

NICO MUHLY / LIBRETTO BY NICHOLAS WRIGHT

MARNIE

CONDUCTOR
Robert Spano

PRODUCTION
Michael Mayer

SET AND PROJECTION
DESIGNERS
Julian Crouch and
59 Productions

COSTUME DESIGNER
Arianne Phillips

LIGHTING DESIGNER
Kevin Adams

CHOREOGRAPHER
Lynne Page

DRAMATURG
Paul Cremo

GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in two acts

Based on the novel by Winston Graham

Saturday, November 10, 2018

1:00–3:30PM

New Production

Last time this season

The production of *Marnie* was made possible by
a generous gift from **Andrew J. Martin-Weber**

Additional funding for this production was
received from the Francis Goelet Trusts,
Dr. Coco Lazaroff, and American Express

Commissioned by the Metropolitan Opera

A co-production of the Metropolitan Opera
and English National Opera

By special arrangement with Universal Pictures

The Metropolitan Opera

2018-19 SEASON

The 7th Metropolitan Opera performance of
NICO MUHLY / LIBRETTO BY NICHOLAS WRIGHT

MARNIE

BASED ON THE NOVEL BY WINSTON GRAHAM

CONDUCTOR
Robert Spano

IN ORDER OF VOCAL APPEARANCE

MISS FEDDER
Marie Te Hapuku

LUCY
Jane Bunnell

MR. STRUTT
Anthony Dean Griffey*

DAWN
Stacey Tappan

MARNIE
Isabel Leonard

TERRY RUTLAND
Iestyn Davies

MARK RUTLAND
Christopher Maltman

DEREK
Ian Koziara**

SHADOW MARNIES
Deanna Breiwick
Dísella Lárusdóttir
Rebecca Ringle Kamarei
Peabody Southwell

LAURA FLEET
Ashley Emerson*

MALCOLM FLEET
Will Liverman

LITTLE BOY
Gabriel Gurevich

MRS. RUTLAND
Janis Kelly

MARNIE'S MOTHER
Denyce Graves

DR. ROMAN
James Courtney

Saturday, November 10, 2018, 1:00-3:30PM

This afternoon's performance is being transmitted live
in high definition to movie theaters worldwide.

The Met: Live in HD series is made possible by a generous grant from
its founding sponsor, **The Neubauer Family Foundation**.

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is provided by **Bloomberg Philanthropies**.

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Chorus Master **Donald Palumbo**
Musical Preparation **Caren Levine***, **Patrick Furrer**,
Bryan Wagorn*, and **Dimitri Dover***
Associate Choreographer **Thomas Herron**
Assistant Stage Directors **Eric Einhorn**, **Sara Erde**, and
Paula Williams
Children's Chorus Director **Anthony Piccolo**
Fight Director **J. Allen Suddeth**
Prompter **Caren Levine***
Met Titles **Michael Panayos**
Scenery, properties, and electrical props constructed and
painted by **Bay Productions**, **ENO Props Workshop**, and
Metropolitan Opera Shops
Costumes constructed by **Sarah Campbell**, **Mark Costello**,
Elizabeth Farrer, **Madeleine Fry**, **Chris Kerr**, **Jane Law**,
and **ENO Production Wardrobe**
Costume buyers **Valeria Cantelli** and **Serica Kavaz**
Additional dyeing by **Nicola Killeen** and **Emma van Bloomstein**
Additional hats made by **Ian Bennett** and **Janet Spriggs**
Additional costumes by **Metropolitan Opera Costume Department**
Custom jewelry by **Michael Schmidt**
Furs by **Lilly e Violetta**
Wigs and Makeup executed by **Metropolitan Opera**
Wig and Makeup Department

This production uses gunshot and strobe-light effects.

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Met Titles

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usher at intermission.

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Development Program

** Member of the
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The Met
ropolitan
Opera
2018-19 SEASON

Isabel Leonard and Christopher Maltman in Nico Muhly's *Marnie*

The Metropolitan Opera is pleased to salute
American Express in recognition of its
generous support during the 2018-19 season.

PHOTO: KEN HOWARD / MET OPERA

Synopsis

Act I

England, 1959. At the accounting firm of Crombie & Strutt where she works as a clerk, Marnie meets Mark Rutland, a handsome client of Mr. Strutt's. Mark is immediately attracted to her. After the office closes, Marnie steals money from the office safe and, as she escapes, plans how she will change her identity and looks when she moves on to the next town—as she has done before. Marnie visits her invalid mother and gives her the money for a new house. Meanwhile, Mr. Strutt discovers Marnie's theft and vows to bring Marnie to justice.

Marnie applies for a job at Halcyon Printing and is shocked when the man who interviews her is Mark Rutland, whom she met at Mr. Strutt's office. To Marnie's relief, he seems not to recognize her and offers her the job. She also meets Mark's brother Terry, Mark's "wayward deputy" at the firm.

Weeks later, Terry, a notorious womanizer, invites Marnie to a poker game at his flat. When she joins her coworkers at a pub, they urge her to accept Terry's invitation. A stranger appears, claiming to have known Marnie under a different name, but she dismisses him. Marnie joins Terry and his friends Malcom and Laura Fleet for the game. Afterwards, Terry makes a pass at Marnie, but she rebuffs him and escapes.

At Mark's home, his mother, Mrs. Rutland, tells him to shape up as managing director. Marnie arrives, Mark having invited her on the pretext of work. Marnie mentions her beloved horse, Forio, and Mark speaks of his loneliness since his wife died. A thunderstorm approaches, terrifying Marnie. Mark comforts her, then declares his romantic fascination with her and tries to kiss her. Marnie quits her job on the spot and flees.

Marnie plans to escape the two brothers by changing identity once again. She breaks into the Halcyon safe, but Mark catches her in the act. He threatens to turn her in unless she agrees to marry him. Marnie has no choice but to comply.

Marnie's mother receives a letter from her daughter informing her that she'll be out of touch for a while. She discusses her mistrust of Marnie with Lucy, her neighbor. Marnie's mother believes that, when Marnie was a girl, she killed her baby brother.

On their honeymoon cruise, Mark reveals to Marnie that he recognized her when she applied for the job and has known all along that she is a thief. She refuses sex with him, and he tries to rape her. She locks herself in the bathroom and slits her wrist.

Intermission (AT APPROXIMATELY 2:05PM)

Act II

Weeks later, Marnie removes the bandage from her wrist. The scar is fading, but she feels that her wound will never heal and vows to remain strong and resist Mark.

Marnie and Mark dress for a business dinner. Marnie gives him information that leads him to conclude that Terry is scheming to take over the family firm. Frustrated by their sexless marriage, Mark presses Marnie to consult an analyst. In return, he promises to bring Forio to be stabled on his property. Marnie sees the analyst for several weeks and eventually recalls a memory of a thunderstorm, a soldier, her mother, and her dead baby brother.

Marnie and Mark arrive at the country club for his mother's party. Terry threatens to expose Marnie as a fraud. Mr. Strutt appears and recognizes Marnie, despite her denials. Mark agrees to meet with him later to resolve the situation. Terry excoriates Mark for his entrapment of Marnie, and the two men fight. Mrs. Rutland shocks Mark when she reveals that it is she who has been planning a takeover of the family firm, and now, Malcolm Fleet will run the business.

Marnie and Mark attend a fox hunt, with Marnie riding Forio. When the horse panics and bolts, Marnie is thrown and Mark, trying to help her, is injured. Forio is so badly hurt that he has to be shot. Mark's mother visits him in the hospital, and expresses bewilderment at his marriage. Marnie arrives, and she and Mark share a tentative moment of connection. But as she leaves, she steals his keys.

Fighting her growing feelings for Mark, Marnie breaks into the office safe, but she finds herself unable to take the money. She goes to see her mother but arrives to find that she has died. At the cemetery, the mourners assemble. Lucy tells her that it was her mother, not Marnie, who killed Marnie's brother. Marnie rejects her feelings of guilt and her need to transgress. Mark appears, accompanied by Terry and the police. Mark hopes that Marnie and he might reconcile, but Marnie can't promise anything. She only knows that she must face the truth. She gives herself up to the police with the words "I'm free."



Modern Opera on Demand

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Nico Muhly / Libretto by Nicholas Wright

Marnie

Premiere: English National Opera, London, 2017

A new work commissioned by the Metropolitan Opera, *Marnie* is a musical-dramatic vision of a troubled character within a flawed society, with both the individual and the social milieu concealing inner turbulence behind sophisticated façades. Based on a 1961 novel by Winston Graham, composer Nico Muhly and librettist Nicholas Wright's opera follows the title character, an alluring young woman, as she pursues a life of crime and deceit. Marnie finds administrative jobs in various companies in England, embezzles money, and then moves on to the next target, changing her identity in the process. She comes to a crisis, though, when one of her employers, the unrelenting Mark Rutland, discovers her schemes and blackmails her into a marriage for which she is ill-suited: Her deep aversion to romantic connections of any kind is one cause of her pathological series of identity reinventions. In order to ultimately free herself from this vicious cycle, Marnie must confront the traumas of her childhood and the roots of her disorders. The legendary director Alfred Hitchcock adapted Graham's novel into a film in 1964, significantly departing from the author's text. These changes emphasized Hitchcock's expressionistic style, as well as different notions of psychology, female empowerment, and victimhood. The opera returns to the novel as its source material. The libretto unfolds naturalistically, and the music explores the themes set forth in the novel in a direct and often seductively beautiful manner.

The Creators

Nico Muhly (b. 1981) is one of the most notable composers working today, with a unique and recognizable voice that is both innovative and firmly rooted in Western musical traditions. He has composed a wide variety of work for notable institutions and ensembles and has also written for and collaborated with a diverse array of popular and classical performers. In the fall of 2013, his first Met-commissioned opera, *Two Boys*, had its U.S. premiere with the company. His first opera, *Dark Sisters*, commissioned by the Gotham Chamber Opera, Music Theatre Group, and the Opera Company of Philadelphia, premiered in New York in 2012. Muhly's wide-ranging oeuvre encompasses ballet music, orchestral and chamber works, songs, solo piano pieces, film scores, and sacred and secular choral music. The text for *Marnie* was written by Nicholas Wright (b. 1940), a British dramatist born in South Africa whose work encompasses original dramas (*Mrs. Klein*, 1988; *Vincent in Brixton*, 2003), adaptations (the play *Lulu*, 2001),

ALSO ON STAGE



MARY SOHL/MET OPERA

PUCCINI

TOSCA

Sondra Radvanovsky brings her “multidimensional, fiercely individual portrayal” (*New York Times*) of opera’s quintessential diva back to the Met. Joseph Calleja is the ardent Cavaradossi, and Claudio Sgura makes his Met debut as the sinister Baron Scarpia. Carlo Rizzi conducts.

OCT 25, 29 NOV 2, 5, 9, 13, 17 mat

Tickets from \$25 | [metopera.org](https://www.metopera.org)

and opera libretti (*The Little Prince*, 2003). Wright adapted the libretto from the novel *Marnie* (1961) by the prolific English author Winston Graham (1908–2003), who also wrote the popular *Poldark* series.

The Setting

The opera, like the novel, takes place in England in 1959.

The Music

Marnie's score is simultaneously rooted in lyric tonality and highly innovative techniques. The work is, in a sense, a grand opera, with 18 soloists, a prominent role for the chorus, and large orchestral forces—including piano, celesta, piccolo trumpet, and offstage percussion. The vocal parts cover the whole spectrum of voice types, with an important role for contralto (Marnie's mother), a countertenor (for the insinuating Terry Rutland, who threatens to expose Marnie's past crimes), a boy soprano, and a soprano. The lead pair, Marnie and her husband Mark Rutland, are a mezzo-soprano and baritone, respectively, with the lower vocal registers well adapted to the characters' intoned-speech patterns and lyrical passages, such as Marnie's solo to her beloved horse Forio and Mark's impassioned pleading for her love. Muhly blurs the line between solo voice and ensemble with his depiction of Marnie's divided personality through the roles of the Shadow Marnies—four women who appear as various aspects of her psyche, expressing both past identities and present internal conflicts. The score specifies that they should sing "in a style closer to early music, with little or no vibrato, even when singing with the larger chorus." That choral writing also ranges from music that would be familiar in any standard opera (for instance, the office workers buzzing about toward the beginning of the opera) to more ambiguous sonorities that rely on shades and colors as well as on forthright lyricism. These unities of tradition and innovation reflect Muhly's deep interest in both ancient musical forms and genuinely new expressions of them. The overall tone engages the modern listener rather than making an impression with dissonance, even at dramatic moments depicted with jagged sounds.

Met History

Marnie is the second of Muhly's operas commissioned by the Met. The work had its U.S. premiere on October 19, in Michael Mayer's production, featuring Isabel Leonard, Janis Kelly, Denyce Graves, Iestyn Davies, and Christopher Maltman, conducted by Robert Spano.

ALSO ON STAGE



MARTY SOHL/MET OPERA

BIZET

CARMEN

Clémentine Margaine reprises her “coolly smoldering” (*New York Times*) portrayal of Bizet’s alluring title Gypsy, a triumph in her 2017 performances. Omer Meir Wellber conducts Sir Richard Eyre’s gritty production, leading a cast that also includes Yonghoon Lee, Guanqun Yu, and Kyle Ketelsen.

OCT 30 NOV 3 mat, 6, 10 eve, 15

Tickets from \$25 | [metopera.org](https://www.metopera.org)

A Note from the Composer

When Michael Mayer first presented me with the notion of adapting *Marnie* into an opera, I thought it was a brilliant idea. I didn't know Hitchcock's film exceptionally well, but that evening I read the novel for the first time and thought it was extraordinary. Marnie is a kind of shark-like woman who moves ceaselessly through a series of episodes, and it felt to me like the perfect makings of an opera.

Once we had agreed on the subject, the librettist, Nicholas Wright, and I started working very closely on the outline of the piece, starting with, "What's the one-sentence version of the story?" And then, "What's the two-sentence version?" We quickly started to realize what needed to happen in terms of scene-by-scene breakdowns. Nick then went off and started sending me individual bits of the first draft of a libretto, and I realized that we had these wonderful opportunities for moments that aren't quite arias that we decided to call "links". The premise was that Marnie doesn't necessarily have standalone arias but instead these transitional musical moments where she concludes one scene with one thought and begins the next scene with another.

These links function like arias would in a more traditional operatic structure, as moments when Marnie is singing alone and both she and we, the audience, meditate on what it is that she's doing. During some of them, she steals. During others, she skips town. In some, she is in a state of shock or a state of heightened anxiety. They serve as momentary windows into her train of thought.

Early on, I decided that each of the characters would be paired with an instrument in the orchestra—they're not necessarily doubling one another, but they're like twins. Marnie occasionally will sing something, and when her line finishes, an oboe will pick it up. Mark's instrument is the trombone, Terry's is the muted trumpet, and Marnie's mother's is the viola. So you have this sense of an ensemble within the orchestra that knows something about the characters that they themselves might not even know.

I also had the idea quite early in the composing process that Marnie's vocal intervals should reflect her internal state. In the first act and early in the second, she sings in a very disjointed way; her intervals are, in a sense, shattered. She never really sings scales—it's always jumps and leaps. But as the opera comes to an end, she sings much more lyrically as she begins to discover who she actually is and why it is that she behaves the way she does. At the end of the opera, her vocal leaps are intended to be poetic, as we finally realize that the person who was shattered has now been put together.

I think the three-dimensionality of Marnie's character—as well as the fantastic visual environment Michael has conjured to represent her journey toward finding out who she is—is essentially operatic. Opera, especially grand opera, remains this magical idiom, made possible only through the combined power of countless hours of work that's gone on, not just on stage but by the vast offstage forces as well. To write a grand opera is a big trust fall because I feel obliged to honor the fact that so many people's life's work has been to commit to this art form.

—Nico Muhly

On *Marnie*

A Note from the Librettist

The call from the Met dramaturg, Paul Cremo, asking if I'd be interested in adapting Winston Graham's *Marnie*, came out of the blue. I said yes at once, excited by the combination of Nico Muhly and the Met.

I remembered the bare bones of *Marnie*'s story from the Hitchcock movie, which, like any other movie-lover of my generation, I'd seen when it first came out. How could one not, after *Psycho*, *North by Northwest*, and *The Birds*? But the novel has a different feel. It's both an excellent page-turner and a metaphor for a life locked into sociopathy and the release from its malignant spell. As often happens in life, *Marnie* makes no effort to rid herself of her compulsions: On the contrary, she clings to them with the force of a helpless addict. Her moment of freedom arrives by a sinuous trail of accident, coincidence, and a human relationship that, however flawed, is one that she can respond to.

I'm sometimes asked how one sets about writing a libretto, and no doubt everyone works differently. For me, the composer needs a completed script before starting work, and the script has to be founded on a scenario that's been agreed by all concerned. Nico, Paul, and director Michael Mayer were intimately involved in all stages of the work, and, in the course of our discussions, a number of intriguing questions raised their heads.

One was the matter of where and when the opera should be set. I was tempted by the notion of setting it in the contemporary U.S., but this was swiftly shot down by whoever it was who pointed out that in the modern world we leave electronic footprints wherever and whenever we go: Changing your identity in the cavalier way that *Marnie* does is a near-impossibility.

So the opera is set, like the novel, in England in the 1950s. It's an austere and troubled time. The nation is struggling to recover from the cost and impact of the war and perhaps will never do so. The land-rich, old-money caste into which *Marnie* is propelled is growing poorer and weaker by the day, while a dynamic generation of classless entrepreneurs waits in the wings, preparing to take a position center-stage. *Marnie* herself is part of this convulsion: It often occurred to me that her vigor and ingenuity are precisely the qualities that the Rutland family is most in need of.

In both the novel and the movie, there's a notorious passage where *Marnie*'s husband subjects her to an act of violence. It's made clear to both the reader and the viewer that it distresses *Marnie* greatly. But it's presented in such a way as to suggest that it's a harsh but not unreasonable thing for a husband to do: not the atrocious act that it clearly is, and that it would be in life. We discussed this side of the story more than anything else, and it's in our intent to treat *Marnie*'s experiences in a responsible way that the opera departs most markedly from the novel.

—Nicholas Wright

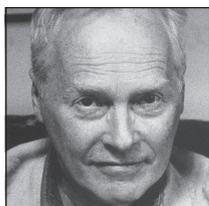
The Cast and Creative Team



Nico Muhly

COMPOSER (RANDOLPH, VERMONT)

CAREER HIGHLIGHTS He has composed a wide scope of work for ensembles, soloists, and organizations, including the Philadelphia Orchestra, American Symphony Orchestra, Chicago Symphony Orchestra, New York Philharmonic, New York City Ballet, Paris Opera Ballet, Carnegie Hall, St. Paul's Cathedral, countertenor Iestyn Davies, mezzo-soprano Alice Coote, violinist Hilary Hahn, violist Nadia Sirota, choreographer Benjamin Millepied, and designer/illustrator Maira Kalman, among others. His compositions include the operas *Dark Sisters* and *Two Boys* (commissioned by the Met); the song cycles *Sentences* and *Impossible Things*; the choral works *Looking Up, My Days*, and *Recordare, Domine*; the album *Planetarium* (with Sufjan Stevens and Bryce Dessner); and scores for the 2013 Broadway revival of *The Glass Menagerie* and the films *Kill Your Darlings*, *Me and Earl and the Dying Girl*, and *The Reader*. He is part of the artist-run record label Bedroom Community, which released his albums *Speaks Volumes* and *Mother tongue*.

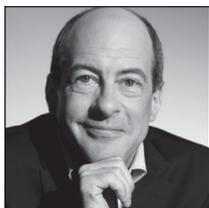


Nicholas Wright

LIBRETTIST (CAPE TOWN, SOUTH AFRICA)

CAREER HIGHLIGHTS A playwright, director, and librettist, he became the first director of Theatre Upstairs in 1969 and served as co-artistic director of the Royal Court Theatre between 1975 and 1977. He joined London's National Theatre as a literary manager in 1984 and was an associate director until 1998. For the Royal Court, he directed *The Great Caper*, *Bird Child*, and *Owners*. He wrote the libretti for Rachel Portman's *The Little Prince* and Jonathan Dove's *Man on the Moon*, and among his plays are *Treetops*, *One Fine Day*, *The Custom of the Country*, *The Desert Air*, *Cressida*, *Rattigan's Nijinsky*, *The Last of the Duchess*, *Mrs. Klein*, *Vincent in Brixton*, *The Reporter*, and *Travelling Light*. He also created adaptations of Philip Pullman's *His Dark Materials*, Pirandello's *Naked*, Wedekind's *Lulu*, Ibsen's *John Gabriel Borkman*, Chekov's *Three Sisters*, Zola's *Thérèse Raquin*, Pumla Gobodo-Madikizelas's *A Human Being Died that Night*, and Pat Barker's *Regeneration*. His television credits include *More Tales of the City* and *The No.1 Ladies' Detective Agency*, and he authored the books *Ninety-Nine Plays* and *Changing Stages* (with Sir Richard Eyre).

The Cast and Creative Team CONTINUED



Robert Spano

CONDUCTOR (CONNEAUT, OHIO)

THIS SEASON *Marnie* for his debut at the Met; concerts with the Atlanta Symphony Orchestra, including *Fidelio*; and guest conducting engagements with the San Diego Symphony, Nashville Symphony, Royal Liverpool Philharmonic Orchestra, and Hangzhou Philharmonic Orchestra.

CAREER HIGHLIGHTS A conductor, pianist, composer, educator, and champion of new works, he has served as music director of the Atlanta Symphony Orchestra since 2001 and as music director of the Aspen Music Festival and School since 2012. Between 1996 and 2004, he was music director of the Brooklyn Philharmonic, and he is currently on the faculty of Oberlin Conservatory of Music. His recent operatic credits include *La Damnation de Faust* at the Aspen Music Festival and John Adams's *Nixon in China* and *Die Zauberflöte* at Houston Grand Opera. He has also led performances at Covent Garden, Welsh National Opera, Lyric Opera of Chicago, and Seattle Opera. He has appeared with the Singapore Symphony Orchestra, Orquesta Sinfónica de Galicia, Pittsburgh Symphony Orchestra, Orchestra of St Luke's, Orchestre National de France, and Sydney Symphony Orchestra, among others, and his recordings with the Atlanta Symphony Orchestra have earned six Grammy Awards.



Michael Mayer

DIRECTOR (BETHESDA, MARYLAND)

THIS SEASON *Marnie* and *La Traviata* at the Met and *Burn This* on Broadway.

MET PRODUCTIONS *Rigoletto* (debut, 2013).

CAREER HIGHLIGHTS Among his numerous accolades are Tony, Drama Desk, and Outer Critics Circle Awards for *Spring Awakening* and Tony nominations for *Hedwig and the Angry Inch*, *Thoroughly Modern Millie* (for which he also won a Drama Desk Award), *You're a Good Man, Charlie Brown*, and *A View from the Bridge*. Additional Broadway credits include *Head Over Heels*, *The Terms of My Surrender*, *On a Clear Day You Can See Forever*, *Everyday Rapture*, and *American Idiot* (for which he won a Drama Desk Award), among many others. Off Broadway, he has directed *Whorl Inside a Loop* (with Dick Scanlan), *The Illusion*, *Love, Love, Love*, *10 Million Miles*, *Antigone in New York*, *Baby Anger*, *The Credeaux Canvas*, and *Stupid Kids*, and his productions have also appeared at Berkeley Repertory Theatre, La Jolla Playhouse, McCarter Theatre Center, Center Stage, and Yale Repertory Theatre. His work for the screen includes the films *The Seagull*, *Flicka*, and *A Home at the End of the World*, and the television shows *Alpha House* and *Smash*.



Julian Crouch

SET AND PROJECTION DESIGNER (KEIGHLEY, ENGLAND)

THIS SEASON Set and projection designer for *Marnie* at the Met and set designer for *Ernani* at La Scala.

MET PRODUCTIONS Director and set designer for *50 Years at Lincoln Center* gala, set designer for *The Merry Widow* and John Adams's *Doctor Atomic*, and associate director and set designer for *The Enchanted Island*, the 125th Anniversary Gala, and Philip Glass's *Satyagraha* (debut, 2008).

CAREER HIGHLIGHTS He is a director, designer, writer, and educator whose career has spanned theater, opera, film, and television. In 1992, he began a creative partnership with Phelim McDermott, out of which came the award-winning *Shockheaded Peter* for Cultural Industry. With Lee Simpson and Nick Sweeting, he and McDermott formed the theater company Improbable in 1996. His most recent credits include set and projection design for the world premiere of *Marnie* at English National Opera and set design for *Head Over Heels* and *Hedwig and the Angry Inch* on Broadway, *Hänsel und Gretel* at La Scala, *The Merry Widow* at Lyric Opera of Chicago, *A Funny Thing Happened on the Way to the Forum* at London's National Theatre, *Die Zauberflöte* at Welsh National Opera, and *Cinderella* at the Dutch National Ballet.

59 Productions

SET AND PROJECTION DESIGNERS

THIS SEASON *Marnie* at the Met, Mason Bates's *The (R)evolution of Steve Jobs* at Seattle Opera, and Philip Glass's *Satyagraha* at LA Opera.

MET PRODUCTIONS *50 Years at Lincoln Center* gala, *Les Pêcheurs de Perles*, Nico Muhly's *Two Boys*, *The Enchanted Island*, John Adams's *Doctor Atomic*, the 125th Anniversary Gala, and *Satyagraha* (debut, 2008).

CAREER HIGHLIGHTS They have received Tony and Olivier Awards for their work integrating animation, film, and video into live performance and real-world environments. Recent operatic credits include *Two Boys*, Glass's *The Perfect American*, and the world premiere of Julian Anderson's *Thebans*, among others, at English National Opera; *Eugene Onegin* and the world premieres of Georg Friedrich Haas's *Morgen und Abend* and Harrison Birtwistle's *The Minotaur* at Covent Garden; Nono's *Al Gran Sole Carico d'Amore* at Deutsche Oper Berlin and the Salzburg Festival; and the world premiere of Nico Muhly's *Dark Sisters* at Gotham Chamber Opera and at Opera Philadelphia. Their work has also appeared on Broadway, in the West End, and at the Edinburgh International Festival, Manchester International Festival, London's National Theatre and Royal Ballet, and Berlin's Schaubühne. They also served as video designers for the opening ceremonies of the 2012 Summer Olympics in London.

ALSO ON STAGE



WINNIE KLOTZ/MET ARCHIVE

BOITO

MEFISTOFELE

Boito's spectacular adaptation of Goethe's *Faust*—with its towering choruses and soaring melodies—returns to the Met for the first time in nearly two decades. Christian Van Horn, the 2018 Richard Tucker Award winner, sings the diabolical title role, alongside Michael Fabiano as Faust and Angela Meade as Margherita.

NOV 8, 12, 16, 19, 24 eve, 27 **DEC** 1 mat

Tickets from \$25 | [metopera.org](https://www.metopera.org)

The Cast and Creative Team CONTINUED



Arianne Phillips

COSTUME DESIGNER (NEW YORK, NEW YORK)

THIS SEASON *Marnie* for her debut at the Met and Quentin Tarantino's film *Once Upon a Time in Hollywood*.

CAREER HIGHLIGHTS Among her numerous honors are Academy Award nominations for *W.E.* (for which she won a Costume Designers Guild Award) and *Walk the Line*, a Tony Award nomination for *Hedwig and the Angry Inch*, and a BAFTA Award nomination for *A Single Man*. Her recent stage credits include *Head Over Heels* on Broadway and the world premiere of *Marnie* at English National Opera. Her designs for film include the *Kingsman* series (for which she was nominated for Saturn and Costume Design Guild Awards), *Knight and Day*, *Nocturnal Animals*, *3:10 to Yuma*, *One Hour Photo*, *Hedwig and the Angry Inch*, *Girl, Interrupted*, and *The People vs. Larry Flynt*, among many others. She has worked with Madonna for more than two decades, designing her past six world tours and collaborating on album covers, photo shoots, and music videos. She participated in Prada's project *The Iconoclasts* in 2015 and has also worked as a freelance fashion editor and stylist for such publications as *Italian Vogue*, *V*, *Harper's Bazaar*, *Interview*, and *W*.



Kevin Adams

LIGHTING DESIGNER (PANHANDLE, TEXAS)

THIS SEASON *Marnie* and *La Traviata* at the Met and *The Cher Show* on Broadway.

MET PRODUCTIONS Kaija Saariaho's *L'Amour de Loin* and *Rigoletto* (debut, 2013).

CAREER HIGHLIGHTS He received Tony Awards for his work on *Hedwig and the Angry Inch*, *American Idiot*, *The 39 Steps* (for which he also won a Drama Desk Award), and *Spring Awakening*. Other Broadway credits include *Head Over Heels*, *SpongeBob Squarepants*, *The Terms of My Surrender*, *Hands on a Hardbody*, *Next to Normal*, *Man and Boy*, and *Hair*, among many others, as well as solo shows for John Leguizamo and Eve Ensler. His off-Broadway credits include *Carrie*, *Rent*, *The Scottsboro Boys*, and new works by Tony Kushner, Edward Albee, Terrence McNally, Christopher Durang, Neil Simon, Richard Greenberg, Eric Bogosian, and Anna Deveare Smith. He designed the world premiere of *Marnie* at English National Opera, and his work has also appeared at the Glimmerglass Festival, New York City Opera, Houston Grand Opera, Canadian Opera Company, Washington National Opera, and in the HBO film *Mildred Pierce*. He is the recipient of numerous honors, including Obie, Lucille Lortel, and Outer Critics Circle Awards.

ALSO ON STAGE



KEN HOWARD/MET OPERA

BIZET

LES PÊCHEURS DE PERLES

(THE PEARL FISHERS)

Bizet's intoxicating early masterpiece returns in Penny Woolcock's "sensitive and insightful production" (*New York Times*). French maestro Emmanuel Villaume leads a cast of audience favorites, including Pretty Yende, Javier Camarena, and Mariusz Kwiecien.

NOV 14, 17 eve, 20, 24 mat, 28 **DEC** 1 eve, 8 eve

Tickets from \$25 | metopera.org

The Cast and Creative Team CONTINUED



Lynne Page

CHOREOGRAPHER (LONDON, ENGLAND)

THIS SEASON *Marnie* at the Met, *Les Troyens* at the Vienna State Opera, Marc-Antoine Charpentier's *Médée* in Geneva, and the film *Judy*, starring Renée Zellweger.

CAREER HIGHLIGHTS In 2010, she was nominated for Tony, Drama Desk, and Olivier Awards for her work on *La Cage aux Folles* on Broadway and in the West End. On Broadway, she also choreographed productions of *American Psycho* (for which she was nominated for a Drama Desk Award) and *A Little Night Music*. Her operatic credits include *Les Troyens* at La Scala, *Médée* at English National Opera, *Andrea Chénier* at the Bregenz Festival, and *Carmen* at Opera Holland Park. She has also choreographed at the Royal Shakespeare Company, London's National Theatre, St. Petersburg's Mariinsky Theatre, Paris's Théâtre du Châtelet, Almeida Theatre, Menier Chocolate Factory, Headlong Theatre, West Yorkshire Playhouse, Theatre Royal Stratford East, Sheffield Theatres, and Tricycle Theatre. Her work for film and television includes *The Crown*, *Fred Claus*, *Hippie Hippie Shake*, *White Lightnin'*, *The Phantom of the Opera*, *Billy Elliot*, and *So You Think You Can Dance*, and she has collaborated with such artists as Kanye West, Stephen Sondheim, Pet Shop Boys, and Lady Gaga, among many others.



Paul Cremo

DRAMATURG (SCOTIA, NEW YORK)

THIS SEASON *Marnie* and developmental workshops for Matthew Aucoin and Sarah Ruhl's *Eurydice* at the Met, and developmental workshops for Ricky Ian Gordon and Lynn Nottage's *Intimate Apparel* at Lincoln Center Theater.

CAREER HIGHLIGHTS As dramaturg and director of the Met's Opera Commissioning Program, he has overseen projects developed through the Met/Lincoln Center Theater New Works Program, as well as full commissions for the Met stage, including Nico Muhly and Craig Lucas's *Two Boys*, Jeremy Sams's *The Enchanted Island* and English-language version of *The Merry Widow*, J. D. McClatchy's English adaptation of *The Barber of Seville*, and Jeremy Sams and Douglas Carter Beane's English-language version of *Die Fledermaus*. He is currently supervising development of operas by Mason Bates, David T. Little, Missy Mazzoli, Kevin Puts, Joshua Schmidt, and Jeanine Tesori, and working with librettists George Brant, Greg Pierce, Dick Scanlan, Kelley Rourke, Gene Scheer, and Royce Vavrek. He has been an advisor to the Sundance Theater Institute, Duffy Composer Institute, and BRIC Media/Arts Fireworks Residency Program, and he has served on the Tony Awards Nominating Committee and the jury for the Pulitzer Prize for Music.

ALSO ON STAGE



A scene from *Suor Angelica*

KEN HOWARD/MET OPERA

PUCCINI

IL TRITTIKO

A century after its 1918 world premiere at the Met, Puccini's towering triptych returns. An illustrious cast, featuring Plácido Domingo in a rare comic turn as Gianni Schicchi, brings Jack O'Brien's sweeping production to life. Bertrand de Billy conducts.

NOV 23, 26, 30 DEC 5, 8mat, 12, 15eve

Tickets from \$25 | [metopera.org](https://www.metopera.org)

The Cast and Creative Team CONTINUED



Denyce Graves

MEZZO-SOPRANO (WASHINGTON, D.C.)

THIS SEASON Marnie's Mother in *Marnie* at the Met.

MET APPEARANCES The title role of *Carmen* (debut, 1995), Dalila in *Samson et Dalila*, Federica in *Luisa Miller*, Maddalena in *Rigoletto*, and Baba the Turk in *The Rake's Progress*.

CAREER HIGHLIGHTS Recent performances include the Old Lady in *Candide* and Emelda Griffith in Terence Blanchard's *Champion* at Washington National Opera, the Old Lady at Palm Beach Opera, Mrs. Patrick De Rocher in Jake Heggie's *Dead Man Walking* and Erda in *Das Rheingold* at Minnesota Opera, Grace in the world premiere of Daniel Sonenberg's *The Summer King* at Pittsburgh Opera, Filippjevna in *Eugene Onegin* at Florida Grand Opera, Madeline in Jake Heggie's *Three Decembers* in Louisville, Nettie Fowler in *Carousel* at Lyric Opera of Chicago, and Bersi in *Andrea Chénier* at Covent Garden. She has also appeared at the Vienna State Opera, La Scala, Paris Opera, Bavarian State Opera, Deutsche Oper Berlin, San Francisco Opera, Houston Grand Opera, Dallas Opera, LA Opera, Opera Theatre of Saint Louis, and in Madrid, Zurich, Verona, Florence, and Buenos Aires, among others.



Janis Kelly

SOPRANO (GLASGOW, SCOTLAND)

THIS SEASON Mrs. Rutland in *Marnie* at the Met, Polly Nichols in the world premiere of Iain Bell's *Jack the Ripper* at English National Opera, and Berta in *Il Barbiere di Siviglia* at the Glyndebourne Festival.

MET APPEARANCES Pat Nixon in John Adams's *Nixon in China* (debut, 2011).

CAREER HIGHLIGHTS She appears regularly at English National Opera, where her roles have included Mrs. Grose in *The Turn of the Screw*, Marcellina in *Le Nozze di Figaro*, Mrs. Naidoo in Philip Glass's *Satyagraha*, Pat Nixon, the Countess in *Le Nozze di Figaro*, the title role of *Alcina*, Romilda in *Xerxes*, Rose in Weill's *Street Scene*, Iris in Purcell's *The Fairy Queen*, and Despina in *Così fan tutte*, among others. Recent performances include Marcellina at Garsington Opera and in concert in Paris, Pat Nixon in concert in Amsterdam, Berta at Covent Garden, Mrs. Lovett in Stephen Sondheim's *Sweeney Todd* at Welsh National Opera, and Lady Billows in *Albert Herring* at London's Royal College of Music. She also appeared as Régine Saint Laurent in the world premiere of Rufus Wainwright's *Prima Donna* in Manchester and Lania in the world premiere of David Sawer's *Skin Deep* at Opera North.



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Above: Elina Garanča and Renée Fleming in *Der Rosenkavalier* Photo: Ken Howard / Met Opera
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The Cast and Creative Team CONTINUED



Isabel Leonard

MEZZO-SOPRANO (NEW YORK, NEW YORK)

THIS SEASON The title role of *Marnie*, Mélisande in *Pelléas et Mélisande*, and Blanche de la Force in *Dialogues des Carmélites* at the Met.

MET APPEARANCES Cherubino in *Le Nozze di Figaro*, Zerlina in *Don Giovanni*, Charlotte in *Werther*, Rosina in *The Barber of Seville* and *Il Barbiere di Siviglia*, Dorabella in *Così fan tutte*, Blanche de la Force, Miranda in Thomas Adès's *The Tempest*, and Stéphano in *Roméo et Juliette* (debut, 2007).

CAREER HIGHLIGHTS Recent performances include Rosina in *Il Barbiere di Siviglia* at Washington National Opera and the Vienna State Opera, the title role of *La Cenerentola* at the Vienna State Opera, Concepcion in Ravel's *L'Heure Espagnole* with the Los Angeles Philharmonic, Donna Elvira in *Don Giovanni* in Aix-en-Provence, Charlotte in Bologna, Adalgisa in *Norma* at the Canadian Opera Company, and Ada Monroe in the world premiere of Jennifer Higdon's *Cold Mountain* at the Santa Fe Opera and at Opera Philadelphia. She has also appeared at the Bavarian State Opera, Paris Opera, Salzburg Festival, Glyndebourne Festival, and Lyric Opera of Chicago. She was the 2011 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.



Iestyn Davies

COUNTERTENOR (YORK, ENGLAND)

THIS SEASON Terry Rutland in *Marnie* at the Met, Handel's *Messiah* with Boston's Handel and Haydn Society, Polinesso in *Ariodante* at Lyric Opera of Chicago, and Ottone in *Agrippina* at the Bavarian State Opera.

MET APPEARANCES Francisco de Ávila in Thomas Adès's *The Exterminating Angel*, Oberon in *A Midsummer Night's Dream*, Trinculo in Adès's *The Tempest*, and Unulfo in *Rodelinda* (debut, 2011).

CAREER HIGHLIGHTS Recent performances include David in *Saul* at the Glyndebourne Festival, Farinelli in *Farinelli and the King* on Broadway, Oberon at the Aldeburgh Festival, the title role of *Giulio Cesare* at the Kilkenny Arts Festival, Francisco de Ávila in the world premiere of *The Exterminating Angel* at the Salzburg Festival and Covent Garden, and Angel/the Boy in George Benjamin's *Written on Skin* at Covent Garden. He has also sung David in concert with the Handel and Haydn Society, the title role of *Orlando* with the English Concert, Ottone in *L'Incoronazione di Poppea* in Bucharest, the title role of *Rinaldo* at the Glyndebourne Festival, Bertarido in *Rodelinda* at English National Opera.



Christopher Maltman

BARITONE (CLEETHORPES, ENGLAND)

THIS SEASON Mark Rutland in *Marnie* at the Met, Don Carlo in *La Forza del Destino* in Frankfurt and at Covent Garden, and the title role of *Rigoletto* at the Vienna State Opera and Staatsoper Berlin.

MET APPEARANCES Don Alfonso in *Così fan tutte*, Papageno in *The Magic Flute* and *Die Zauberflöte*, Lescaut in *Manon Lescaut*, Figaro in *Il Barbiere di Siviglia*, Eisenstein in *Die Fledermaus*, Silvio in *Pagliacci*, and Harlequin in *Ariadne auf Naxos* (debut, 2005).

CAREER HIGHLIGHTS Recent performances include Ford in *Falstaff*, Mandryka in *Arabella*, and the title role of *Eugene Onegin* at the Vienna State Opera; Vitellozzo Tamare in Schreker's *Die Gezeichneten* and Don Alfonso at the Bavarian State Opera; the title role of *Don Giovanni* at Staatsoper Berlin and the Edinburgh International Festival; Guido di Monforte in *I Vespri Siciliani* in Frankfurt; Enrico in *Lucia di Lammermoor* at Covent Garden; Ford in concert in Paris and with the Bavarian Radio Symphony Orchestra; and the title role of *Wozzeck* at the Dutch National Opera. He has also appeared at the Salzburg Festival, LA Opera, Lyric Opera of Chicago, and in Madrid, Mexico City, Seoul, Cologne, Toulouse, San Sebastian, and Beijing.