolfo and Mimì decide to postpone their separation until the spring.

ACT IV

The attic, autumn

Marcello and Rodolfo pretend not to miss their former girlfriends but admit that they do. Schaunard and Colline arrive with bread and a herring and the four eat and amuse each other. Suddenly Musetta enters. She has brought Mimì, who is desperately ill: Musetta explains that Mimì has begged to be taken to Rodolfo. Mimì rallies and greets the friends. Musetta instructs Marcello to sell her earrings to pay for medicine and a doctor. Colline leaves with Schaunard to pawn his coat. Mimì, alone with Rodolfo, expresses her boundless love for him, and the lovers reminisce about their first meeting. The others return with a muff and medicine, promising that a doctor will come – but Mimì dies unnoticed while they are preparing her medicine.

PRODUCTION CREDITS

Music staff **PAUL GRIFFITHS, MICHAEL PAPADOPOULOS*, SUSANNA STRANDERS, MICHAEL SIKICH***

Assistant director **BEN MILLS**

Language coach **BARBARA DIANA**

Production manager **CLÍONA NI MHOCHÁIN**

Costume production manager **NIKKI BIRD**

Assistant costume production manager **ANNETTE HEROLD**

Stage manager **JO HOLMES**

Surtitles **ANDREW KINGSMILL**

Translation **KENNETH CHALMERS**

Directed for the screen by **JONATHAN HASWELL**

***JETTE PARKER YOUNG ARTIST**

PRODUCTION INFORMATION

This production has been rehearsed, staged, and performed within strict COVID-safe conditions. To ensure the safety of artists and creative teams, and to prevent the spread of COVID-19, mitigations have included maintaining social distancing in the rehearsal studio, wearing face-coverings and regular testing for all involved. Testing has been administered privately and at no expense to the NHS. Scenes that are particularly physical or that involve closer proximity have been minimised, risk-assessed and rehearsed only on stage.

To find out more about how The Royal Opera adapted this production for pandemic times, read Adaptation Director Dan Dooner's notes at roh.org.uk/news

THE ROYAL OPERA

Patron **HRH THE PRINCE OF WALES**

Music Director **SIR ANTONIO PAPPANO**

Director of Opera **OLIVER MEARS**

Director of Casting **PETER MARIO KATONA**

Administrative Director **CORMAC SIMMS**

ROYAL OPERA HOUSE RECOVERY CAMPAIGN

Live performance is a shared experience, and our audiences are at the heart of what we do on our stages, backstage, online, in cinemas and in our communities. Since March 2020 we have lost £3 in every £5 of our income and we are hugely grateful for all the support we have received, including from Arts Council England and government, and from you, our generous audiences.

Last September we launched our fundraising Recovery Campaign, which continues to form a vital part of our long journey back to a fully functioning and sustainable theatre.

Please consider making a donation to help us secure the future of ballet and opera.

roh.org.uk/donate