BRET DEAN / LIBRETTO BY MATTHEW JOCELYN

HAMLET

CONDUCTOR
Nicholas Carter

PRODUCTION
Neil Armfield

SET DESIGNER
Ralph Myers

COSTUME DESIGNER
Alice Babidge

LIGHTING DESIGNER
Jon Clark

MOVEMENT DIRECTOR
Denni Sayers

Opera in two acts

Music by Brett Dean
Libretto by Matthew Jocelyn
Based on the play by William Shakespeare

Saturday, June 4, 2022
1:00–4:25 PM

New Production

The production of Hamlet was made possible by a generous gift from Lynne and Richard Pasculano

Additional support provided by The Walter and Leonore Annenberg Endowment Fund, and the National Endowment for the Arts

Hamlet is a Glyndebourne production, originally performed in the Glyndebourne Festival 2017.

With this performance and its entire spring season, the Met honors Ukraine, its citizens, and the many lives lost.
The sixth Metropolitan Opera performance of
BRETT DEAN’S
HAMLET

CONDUCTOR
Nicholas Carter

IN ORDER OF VOCAL APPEARANCE

HAMLET
Allan Clayton

CLAUDIUS
Rod Gilfry

LAERTES
David Butt Philip

OPHELIA
Brenda Rae

POLONIUS
William Burden

HORATIO
Jacques Imbrailo

MARCELLUS
Justin Austin

GERTRUDE
Sarah Connolly

GHOST
John Relyea

ROSENCRANTZ
Aryeh Nussbaum Cohen

GUIDENSTERN
Christopher Lowrey

PLAYERS
John Relyea
Manase Latu**
Chad Shelton
Justin Austin

GRAVEDIGGER
John Relyea

OFFSTAGE VOICES
Monica Dewey
Chanáe Curtis
Tesia Kwarteng
Megan Moore
John Matthew Myers
Christian Mark Gibbs
Benjamin Sieverding
Wm. Clay Thompson

ACCORDION
Veli Kujala

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Saturday, June 4, 2022, 1:00–4:25PM
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Dramaturg  Cori Ellison
Musical Preparation  Bryan Wagorn*, Dimitri Dover*, Israel Gursky, and Viswa Subbaraman
Assistant Stage Directors  Gina Lapinski and Paula Suozzi
Original Fight Director  Nicholas Hall
Revival Fight Director  Joe Isenberg
Electronic Sounds  Timothy Constable, percussion; Francesco Celata, clarinet;
    Benjamin Schwartz, cello; Bob Scott, producer and recording engineer; and Brett Dean, musical direction
Intimacy Direction  Rocio Mendez and Doug Scholz-Carlson
English Coach  Kathryn LaBouff
Prompter  Israel Gursky
Met Titles  Michael Panayos
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Synopsis

Act I

Elsinore, Denmark. King Hamlet has died, mourned by his son, Prince Hamlet of Denmark. The king's funeral is followed fast by the marriage of his widow, Gertrude, to his brother, Claudius. Hamlet is deeply disturbed by his father's untimely death and his mother’s “o’er hasty marriage,” a state aggravated by the appearance of King Hamlet's ghost, who informs Hamlet that he was in fact murdered by his brother, now husband to Gertrude and King of Denmark. The dead king asks that his son avenge his death by killing Claudius.

Thrown into an emotional abyss and sensing himself surounded by spies and enemies, Hamlet rejects his soulmate and lover, Ophelia, and dismisses his former classmates Rosencrantz and Guildenstern, whom Claudius has summoned to Elsinore to help discover the cause of Hamlet's erratic behavior.

A group of players arrives at Elsinore. Hamlet asks them to perform a scene mimicking the murder of King Hamlet by his brother. Claudius reacts violently to the performance, proof in Hamlet’s eyes of his stepfather’s guilt. Called to his mother's chamber to explain his actions, Hamlet comes upon Claudius deep in prayer but pulls himself back from his impulse to kill him.

Once with his mother, Hamlet hears a muffled cry and, thinking it’s Claudius spying on him, kills the unsuspecting Polonius, Ophelia’s father. Hamlet then berates his mother for her betrayal of his father. His father’s ghost appears, reminding Hamlet of his primary mission: vengeance on Claudius.

Intermission (AT APPROXIMATELY 2:50PM)

Act II

Laertes, Polonius’s son, returns to Elsinore to avenge his father’s death, threatening Claudius and his kingship. Claudius manages to allay Laertes’s hostility by convincing him that Hamlet is the guilty one: Together, Claudius and Laertes conspire to kill him.

Ophelia appears, apparently driven mad by Hamlet’s rejection and the death of her father. This only serves to harden Laertes’s resolve for vengeance, as does, moments later, Ophelia’s death—she has drowned herself.

Hamlet and his friend Horatio witness Ophelia’s funeral procession, and upon learning of her death, Hamlet provokes Laertes.
Through the intermediaries Rosencrantz and Guildenstern, and according to the plan concocted with Claudius, Laertes challenges Hamlet to a duel. Hamlet accepts the challenge.

Many deaths ensue.

*Synopsis by Matthew Jocelyn and Neil Armfield*
In Focus

Brett Dean

Hamlet

Premiere: Glyndebourne Festival Opera, Lewes, 2017

The dramatic works of William Shakespeare have inspired composers throughout history—from 19th-century Romantics like Bellini, Verdi, and Gounod to modern masters such as Britten, Barber, Bernstein, and Thomas Adès. This musical legacy continues with Hamlet, Australian composer Brett Dean’s adaptation of arguably the greatest—and most quoted—of all of Shakespeare’s plays. The Bard’s immortal tragedy of a young Danish prince determined to avenge his father’s murder at the hand of his uncle and new stepfather, King Claudius—but also trapped by his own inability to act—is among theater’s most captivating and convincing psychological portraits. Following a gripping opening monologue for the title character, Dean’s “version” is a relatively faithful retelling of the story, but the incorporation of music—including tour-de-force vocal writing, imposing choral forces, and a richly textured, often unnerving orchestral palette—ratchets up the tension of this classic tale and results in a thoroughly riveting dramatic experience.

The Creators

Previously a violist in the Berlin Philharmonic for 14 years, Brett Dean (b. 1961) is one of today’s most prominent composers, with a body of work encompassing orchestral, choral, chamber, and vocal works, as well as concerti for a variety of solo instruments. Hamlet is his second opera, following Bliss, which premiered in 2010. Matthew Jocelyn (b. 1958), who crafted the opera’s text, is a Canadian director, translator, and librettist who served as artistic and general director of Canadian Stage from 2009 to 2018. While the material is sometimes rearranged or sung by other characters than those in the source text, nearly all of the words in Jocelyn’s libretto are by William Shakespeare (1564–1616), the prolific playwright whose numerous masterpieces—including comedies, tragedies, and poetry—stand as history’s greatest showcases of the English language and its linguistic possibilities. Even beyond the English-speaking world, it is difficult to overestimate the profound impact that Shakespeare’s works have had on readers, audiences, and artists for the last four centuries.

The Setting

Like the original play, which unfolds in an imprecise period in Elsinore Castle in medieval Denmark, Dean’s opera is set in an imagined Elsinore at an indeterminate date. This production, by Neil Armfield, draws upon visual motifs
of the 18th and 20th centuries to create a simultaneously modern and timeless feel for the action.

**The Music**

To express the power, complexity, and ambivalence of Shakespeare’s unparalleled text, Dean employs a musical language that is by turns brash, dissonant, eerily beautiful, and humorous. The music for the ghost of Hamlet’s father, for example, manages to be both subtly evocative and unsettling, while the sycophants Rosencrantz and Guildenstern are cast as countertenors often singing in unison, exploring the comic and insinuating natures of the enigmatic pair. In addition to a full opera orchestra, the score calls for a large percussion section, electronic instruments, and unusual sound effects. Additionally, Dean sets two small satellite groups of musicians—each comprising clarinet, trumpet, and percussion array—in the auditorium to further immerse the audience in the drama. The onstage chorus is featured prominently, while in the orchestra pit, a semi-chorus of eight singers acts as a kind of sonic echo of the action. The vocal writing presents great challenges for all of the lead characters, none more so than Ophelia, whose extended virtuosic mad scene in the second act carries on the centuries-old tradition of operatic mad scenes. The title role is likewise demanding, but in a very different manner: From the very first bars to the final duel, Hamlet is a practically omnipresent figure, rarely leaving the stage and engaging in fraught confrontations with many of the other characters—as well as with his own inner demons.

**Met History**

This season’s performances mark Hamlet’s North American premiere. Allan Clayton, who originated the title role in the work’s world premiere, stars as Hamlet, alongside Brenda Rae as Ophelia, Sarah Connolly as Gertrude, Rod Gilfry as Claudius, and bass-baritone John Relyea as the Ghost, the First Player, and the Gravedigger, with Nicholas Carter making his Met debut on the podium.
There’s a quote by the great German composer Wolfgang Rihm that I always come back to,” says composer Brett Dean. “‘Remember that all music, all sound, is theater.’” It’s a quotation that could be the motto for Hamlet—the opera that Dean spent five years bringing to vivid theatrical life.

“To experience Hamlet is not to watch a performance, or to see a musical adaptation of Shakespeare’s play, but to find yourself living it. Placing his audience at the heart of the drama, immersing us in sound and even physical sensation, Dean invites us all into Hamlet’s consciousness, to inhabit the mind of one of the wittiest, most clever, most troubled heroes in all literature.

But while reimagining Shakespeare’s great tragedy offers huge possibilities, working with such an iconic text also brings with it certain challenges, as Dean himself acknowledges:

When someone first suggested Hamlet as a possible subject for an opera, I was actually very skeptical of the idea. My initial response was to say no, that I couldn’t possibly tackle something that big. But once I got over the “Oh my God, Hamlet!” stage (which was pretty much the reaction of everyone I told) I began to realize how utterly gripping it was as a text, especially after I started setting some of the words. Hamlet is just so musical—so full of rhythm and possibility—that I was just mesmerized.

The biggest lesson that I took away from composing my first opera, Bliss, was to make sure that whatever text or topic I chose next, it had to be something that I was completely passionate about, that I could live with for years of my life. You really have to invest heavily in whatever you choose, so make sure that you choose something worth investing in. Hamlet gives you back everything you put in and more.

A large part of Hamlet’s appeal, both for Dean and librettist Matthew Jocelyn, was its dramatic fluidity, its flexibility. With three surviving texts—the two Quartos and the Folio—each differing substantially from the others, any performance of the play starts with a creative act: assembling the hero from the many pieces of this jigsaw text. Is Hamlet mad or merely feigning madness? Is his indecisiveness the product of weakness or wisdom? These are questions the text not only allows but actively invites—less a matter of “To be, or not to be” than “Whom to be?”

For Dean, the answer was driven by one overriding factor: sympathy. “If you don’t sympathize with Hamlet,” he explains, “then it’s an impressive piece but not necessarily a moving one. It was important for us to show what a vital, witty, firecracker of a young man he is, how he comes to life when the players arrive—because that’s what makes his eventual decline so heart wrenching. Our
Hamlet is a poet, a person who is on a cusp of various kinds—madness and not-madness being one, but also the will to live or not, being in love or out of it.”

Those same ambiguities were also the starting point for librettist Matthew Jocelyn. “My Hamlet is mercurial—he is whoever the director and the singer can mine from the material. In our Hamlet, the musical text is just as strong as the verbal text, so character is built not just through words but through sounds—the vibration of that music, its emotional arc, the friction between it and the words it sets.”

Creating a sound world was a process that came easily for Dean, and, unusually, many of his earliest musical thoughts and ideas still survive in the finished opera. Hamlet would eventually become an extremely large and ambitious score, but Dean’s starting point was a simple one. “I wanted to really live the play’s emotional terrain,” he says, “to let myself follow all its ebbs and flows and explore all its nooks, crannies, and rivulets. I pursued a style of vocal writing that would unashamedly include the physical sounds of emotion, of shock or hurt or exasperation or love—gasp and sighs, yearning glissandi.”

The result is visceral and intensely dramatic, a musical language that bypasses the head and goes straight for the heart. When we hear Ophelia’s guttural cries of anguish, barely sung as she struggles to find her voice against the torrential force of Hamlet’s anger, we do not need to understand her words to know what she feels. Similarly, the twittering imitation of Rosencrantz and Guildenstern, in its ornate affectation, tells us all we need to know about this pair of obsequious flatterers.

But the voices are only the start of a score that spills out from the orchestra pit, transforming the entire auditorium into what Dean describes as a “theater of sound.” Two instrumental trios are positioned in auditorium side boxes, creating literal surround sound, and a small group of vocalists sings from the pit, while subwoofers add electronic sounds and vibrations to the orchestral score. The effect is immersive and disorienting—music that blurs the distinction between voice and instrument, sound and music, acoustic and electronic sounds, catching the glorious confusion of a mind in which imagination and reality are one and the same.

One of the most striking aspects of Dean’s score is its use of percussion. Read down the list of instruments, and alongside drums and tuned percussion you’ll find some unusual entries, including plastic bottles, stones, sandpaper, aluminum foil, and even a frying pan. They all add to a sonic landscape that celebrates the alien, the unexpected. The otherworldly presence of the ghost is there from the very first bars—a moment Dean was particularly keen to get right.

I love that hush of expectation when the lights go down, and what you do with that moment is really critical. What you hear in those first few seconds of
the piece, in those electronic rumblings, is actually a tam-tam being stroked with a hard rubber ball. It’s one of the most chilling, most disconcertingly beautiful sounds imaginable, and the idea of that sound emerging into a darkened auditorium was something that excited me from the very start of the project.

The challenge for director Neil Armfield, whose long association with Shakespeare’s play includes a career-defining Sydney production starring Richard Roxburgh, Geoffrey Rush, and Cate Blanchett, was to find a visual language for Hamlet to match Dean’s unapologetically contemporary score. “There was no question in my mind,” he says, “that this would ever be anything other than a contemporary court. With such a modern musical idiom, it makes no sense to go historical in the setting. I see Gertrude and Claudius as the leaders of a very fashionable crowd and drew visually on the 1960s as a way of unifying and giving elegance to them. I wanted the audience to get a strong sense of the immediacy of the story.”

The result is a staging that alludes to many eras without explicitly inhabiting any of them, that sets Ralph Myers’s elegant period interiors in striking visual counterpoint with 20th-century fashions. At the center of it all is Hamlet himself, a man who seems to belong neither to one world or another, a timeless figure in a dark overcoat, whose inner life dwarfs his outer existence completely, gradually swallowing him up as the drama progresses, just as darkness gradually engulfs the initial radiance of Jon Clark’s lighting design.

Working with a newly commissioned score is a very different business to directing an established opera, changing the normal process for both Armfield and Dean. “Brett would ask me, ‘Do you want to tell me how long you need for scene changes?’, but I thought that the idea of composing a score to fit a production that didn’t yet exist would be disastrous,” Armfield says. “We decided instead to create a set that would allow for swift, fluid movement from one scene to another, and that became one of the pleasures of the production.”

Ten years since the project first began, and there’s no sign that Dean, Armfield, or any of the Hamlet collaborators are growing weary of their material. The enduring appeal of Shakespeare’s play is reflected in the hundreds of productions that are staged annually around the world, and in the films, television adaptations, novels, and dissertations it continues to inspire. Likewise, says Dean, translating Hamlet to the operatic stage offers another valuable perspective on one of history’s great masterpieces:

Experiencing the opera sonically has a completely different impact to hearing the play spoken. Having an orchestra of nearly 80 players and a chorus of 40, as well as the electronics, does give it a weight that only
opera can really have. I also think that the unique capacity of music—that you can have multiple voices singing in harmony or singing different texts simultaneously—brings with it an emotional depth, and provokes a new response in the listener. It’s not a question of whether the opera is better or not as good as the play, it’s just a different experience of Hamlet, and that’s fascinating in and of itself.

—Alexandra Coghlan

Alexandra Coghlan is a classical music journalist, and writes regularly for publications including The Spectator, Prospect, Gramophone and Opera magazines, the Independent, and the I Paper. She is Glyndebourne’s opera specialist.

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The Cast and Creative Team

Brett Dean

**COMPOSER (BRISBANE, AUSTRALIA)**

**CAREER HIGHLIGHTS**  Winning both the 2018 South Bank Sky Arts Award and International Opera Award for Best New Opera, *Hamlet* is Brett Dean’s second opera, following *Bliss*, which premiered in 2010. He studied in Brisbane before moving to Germany in 1984, where he was a violist with the Berlin Philharmonic for 14 years. He began composing in 1988, initially concentrating on experimental film and radio projects and as an improvising performer, and has since created an impressive oeuvre encompassing numerous orchestral, choral, chamber, and solo-vocal works, as well as concerti for clarinet, viola, saxophone quartet, violin, flute, electric violin, trumpet, cello, accordion, and piano. During the 2020–21 season, he began a three-year tenure as composer-in-residence with the London Philharmonic Orchestra. As a conductor, he has led performances with the Tonhalle-Orchester Zürich, BBC Symphony, Los Angeles Philharmonic, Concertgebouw Orchestra, Melbourne Symphony, Sydney Symphony, Australian Chamber Orchestra, Gothenburg Symphony, Toronto Symphony, Tonkünstler-Orchester, Stuttgart Chamber Orchestra, and Swedish Chamber Orchestra, among others. In 2016, he was awarded the Don Banks Music Award by the Australia Council, acknowledging his sustained and significant contribution to Australia’s musical scene. His music has been recorded for BIS, Chandos, Warner Classics, ECM Records, and ABC Classics.

Matthew Jocelyn

**LIBRETTIST (TORONTO, CANADA)**

**CAREER HIGHLIGHTS**  Director, translator, and librettist Matthew Jocelyn has worked indiscriminately in theater and opera for well over thirty years. His theatrical work includes productions such as the French-language premieres of Friel’s *Dancing at Lughnasa*, Timberlake Wertenbaker’s *Nightingale* and *Our Country’s Good*, Claudel’s *L’Annonce Faite à Marie*, Shakespeare’s *Macbeth*, Corneille’s *The Liar*, and Dorst’s *Fernando Krapp Wrote Me this Letter*. After spending three seasons as resident director at the opera studio of Paris’s Opéra Bastille, he was appointed director of the Atelier du Rhin, the national drama center in Colmar, France, where he also established and directed the opera studio of the Opéra National du Rhin. His numerous opera productions have appeared at the Opéra National du Rhin, Brussels’s Théâtre Royal de la Monnaie, Oper Frankfurt, Paris’s Théâtre de l’Athénée, and Staatsoper Hamburg. In addition to the libretto for Brett Dean’s *Hamlet*, he also penned the texts of *Le Bal* and *Requiem*, both by Argentinian composer Oscar Strasnoy. From 2009 to 2018, he was artistic and general director of Canadian Stage, and in 2008, he was named Chevalier des Art et des Lettres by the French Ministry of Culture.

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Nicholas Carter  
**CONDUCTOR (MELBOURNE, AUSTRALIA)**

**THIS SEASON**  *Hamlet* for his debut at the Met; *Don Carlos*, *Das Rheingold*, and *Idomeneo* at Oper Bern; *Le Nozze di Figaro* at the Glyndebourne Festival; and concerts with the Bern Symphony Orchestra, Seoul Philharmonic Orchestra, Orchestre Symphonique de Québec, and Essener Philharmoniker.

**CAREER HIGHLIGHTS**  This season marks the beginning of his tenure as chief conductor and co-opernrdirektor of Oper Bern. Between 2018 and 2021, he was chief conductor of Stadttheater Klagenfurt and the Kärntnersinfonieorchester, where he led performances of *Elektra*, *Cendrillon*, *Simon Boccanegra*, *Tannhäuser*, *Pelléas et Mélisande*, *La Clemenza di Tito*, and *Rusalka*. He served as principal conductor of the Adelaide Symphony Orchestra from 2016 to 2019, and in 2014, he was named kapellmeister of Deutsche Oper Berlin, where he conducted *Thais*, *Rigoletto*, *La Bohème*, *Le Nozze di Figaro*, *The Love for Three Oranges*, *Hänsel und Gretel*, *La Traviata*, *Die Entführung aus dem Serail*, *Carmen*, *L’Elisir d’Amore*, *Die Zauberflöte*, and Britten’s *The Rape of Lucretia*. He has also led performances of *Eugene Onegin* and *Die Fledermaus* at the Santa Fe Opera, *Die Fledermaus* at the Vienna State Opera, *Don Carlo* and *Don Pasquale* at Deutsche Oper am Rhein, and *Hamlet* at Adelaide Festival.

Neil Armfield  
**DIRECTOR (SYDNEY, AUSTRALIA)**

**THIS SEASON**  *Hamlet* for his debut at the Met and *Platée* with Pinchgut Opera.

**CAREER HIGHLIGHTS**  Since 2017, he has been artistic director of Adelaide Festival. He was co-founder of Sydney’s Belvoir and served as its artistic director for 17 years, during which time he directed more than 50 productions, with a particular focus on new and Indigenous writing, the plays of Shakespeare and Jonson, Chekhov and Gogol, Patrick White and David Hare. He directed the world premieres of Brett Dean’s *Bliss* and *Hamlet*, Alan John’s *Frankie* and *The Eighth Wonder*, and Graeme Koehne’s *Love Burns*, and has also created productions for Covent Garden, English National Opera, the Glyndebourne Festival, Welsh National Opera, the Bregenz Festival, Opernhaus Zürich, the Canadian Opera Company, Lyric Opera of Chicago, Washington National Opera, and Houston Grand Opera. He made his Broadway debut in 2009, adapting and directing *Exit the King*, starring Geoffrey Rush and Susan Sarandon, and his work has also appeared in the West End and in theaters in New York, Dublin, Edinburgh, Zurich, Moscow, St. Petersburg, Toronto, and throughout Australia. His films include 2005’s *Candy*, starring Heath Ledger, Abbie Cornish, and Geoffrey Rush, and *Holding the Man* in 2015.
Ralph Myers
SET DESIGNER (SYDNEY, AUSTRALIA)

THIS SEASON  Hamlet for his debut at the Met.
CAREER HIGHLIGHTS  In 2005 and 2006, he was the resident designer at the Sydney Theatre Company, and from 2011 to 2015, he served as artistic director of the Sydney-based Belvoir, where he was previously an associate artist. Over the course of his time at Belvoir, he directed and designed Private Lives, directed Peter Pan, and designed nearly 20 productions. His work has also appeared on the stages of London’s National Theatre, Münchner Kammerspiele, Ballet de l’Opéra de Lyon, Melbourne Theatre Company, Bell Shakespeare, and Griffin Theatre Company, among others. His opera productions include Die Tote Stadt at the Bavarian State Opera and Theater Basel, Tristan und Isolde in Aix-en-Provence, the world premiere of Hamlet at the Glyndebourne Festival, Pelléas et Mélisande at the Norwegian National Opera, La Bohème at New Zealand Opera, Detlev Glanert’s Caligula in Buenos Aires and at English National Opera, Peter Grimes at the Canadian Opera Company, and Cosi fan tutte, Le Nozze di Figaro, and Peter Grimes at Opera Australia.

Alice Babidge
COSTUME DESIGNER (SYDNEY, AUSTRALIA)

THIS SEASON  Lucia di Lammermoor for her debut and Brett Dean’s Hamlet at the Met and Wozzeck at the Vienna State Opera.
CAREER HIGHLIGHTS  She has collaborated with Simon Stone on Hotel Strindberg at Vienna’s Burgtheater and Theater Basel; Yerma at Berlin’s Schaubühne am Lehniner Platz, the Young Vic, and Park Avenue Armory; and the films The Dig, for which she was nominated for a BAFTA Award, and The Turning: Reunion. She is currently working on Garth Davis’s Foe and Ari Aster’s Disappointment Boulevard. Other film credits include Justin Kurzel’s Nitram, True History of the Kelly Gang, and Snowtown and Neil Armfield’s Holding the Man. Her operatic credits include La Traviata at the Paris Opera and Vienna State Opera, the world premiere of Hamlet at the Glyndebourne Festival, the Ring cycle at Opera Australia, Il Ritorno d’Ulisse in Patria and Detlev Glanert’s Caligula at English National Opera, and Le Nozze di Figaro and Brett Dean’s Bliss at Opera Australia and the Edinburgh International Festival. She made her Broadway debut in 2017, designing the sets and costumes for The Present.
The Cast and Creative Team CONTINUED

**Jon Clark**
LIGHTING DESIGNER (LONDON, ENGLAND)

**THIS SEASON** Hamlet at the Met, The Lehman Trilogy on Broadway and at Los Angeles’s Ahmanson Theatre, Cyrano de Bergerac at Brooklyn Academy of Music, The Shark Is Broken in the West End, Manor at London’s National Theatre, The Book of Dust: La Belle Sauvage at London’s Bridge Theatre, Animal Farm at Birmingham Repertory Theatre and on tour in the United Kingdom, Verdi’s Macbeth in Valenica, and Stravinsky’s The Wedding at La Scala.

**MET PRODUCTIONS** Thomas Adès’s The Exterminating Angel (debut, 2017).

**CAREER HIGHLIGHTS** He has designed the world premieres of numerous operas, including The Exterminating Angel at the Salzburg Festival, Hamlet at the Glyndebourne Festival, Ryan Wigglesworth’s The Winter’s Tale at English National Opera, Philip Glass’s The Perfect American in Madrid, and George Benjamin’s Written on Skin in Aix-en-Provence. He made his Broadway debut with King Charles III in 2015, returning in 2019 with Betrayal and The Inheritance, for which he earned a Tony Award nomination. He has also designed extensively in the West End and at the National Theatre and Royal Shakespeare Company, among many other theaters, and in 2019, he won an Olivier Award for his work on The Inheritance in the West End.

**Denni Sayers**
MOVEMENT DIRECTOR (HALSTEAD, ENGLAND)

**THIS SEASON** Hamlet for her debut at the Met, Madama Butterfly at Welsh National Opera, Die Meistersinger von Nürnberg in Leipzig, and Rimsky-Korsakov’s The Golden Cockerel at Adelaide Festival.

**CAREER HIGHLIGHTS** As a director and associate director, her credits include Les Pêcheurs de Perles and Don Giovanni at Tulsa Opera, Peter Grimes and Tosca at the Canadian Opera Company, Ariadne auf Naxos at Welsh National Opera, Manon Lescaut in Shanghai, Porgy and Bess at Lyric Opera of Chicago, Rameau’s Hippolyte et Aricie and Don Giovanni at the Glyndebourne Festival, and West Side Story at the Israeli Opera. As a choreographer, her recent credits include A Midsummer Night’s Dream at Adelaide Festival, Le Nozze di Figaro and War and Peace at Welsh National Opera, Hänsel und Gretel at the Vienna State Opera, Die Frau ohne Schatten at St. Petersburg’s Mariinsky Theatre, Carmen at San Francisco Opera, Manon Lescaut at La Scala, the Ring cycle at Washington National Opera, and Rigoletto in Dresden. Her work has also appeared at the Paris Opera, Royal Danish Opera, Salzburg Festival, Covent Garden, English National Opera, London’s National Theatre, and LA Opera, among many others.
Sarah Connolly  
MEZZO-SOPRANO (MIDDLESBOROUGH, ENGLAND)

**THIS SEASON** Gertrude in *Hamlet* at the Met; Geneviève in * Pelléas et Mélisande* in Barcelona; concert appearances with the City of Birmingham Symphony Orchestra, Vienna Symphony, and Philharmonia Orchestra; and recitals in Amsterdam, Barcelona, and at the Aldeburgh Festival, Leeds Festival, and Oxford Lieder Festival.

**MET APPEARANCES** Clairon in *Capriccio*, the Composer in *Ariadne auf Naxos*, and Annio in *La Clemenza di Tito* (debut, 2005).

**CAREER HIGHLIGHTS** She sang Gertrude in the world premiere of *Hamlet* at the Glyndebourne Festival. Recent performances include Fricka in *Die Walküre* and *Das Rheingold* in Madrid and at Covent Garden and the Bayreuth Festival, the title role of *Giulio Cesare* at the Glyndebourne Festival, the title role of Handel’s *Ariodante* at the Vienna State Opera and Dutch National Opera, Brangäne in *Tristan und Isolde* in Barcelona and Baden-Baden, Fricka in *Das Rheingold* with the Boston Symphony Orchestra, Countess Geschwitz in *Lulu* at English National Opera, and Jocaste in Enescu’s *Œdipe* at Covent Garden. She was made a DBE in the 2017 Birthday Honours, having previously been awarded a CBE in the 2010 New Year Honours, and in 2020, she was named an honorary member of the Royal Philharmonic Society.

Brenda Rae  
SOPRANO (APPLETON, WISCONSIN)

**THIS SEASON** Ophelia in *Hamlet* and Zerbinetta in *Ariadne auf Naxos* at the Met, the Queen of the Night in *Die Zauberflöte* at Covent Garden and the Salzburg Festival, the title role of Handel’s *Partenope* in Madrid, Countess Adèle in *Le Comte Ory* in Zurich, Aminta in Strauss’s *Die Schweigsame Frau* at the Bavarian State Opera, and Mozart’s Mass in C Minor with the Los Angeles Philharmonic.

**MET APPEARANCES** Poppea in *Agrippina* (debut, 2020).

**CAREER HIGHLIGHTS** Recent performances include Zerbinetta at the Edinburgh International Festival, La Scala, the Bavarian State Opera, and Staatsoper Berlin; Elvira in *I Puritani* with Washington Concert Opera and in Frankfurt; the title role of *Lucia di Lammermoor* at Opera San Antonio and Opera Philadelphia; Donna Anna in *Don Giovanni* and Adina in *L’Elisir d’Amore* in Madrid; Konstanze in *Die Entführung aus dem Serail* at the Vienna State Opera and in Zurich; the title role of Handel’s *Semele* in concert in Paris; Ginevra in Handel’s *Ariodante* at Lyric Opera of Chicago; and Violetta in *La Traviata* in concert in Frankfurt. She was a 2021 recipient of the Met’s Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.

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IGOR STRAVINSKY

THE RAKE’S PROGRESS

Stravinsky’s ingenious genre-bending satire makes a rare Met appearance, starring tenor Ben Bliss as the profligate Tom Rakewell. Susanna Mälkki conducts Jonathan Miller’s stylish staging, which also features soprano Golda Schultz, mezzo-soprano Raehann Bryce-Davis, and bass-baritone Christian Van Horn.

MAY 30  JUN 3, 7, 11 mat

Tickets from $25 | metopera.org
William Burden  
TENOR (MIAMI, FLORIDA)  

**THIS SEASON**  Polonius in *Hamlet* at the Met, the title role of Stravinsky’s *Oedipus Rex* in concert at Opera Philadelphia, and Louis in the world premiere of Kevin Puts’s *The Hours* in concert with the Philadelphia Orchestra.  


**CAREER HIGHLIGHTS**  He has appeared in a number of notable world premieres, including Jake Heggie’s *It’s a Wonderful Life* at Houston Grand Opera, Mark Adamo’s *The Gospel of Mary Magdalene* and Christopher Theofanidis’s *Heart of a Soldier* at San Francisco Opera, Theodore Morrison’s *Oscar* at the Santa Fe Opera, and Daron Hagen’s *Amelia* at Seattle Opera, as well as in the United States premiere of Henze’s *Phaedra* with the Opera Company of Philadelphia. He has also starred in performances at the Bavarian State Opera, Paris Opera, La Scala, Staatsoper Berlin, Dutch National Opera, Glyndebourne Festival, Lyric Opera of Chicago, Glimmerglass Festival, LA Opera, Washington National Opera, New York City Opera, Cincinnati Opera, and Atlanta Opera, among others.

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David Butt Philip  
TENOR (SOMERSET, UNITED KINGDOM)  

**THIS SEASON**  Grigory in *Boris Godunov* for his debut and Laertes in *Hamlet* at the Met, *Come Home: A Celebration of Return* at Washington National Opera, and Beethoven’s *Missa Solemnis* in Rouen, France.  

**CAREER HIGHLIGHTS**  Recent performances include Bacchus in *Ariadne auf Naxos* in concert at the Edinburgh International Festival; Boris in *Káťa Kabánová* at the Glyndebourne Festival; Florestan in *Fidelio* and Grigory at Covent Garden; the Prince in *Rusalka*, Froh in *Das Rheingold*, and Essex in Britten’s *Gloriana* in Madrid; Rodolfo in *La Bohème* as part of English National Opera’s Drive & Live; Don José in *Carmen* at English National Opera; Florestan in Prague; and the title role of Zemlinsky’s *Der Zwerg* at Deutsche Oper Berlin. He created the role of Laertes in the world premiere of *Hamlet* at the Glyndebourne Festival and has also sung the opera’s title role on tour with the company and in Cologne. He has appeared in concert with the Hallé, London Philharmonic Orchestra, BBC National Orchestra of Wales, Royal Liverpool Philharmonic, London’s Philharmonia, Deutsches Symphonie-Orchester Berlin, Berlin Radio Symphony Orchestra, Boston Symphony Orchestra, and Yomiuri Nippon Symphony Orchestra, among others.

Visit metopera.org.
The incomparable Met Orchestra takes center stage as it returns to Carnegie Hall for the first time in three years—with Music Director Yannick Nézet-Séguin on the podium for a pair of exhilarating concerts. On June 15, soprano Christine Goerke, tenor Brandon Jovanovich, and bass-baritone Eric Owens join the orchestra for Act I of Wagner’s *Die Walküre*. Then, on June 16, Maestro Nézet-Séguin leads an all-Berlioz program, featuring mezzo-soprano Joyce DiDonato in excerpts from *Les Troyens*, as well as the thrilling *Symphonie Fantastique*.

Also, the Met Orchestra Chamber Ensemble concludes its 2021–22 series with a program of Gershwin, Dohnányi, and Tchaikovsky on June 9.

Learn more at metopera.org/CarnegieHall.
Allan Clayton
TENOR (SOLIHULL, ENGLAND)

THIS SEASON The title role of Hamlet for his debut at the Met, Jimmy Mahoney in Rise and Fall of the City of Mahagonny in Berlin, Handel’s Messiah in Lyon, and the title role of Peter Grimes at Covent Garden.

CAREER HIGHLIGHTS He created the title role of Hamlet in the opera’s world premiere at the Glyndebourne Festival and also appeared in the world premieres of George Benjamin’s Written on Skin, Jonathan Dove’s The Adventures of Pinocchio, and Gerald Barry’s Alice’s Adventures Under Ground. Recent performances include Peter Grimes in Madrid, the Narrator/Centurion in Berlioz’s L’Enfance du Christ at La Scala and the BBC Proms, David in Die Meistersinger von Nürnberg at the Bavarian State Opera, Faust in La Damnation de Faust at the Glyndebourne Festival, and the title role of Candide in Berlin. He has also sung Jonathan in Handel’s Saul at the Glyndebourne Festival, Jupiter in Handel’s Semele and Castor in Rameau’s Castor et Pollux in Berlin, Ferdinand in Purcell’s Miranda in Paris, David at Covent Garden, Don Ottavio in Don Giovanni and Tamino in Die Zauberflöte at English National Opera, Tamino in Barcelona, and Fenton in Falstaff in concert with the City of Birmingham Symphony Orchestra.

Rod Gilfry
BARITONE (COVINA, CALIFORNIA)

THIS SEASON Claudius in Hamlet at the Met, the Marquis de la Force in Dialogues des Carmélites at Houston Grand Opera, Robert McNamara in the world premiere of Huang Ruo’s The Rift as part of Washington National Opera’s Written in Stone, and Kevin Puts’s The Brightness of Light at LA Opera.

MET APPEARANCES Alberto Roc in Thomas Adès’s The Exterminating Angel, Danilo in The Merry Widow, Guglielmo in Così fan tutte, Marcello in La Bohème, and Demetrius in A Midsummer Night’s Dream (debut, 1996).

CAREER HIGHLIGHTS He sang Claudius in the world premiere of Hamlet at the Glyndebourne Festival. Recent performances include the Father in the world premiere of Matthew Aucoin’s Eurydice and the Narrator in David Lang’s The Loser at LA Opera, Don Alfonso in Così fan tutte and the Music Master in Ariadne auf Naxos at the Santa Fe Opera, and Mr. Potter in Jake Heggie’s It’s a Wonderful Life at San Francisco Opera. He has also appeared at the Edinburgh International Festival, Covent Garden, Bavarian State Opera, Dutch National Opera, Paris’s Théâtre du Châtelet, New York City Opera, Dallas Opera, San Diego Opera, and in Aix-en-Provence, Zurich, and Quebec, among others.
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Jacques Imbrailo  
BARITONE (WELKOM, SOUTH AFRICA)

THIS SEASON  Horatio in Hamlet for his debut at the Met, Gellner in Catalani’s La Wally in Vienna, and Ned Keene in Peter Grimes at Covent Garden.

CAREER HIGHLIGHTS  He sang Horatio in the world premiere of Hamlet at the Glyndebourne Festival. Recent performances include Alphonse XI in Donizetti’s La Favorite at Houston Grand Opera, Aeneas in Dido and Aeneas at Moscow’s Bolshoi Theatre, the title role of Thomas’s Hamlet with Washington Concert Opera, Albert in Werther and the title role of Billy Budd at Covent Garden, Billy Budd at the Norwegian National Opera, and Pelléas in Pelléas et Mélisande in Strasbourg and in concert with the City of Birmingham Symphony Orchestra. He has also sung Pelléas in Luxembourg, Antwerp, Hong Kong, and Zurich; Count Almaviva in Le Nozze di Figaro at Minnesota Opera; Billy Budd in Madrid and at Brooklyn Academy of Music and the Glyndebourne Festival; Zurga in Les Pêcheurs des Perles at English National Opera; Messner in the world premiere of Jimmy López Bel Canto at Lyric Opera of Chicago; Papageno in Die Zauberflöte at Welsh National Opera; and Guglielmo in Cosi fan tutte at Houston Grand Opera.

Christopher Lowrey  
COUNTER TENOR (JOHNSTON, RHODE ISLAND)

THIS SEASON  Guildenstern in Hamlet for his debut at the Met, Bertarido in Rodelinda in Göttingen, Armindo in Handel’s Partenope in Madrid, the title role of Giulio Cesare in concert in Barcelona, Pergolesi’s Stabat Mater with B’Rock Orchestra, and the title role of Handel’s Solomon at the Festival International d’Opéra Baroque in Beaune, France.

CAREER HIGHLIGHTS  He sang Guildenstern in the world premiere of Hamlet at the Glyndebourne Festival. Recent performances include the title role of Vivaldi’s Farnace with Pinchgut Opera, Giulio Cesare at Paris’s Théâtre des Champs-Elysées, Ruggiero in Steffani’s Orlando Generoso at the Boston Early Music Festival Orchestra, Marte in Legrenzi’s La Divisione del Mondo on tour throughout France, and Athamas in Handel’s Semele on tour with the English Concert. He has also sung Didymus in Handel’s Theodora in Potsdam, Argante in Handel’s Rinaldo in concert at the Théâtre des Champs-Elysées and in Halle, the title role of Handel’s Arminio in Göttingen, Unulfo in Rodelinda at English National Opera, Arioco in Falvetti’s Nabucco in concert in Dijon and Amsterdam, David in Handel’s Saul at Adelaide Festival, and Oberon in A Midsummer Night’s Dream in Valencia and Geneva.
This Season  Rosencrantz in Hamlet for his debut at the Met, the world premiere of Christian Spuck’s ballet Monteverdi in Zurich, the title role of Giulio Cesare in concert with the Moscow Chamber Orchestra, Prince Go-Go in Ligeti’s Le Grand Macabre in concert with the Netherlands Radio Philharmonic Orchestra, and concerts at the Dallas Opera and with the Philharmonia Baroque Orchestra and Ars Lyrica Houston.

Career Highlights  He has sung Oberon in A Midsummer Night’s Dream at Adelaide Festival; David in Handel’s Saul, the Third Maid in Elektra, and Nireno in Giulio Cesare at Houston Grand Opera; Medoro in Handel’s Orlando at San Francisco Opera; Ottone in Monteverdi’s L’Incoronazione di Poppea at Cincinnati Opera; and Timante in Gluck’s Demofoonte in Vienna. He has also appeared in concert with the Buffalo Philharmonic Orchestra, Portland Baroque Orchestra, San Francisco Symphony, and Saint Paul Chamber Orchestra, among others. He is a former member of the Houston Grand Opera Studio and San Francisco Opera’s Adler Fellowship.

This Season  The Ghost / First Player / Gravedigger in Hamlet and the Grand Inquisitor in Don Carlos at the Met, Verdi’s Requiem in Parma and Monreale, Bluebeard in Bluebeard’s Castle in concert with the London Philharmonic Orchestra, and Sarastro in Die Zauberflöte in Barcelona.

Met Appearances  Since his 2000 debut as Alidoro in La Cenerentola, he has sung nearly 200 performances of 16 roles, including Gesler in Guillaume Tell, Vodnik in Rusalka, Méphistophélès in Faust and La Damnation de Faust, Colline in La Bohème, Escamillo in Carmen, Figaro in Le Nozze di Figaro, Raimondo in Lucia di Lammermoor, and Banquo in Macbeth.

Career Highlights  Recent performances include King Marke in Tristan und Isolde at the Glyndebourne Festival, Prince Gremin in Eugene Onegin in Rome, Gurneman in Parsifal in Palermo, Zaccaria in Nabucco at Deutsche Oper Berlin, Wurm in Luisa Miller in concert at the Salzburg Festival, and Marcel in Meyerbeer’s Les Huguenots in Dresden. He has also appeared at the Vienna State Opera, La Scala, Covent Garden, Bavarian State Opera, Paris Opera, Norwegian National Opera, Canadian Opera Company, and Lyric Opera of Chicago, among others. He was the 2009 recipient of the Met’s Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.