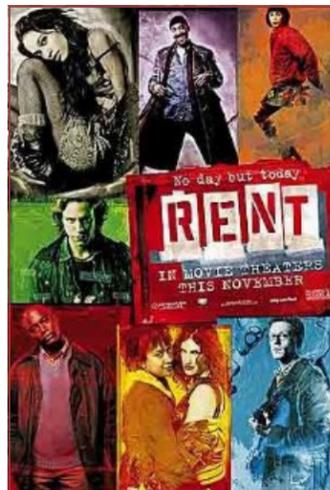


RENT and La bohème: Similarities

by Jill Leahy



Jonathan Larson was an American playwright and composer who was born in New York in 1960. He is known for creating the Broadway musical *RENT*, which was a modern reimagining of Puccini's tragic opera *La bohème*, set in New York's East Village. Larson started writing the songs in 1988 while supporting himself by waiting tables in a diner—life imitating art. After many iterations and workshop productions, *RENT* finally had its last rehearsal on January 24, 1996 before opening off-Broadway. Sadly, shortly after giving his first interview about the show, Larson died suddenly at the age of 36 of a previously undiagnosed aneurysm. Ironically, *RENT* opened in February 1996, 100 years after *La*

bohème. The show was an immediate sell-out success and moved to Broadway in April 1996, where it had a 12-year run of 5,123 performances, the ninth longest-running Broadway show at the time.

| <i>Rent</i> | <i>La bohème</i> |
|--|--|
| Mark, a filmmaker Roger, a composer Mimi, a dancer, Roger's love interest | Marcello, an artist Rodolfo, a painter Mimi, a seamstress, Rodolfo's love interest |
| Collins, a philosopher Angel Schunard, a musician, Collins's love interest Maureen, an actress and Mark's former girlfriend Joanne, a lawyer, Maureen's new girlfriend Benny, the landlord | Colline, a philosopher Schaunard, a composer Musetta, Marcello's former girlfriend Alcindoro, Musetta's new boyfriend Benoit, the landlord |
| Mark and Roger warm themselves in by burning Mark's screenplays and Roger's music posters. | Rodolfo and Marcello warm themselves by burning Rodolfo's five-act drama. |
| Mimi enters Mark's and Roger's apartment during a power outage, looking for a light for her candle. Her first song ends "They call me Mimi." | Mimi enters Marcello's and Rodolfo's apartment looking for a light for her candle. Her first aria begins with the words "They call me Mimi." |
| Roger is mesmerized by Mimi's "hair in the moonlight." | Rodolfo sings of Mimi's "sweet visage bathed in a soft lunar dawn." |
| Angel is hired to kill an annoying dog by drumming incessantly. | Schaunard is hired to kill an annoying parrot by "incessant musical performance." |
| Roger he wants to leave town because Mimi has renewed her relationship with her former boyfriend, but Mark encourages him to admit that he is afraid that she will soon die and doesn't want to grow too close to her. | Rodolfo says he wants to stop his relationship with Mimi because she is flirtatious, but eventually reveals to Marcello that she is also deathly ill. |
| Mimi nearly dies of AIDS at the end of the musical. | Mimi dies of tuberculosis at the end of the opera. |

Chart created by students at Mt. Holyoke College in 1999; <https://www.mtholyoke.edu/courses/rschwart/hist255/bohem/rent.html>

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PITTSBURGH OPERA
E D U C A T I O N

La bohème

Music by Giacomo Puccini

Libretto by Giuseppe Giacosa and Luigi Illica

Study Guide to the Opera

La bohème, Act 2, Scene 1—Design by Reginald Gray
<http://upload.wikimedia.org/wikipedia/commons/thumb/7/74/>



La bohème Universal Themes: From the Latin Quarter to the East Village

by Jill Leahy

Young love. Poverty. Freedom from conventional life. Sacrificing for "ART." Comradery. Pursuing pleasure. Untimely death. All these ideas are associated with the word "bohemian" and most often used with artists, writers, and anyone who pursues an artistic career. It seems like every era in history has a counter-culture movement; some of these same themes played out in what was called the "Beat" movement in the 1950s, and the "Hippie" culture in the 1970s. Most recently, it was a key influence in the award-winning 1996 Broadway rock musical *Rent* by Jonathan Larson.

Henri Mürger, a French writer, is credited with being the first to write about the bohemian movement in a set of short stories serialized in 1846. Called *Scènes de la vie de bohème*, the stories portrayed the lives of young artists, writers, and those who preferred to think of themselves as social rebels preferring to live in poverty rather than giving in to the strictures of conventional thought. It wasn't until Mürger turned the stories into a popular play in 1849 and then a novel in 1851 that the "bohemian culture" really gained notoriety. Perhaps remembering his own student days in Milan, Giacomo Puccini conceived of creating an opera on the theme. His biography tells of a time when he had to save *centesimi* (the Italian equivalent of pennies) in order to go to a café. Once he even pawned a coat (like his character Colline) in order to take a ballet dancer out for dinner.

Puccini's opera, *La bohème*, premiered in 1896 at the Teatro Regio in Turin, Italy, famously conducted by a young Arturo Toscanini. It was not an immediate success with critics, with Carlo Bersezio from *La Stampa* saying "*La bohème*, even as it leaves little impression on the minds of the audience, will leave no great trace upon the history of our lyric theater." Audiences, however, embraced the opera almost immediately and it continues to be part of the standard opera repertoire around the world. It is the most-performed opera in the history of the Metropolitan Opera, and in the 2013 season alone it had 471 performances worldwide.

La bohème Synopsis

Setting: Paris, Christmas Eve, c. 1830.

ACT I In their Latin Quarter garret, the painter Marcello and poet Rodolfo try to keep warm by burning pages from Rodolfo's latest drama. They are joined by their comrades—Colline, a young philosopher, and Schaunard, a musician who has landed a job and brings food, fuel, and funds (**Legna! . . . Sigari!**). While they celebrate their unexpected fortune, the landlord, Benoit, arrives to collect the rent. Plying the older man with wine, they urge him to tell of his flirtations, then throw him out in mock indignation. As the friends depart for a celebration at the nearby Café Momus, Rodolfo promises to join them soon, staying behind to finish writing an article. There's another knock; a neighbor, Mimì, says her candle has gone out on the drafty stairs. Offering her wine when she feels faint, Rodolfo relights her candle and helps her to the door. Mimì realizes she has dropped her key, and as the two search for it, both candles are blown out. In the moonlight the poet takes the girl's shivering hand (**Che gelida manina** "What a cold little hand") telling her his dreams. She then recounts her solitary life (**Sì, mi chiamano Mimì** "Yes, they call me Mimì"), embroidering flowers and waiting for spring. Drawn to each other, Mimì and Rodolfo leave for the café (**O soave fanciulla** "Oh lovely girl").

ACT II Amid shouts of street hawkers, Rodolfo buys Mimì a bonnet near the Café Momus and introduces her to his friends. They all sit and order supper. A toy vendor, Parpignol, passes by, besieged by children. Marcello's former lover, Musetta, enters on the arm of the elderly, wealthy Alcindoro. Trying to regain the painter's attention, she sings a waltz about her popularity (**Quando me'n vo** "When I walk out"). Complaining that her shoe pinches, Musetta sends Alcindoro to fetch a new pair, then falls into Marcello's arms. The Bohemians leave Alcindoro to face the bill when he returns.

Intermission

ACT III At dawn on the snowy outskirts of Paris, a Customs Officer admits farm women to the city. Musetta and revelers are heard inside a tavern. Soon Mimì walks by, searching for the place where the reunited Marcello and Musetta now live. When the painter emerges, she pours out her distress over Rodolfo's incessant jealousy (**Mimì! . . . Speravo di trovarvi qui**). It is best they part, she says. Rodolfo, who has been asleep in the tavern, is heard, and Mimì hides; Marcello thinks she has left. The poet tells Marcello he wants to separate from his fickle sweetheart. Pressed further, he breaks down, saying Mimì is dying; her ill health can only worsen in the poverty they share. Overcome, Mimì stumbles forward to bid her lover farewell (**Addio . . . D'onde lieta uscì al tuo grido**) as Marcello runs back into the tavern to investigate Musetta's raucous laughter. While Mimì and Rodolfo recall their happiness, Musetta quarrels with Marcello (**Dunque è proprio finite**). The painter and his mistress part in fury, but Mimì and Rodolfo decide to stay together until spring.

ACT IV Some months later, Rodolfo and Marcello lament their loneliness in the garret (**O Mimì, tu più non torni**). Colline and Schaunard bring a meager meal. The four stage a dance, which turns into a mock fight. The merrymaking is ended when Musetta bursts in, saying Mimì is downstairs, too weak to climb up. As Rodolfo runs to her, Musetta tells how Mimì has begged to be taken to her lover to die. While Mimì is made comfortable, Marcello goes with Musetta to sell her earrings for medicine, and Colline leaves to pawn his cherished overcoat (**Vecchia zimarra** "Old coat"). Alone, Mimì and Rodolfo recall their first days together (**Sono andati?** "Have they gone?"), but she is seized with coughing. When the others return, Musetta gives Mimì a muff to warm her hands and prays for her life. Mimì dies quietly (**Dorme? . . . Riposa**), and when Schaunard discovers she is dead, Rodolfo runs to her side, calling her name.

Courtesy of Opera News



Adolf Hohenstein (1854-1928) design for Mimì's costume for Act I of *La bohème*, premiere performance, Torino, 1 February 1896.

Characters of the Opera

Rodolfo [roh-DOHL-foh] *tenor*

A struggling poet and playwright who lives with three friends; he falls in love with Mimì at first sight.

Mimì [mee-MEE] *soprano*

A frail seamstress who falls in love with Rodolfo instantly when they meet by accident. She is dying of consumption (tuberculosis).

Marcello [mar-CHEHL-loh] *baritone*

One of the four friends who live in a very shabby room in Paris; a painter. He still has feelings for Musetta, his former girlfriend.

Musetta [moo-ZEHT-tah] *soprano*

A flirtatious singer and Marcello's old girlfriend. She is still in love with him.

Colline [koh-LEE-neh] *bass*

One of the four friends, a philosopher.

Schaunard [shoh-NAHR] *baritone*

One of the four friends, a musician.

Benoit [ben-WAH] *bass*

The four friends' landlord.

Alcindoro [ahl-cheen-DOH-roh] *bass*

A wealthy older gentleman. One of Musetta's many admirers.

Parpignol [par-peen-YOHL] *tenor*

A toy vendor.

Boy *treble*
 Customs house sergeant *bass*
 Customs officer *bass*

| | |
|----------------|------------------|
| Townpeople | Waiters |
| Soldiers | Working girls |
| Servants | Gendarmes |
| Students | Street sweepers |
| Street vendors | Customs officers |
| Café customers | Children |

Meet the Composer and the Librettists

by Jill Leahy



Puccini, Illica, Giacosa

After Verdi, **Giacomo Puccini** (1856-1924) is considered the most important composer of Italian opera. He is credited with bringing the *verismo* style to opera because his subjects and characters portray everyday life. Puccini's operas are known for their memorable melodies that are even recognizable to people who don't listen to opera. Remember the music that soared in the background in the movie *Moonstruck*?

There's a funny story surrounding the creation of *La bohème*. In 1893, while lunching in a café in Milan with friend and fellow composer **Ruggero Leoncavallo** (most noted for his opera *Pagliacci*) Puccini let it slip that he was working on an opera based on Mürger's stories. Furious, Leoncavallo reminded Puccini that he had offered him a libretto for an opera called *La bohème* just a year before and that Puccini had rejected it. Tempers flared and Leoncavallo walked out, promptly send a notice to the newspaper announcing his intended new opera. Puccini also submitted a notice to the paper saying that he had been working on an opera based on Mürger's stories. As comments flew back and forth about who was first, Puccini finally wrote: "Let him compose and I will compose and the public will judge. Precedence in art does not imply that one must interpret the same subject with the same artistic ideas." Puccini's *La bohème* was the first to be presented in 1896. Premiered in 1897, Leoncavallo's opera was initially well received, but it faded quickly. Puccini's version has become a standard in the operatic repertoire; Leoncavallo's opera is rarely performed.

After achieving great success with his opera *Manon Lescaut*, Puccini collaborated enthusiastically with the writers **Giuseppe Giacosa and Luigi Illica**. Puccini was a genius at knowing what worked on stage, a fact that often drove his librettists to complain loudly to music publisher Giulio Ricordi. In the case of *La bohème*, with Illica supplying the detailed dramatic prose structure, and Giacosa the "versifier" ensuring the literary quality of the text, it still took nearly three years for the librettists to satisfy Puccini and for him to compose the opera. In spite of these relationship complications, this talented trio went on to collaborate on *Tosca* and *Madama Butterfly*.