

JOHN ADAMS

ANTONY AND CLEOPATRA

CONDUCTOR
John Adams

PRODUCTION
Elkhanah Pulitzer

SET DESIGNER
Mimi Lien

COSTUME DESIGNER
Constance Hoffman

LIGHTING DESIGNER
David Finn

PROJECTION DESIGNER
Bill Morrison

SOUND DESIGNER
Mark Grey

CHOREOGRAPHER
Annie-B Parson

FIGHT DIRECTOR
Chris Dumont

DRAMATURG
Lucia Scheckner

C. GRAHAM BERWIND, III
CHORUS DIRECTOR
Tilman Michael

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in two acts by John Adams

Libretto adapted by John Adams from
Shakespeare

With supplementary passages from
Plutarch, Virgil, and other classical texts

Tuesday, May 20, 2025
8:00–11:05PM

New Production

The production of *Antony and Cleopatra* was
made possible by a generous gift from the
Rosalie J. Coe Weir Endowment Fund

Production sponsored by Rolex

Additional support was received from the
Carol Franc Buck Foundation, Gordon P. Getty,
and the Francis Goelet Endowment Fund

Commissioned by the Metropolitan Opera,
San Francisco Opera, and Liceu Opera Barcelona

A co-production of the Metropolitan Opera,
San Francisco Opera, and Liceu Opera Barcelona

Antony and Cleopatra is part of the **Neubauer
Family Foundation New Works Initiative**

Throughout the 2024–25 season, the Met
continues to honor Ukraine and its brave
citizens as they fight to defend their country
and its cultural heritage.

The Metropolitan Opera

2024–25 SEASON

The third Metropolitan Opera performance of
JOHN ADAMS'S

ANTONY AND CLEOPATRA

CONDUCTOR
John Adams

IN ORDER OF VOCAL APPEARANCE

CLEOPATRA
Julia Bullock

SCARUS
Michael Adams

CHARMIAN
Taylor Raven

IRAS
Eve Gigliotti

ANTONY
Gerald Finley

EROS
Brenton Ryan

ENOBARBUS
Alfred Walker*

CAESAR
Paul Appleby*

AGRIPPA
Jarrett Ott

LEPIDUS
Kevin Short

OCTAVIA
Elizabeth DeShong

Tuesday, May 20, 2025, 8:00–11:05PM

Musical Preparation Caren Levine,* Joseph Lawson,
Bryan Wagorn,* Timothy Long, and Laura Poe*
Libretto Consultation Elkhannah Pulitzer and
Lucia Scheckner

Associate Stage Director Morgan Robinson
Assistant Stage Directors Christina Franklin,
Sarah Ina Meyers, and Marcus Shields
Associate Choreographer Elizabeth DeMent
Assistant Choreographer and Marching Coach
Devika Wickremesinghe

Intimacy Direction Katherine M. Carter
English Diction Coach Kathryn LaBouff
Prompter Caren Levine*

Met Titles Michael Panayos

Scenery, properties, and electrical props constructed and
painted by San Francisco Opera and Metropolitan Opera
Shops

Costumes constructed by San Francisco Opera; Liceu Opera
Barcelona; Atelier Pink Passion, Berlin; Colin Davis Jones,
New York; Heather Coiner, Delaware; The Costume Shop,
Chicago; and Metropolitan Opera Costume Department
Armor by Marian Jean Hose, LLC, Canadensis, Pennsylvania;
and Costume Armour, Inc., Cornwall, New York

Wigs and makeup constructed and executed by Metropolitan
Opera Wig and Makeup Department

This production uses flash and haze effects.

Antony and Cleopatra is performed by arrangement with
Hendon Music, a Boosey & Hawkes company, publisher and
copyright owner.

This performance is made possible in part by public funds from
the New York State Council on the Arts.

Before the performance begins, please switch off cell phones
and other electronic devices.

* Graduate of the
Lindemann Young Artist
Development Program

Met Titles

To activate, press the red button to the right of the screen in front of
your seat and follow the instructions provided. To turn off the display,
press the red button once again. If you have questions please ask an
usher at intermission.

Visit metopera.org.

The Metropolitan Opera

2024-25 SEASON



A scene from John Adams's *Antony and Cleopatra*

The Metropolitan Opera is pleased to salute
Baron Capital in recognition of its generous
support during the 2024-25 season.



PHOTO: CORY WEAVER / SAN FRANCISCO OPERA

Synopsis

Act I

In Cleopatra's bedroom in Alexandria, Antony is hung over and barely recovered from the previous night's festivities. She taunts him about his Roman wife, Fulvia, and needles him repeatedly about the much younger, "scarce-bearded" Caesar. Eros brings news that Fulvia has died. Realizing he must temporarily return to Rome, Antony affirms his love for her, to which she responds with scorn and self-pity.

In Rome, Caesar voices his disgust for Antony's shirking of duties in Egypt while he, Caesar, has to deal with a mounting insurrection. Antony arrives, greeted by a chilly, annoyed Caesar. A heated argument ensues. Agrippa makes a surprise proposal: that Antony marry Octavia, Caesar's sister. To everyone's astonishment, Antony agrees. Enobarbus describes the fantastic scene when Antony first met Cleopatra in Cydnus, her glamorous arrival, dressed as Aphrodite, on her barge with its perfumed, purple sails, and her irresistible magnetism.

Back in Alexandria, Cleopatra lounges by the pool, pining away theatrically for Antony. Eros arrives with news of Antony's marriage to Octavia. Cleopatra erupts in a rage. Unwilling to hear the truth, she continues to ask the same question, "Is he married?"

Caesar, having found Antony more trouble than help, has forced him to "drowsy Athens" in order to weaken his authority. Now officially Antony's wife, Octavia voices her frustration at being caught in the middle of the two men she loves. She must decide between her husband and her brother. Antony chooses for her by breaking their marriage vow and returning to Cleopatra in Egypt. At the news of Cleopatra and Antony having wed, an infuriated Caesar curses their flagrant disregard of Rome. Having fled back from Rome, Octavia arrives, pregnant. Insulted now two-fold, Caesar declares war against Antony and Egypt.

Despite the fact that his navy is cobbled together from inexperienced sailors and outmoded vessels, Antony is exuberant, savoring the return of his military prowess. His pride is such that he believes he can win any contest. Cleopatra has provided 60 of her own Egyptian warships. The naval battle goes badly for Antony, and at a critical moment, Cleopatra inexplicably recalls her ships. Worse still, Antony draws back his navy and flees, following hers. The result is catastrophic. Alone on the deck of his ship, Antony rues his fascination with Cleopatra and blames her as well as himself for the tragic outcome of the battle.

Intermission (AT APPROXIMATELY 9:20PM)

Act II

Having returned to Egypt, Antony and Cleopatra replay the devastating lost sea battle. She is contrite for having withdrawn her ships from the battle, never having suspected he would follow her. His military power, he says, has been neutered by his love for her. He will now have to send entreaties to the young Caesar, a galling humiliation for Antony, the once celebrated warrior. Agrippa, having been ordered by Caesar to go to Alexandria, attempts to convince Cleopatra to abandon Antony. She responds ambiguously while Agrippa flamboyantly kisses her hand. Antony, in a fury at having observed this, orders Agrippa to be whipped. In a blistering diatribe, Antony unloads on Cleopatra—"the false soul of Egypt"—accusing her of duplicity and lack of faith in him. Charmian urges her queen to flee to safety in the monument.

Caesar gives a rousing speech to the populace, proclaiming Rome's absolute dominance over the known world. A chorus of "vox populi" hail his ascendance. This signals the end of the Republic and with it, the rise of the Roman Empire and Caesar's transformation to Emperor Augustus.

A solitary Antony watches shape-shifting clouds in the sky, likening their constant changes to the unpredictability of human fate. Iras, one of Cleopatra's attendants, informs Antony that Cleopatra has committed suicide out of remorse. It is a ruse on her part, intended to recapture his attention. But Antony believes this falsehood and, in despair, attempts to kill himself. But he bungles the act. Charmian arrives, shocked to see him writhing in agony, and tells him that Cleopatra is indeed still alive. Cleopatra, up to now afraid to leave the security of the monument, is unable to resist running to aid Antony. She rushes to his side in a state of extreme desperation. With great effort, the women carry his nearly lifeless body up the stairs to the safety of the monument. He is failing, and she is beside herself. Antony dies in her arms.

Caesar learns of Antony's death and, despite their recent bitter enmity, grieves for his one-time close friend. Nonetheless, he is determined to make Cleopatra yield to him, "the universal landlord," as Agrippa calls him. He once more sends Agrippa to convince her. But Roman soldiers suddenly seize Cleopatra, who reacts by attempting to stab herself. Agrippa orders them to release her, but not before he admits to Cleopatra that Caesar indeed will parade her in humiliation through the streets of Rome. Alone and having accepted her fate, Cleopatra commands her women to bring her finest clothes, her crown, and her jewels. A peasant brings a basket that contains poisonous asps. Cleopatra imagines she hears Antony call as she lays the snake on her breast. She dies.

John Adams

Antony and Cleopatra

Premiere: San Francisco Opera, 2022

The legendary love affair between Cleopatra, the last queen of Egypt, and Mark Antony, the Roman general and leader, has fascinated the world for millennia. It has appeared in various forms in diverse genres, from historical texts, poetry, painting, and sculpture to music, drama, and film, and it's easy to see why: The fate of almost the entire world, as it was then understood, rested on the personal passions of the protagonists. Shakespeare's play about the couple—one of his great mature tragedies—formed the basis for John Adams's opera, and its historical subject matter puts it in line with many of composer's previous operatic inspirations: Richard Nixon's visit to Communist China, the assassination of Leon Klinghoffer, the birth of Jesus of Nazareth, and J. Robert Oppenheimer's work on the development of the atomic bomb. Along with collaborators Elkhannah Pulitzer and Lucia Scheckner, Adams himself fashioned *Antony and Cleopatra*'s libretto largely from Shakespeare's original text, while also incorporating passages by Plutarch, Virgil, and other classical writers. And taking a page from the Bard's great drama, which has comparatively few monologues, Adams largely eschews stand-alone set pieces in favor of a dynamic, fast-moving score that still manages to capture the grandeur and high stakes of the clash of empires—not to mention the incandescent romance of two great lovers.

The Creators

John Adams (b. 1947) is among the most celebrated composers active today. His remarkable catalog spans opera, chamber music, large-scale orchestral works, and film scores. *Antony and Cleopatra* is the fifth of his works to be presented at the Met—a feat last accomplished by Richard Strauss—following *Doctor Atomic* in 2008, *Nixon in China* in 2011, *The Death of Klinghoffer* in 2014, and *El Niño* in 2024. He has won five Grammy Awards, and his choral piece *On the Transmigration of Souls*, which commemorated the events of September 11, 2001, earned the 2003 Pulitzer Prize for Music. Stage director Elkhannah Pulitzer (b. 1972) and dramaturg Lucia Scheckner (b. 1981) collaborated with Adams on the creation of the libretto. They adapted the tragedy by William Shakespeare (1564–1616), the towering dramatist of English literature whose plays have inspired composers for centuries. The libretto also draws upon passages from classical texts chronicling the reign of Queen Cleopatra of Egypt, especially by the Greek historian and philosopher Plutarch (c. 40–120 C.E.), whose biographical collection *Parallel Lives* was a distant source of Shakespeare's play.

The Setting

The historical events at the core of the drama occurred in Alexandria, Rome, and at sea near Actium in west-central Greece, leading up to the year 30 B.C.E. The conflicts and loves of Queen Cleopatra with the Roman leaders Julius Caesar, Mark Antony, and Octavian (later, Caesar Augustus) have fascinated the public ever since, and the opera, therefore, acknowledges the essentially timeless nature of the story. In the same vein, Elkhannah Pulitzer's production updates the action from the ancient world to the Golden Age of Hollywood in the 1930s, when the lives of the first generation of movie stars were sometimes as lurid as those of the characters they portrayed on the silver screen.

The Music

The score of *Antony and Cleopatra* is instantly recognizable as the work of John Adams yet also represents an evolution in his lyrical approach. The orchestra expresses both public and inner drama throughout. The musical colors are always changing, sometimes abruptly (such as when surprising news is delivered publicly in the Roman scene early in Act I or privately to Cleopatra soon after) and at other times imperceptibly (such as the underscoring of Antony's confusion and self-doubt in Act II, Scene 1). Individual instruments often express character features—the tuba, for instance, represents Caesar's confidence. Aiming for unity of melody, harmony, and text in the individual vocal lines, Adams's writing for the soloists is based on natural expression, neither looking to recreate traditional operatic pyrotechnics nor over-heightened modernist expressionism. Thus, Caesar's solos are conversational in private and appropriately stentorian when addressing the populace. Cleopatra expresses all her inner conflicts clearly and sequentially without drifting into lyric musings for their own sake. And Antony can reveal both his strength and his weakness in his narratives, most notably in the soliloquy "All is lost!" that ends Act I. Appropriately for an opera set among two powerful civilizations, the chorus also plays a featured role, as in the climactic Battle of Actium toward the close of the first act.

Met History

This season, *Antony and Cleopatra* has its Met premiere. Adams himself conducts a production by Elkhannah Pulitzer in her company debut, with Gerald Finley and Julia Bullock in the title roles, Paul Appleby as Caesar, and Alfred Walker as Enobarbus.



JONATHAN TICHI/ER/MET OPERA

A CONVERSATION WITH ELKHANAH PULITZER

Director Elkhannah Pulitzer has been with *Antony and Cleopatra* from the beginning: Not only did she create the opera's world-premiere staging at San Francisco Opera in 2022, but along with dramaturg Lucia Scheckner, she also collaborated with composer John Adams on the work's libretto. As she prepared to make her Met debut leading the company premiere of Adams's most ambitious work to date, Pulitzer discussed adapting Shakespeare's sprawling text, her decision to update the setting to the star-studded soundstages of 1930s Hollywood, and the story's enduring relevance for today's audiences.

How did you first come to collaborate with John Adams on the creation of this piece?

I had directed his opera-oratorio *The Gospel According to the Other Mary* with the San Francisco Symphony in 2017 and then *Nixon in China* with the LA Phil, which he also conducted. So we had already been collaborating on multiple levels. When he turned his attention toward *Antony and Cleopatra*, he invited me to work with him on it. We both knew we wanted a dramaturg in the room to help wrangle this piece and its 42 characters and 40 scenes,

which ping-pong all over the place. That's when I brought on Lucia Scheckner, whom I've known since we went to Columbia together.

What were your priorities when "wrangling" the play into a libretto?

We really wanted to preserve and celebrate its essential core, which is, of course, the relationship between *Antony and Cleopatra* and their ultimate fall, set against the rise of Caesar Augustus. To tackle this multiheaded hydra of a play—and this was actually my husband's recommendation—we printed

out the text and put it on large sheets of butcher-block paper. It was one act per giant sheet. We laid it out on John's table and color coded the scenes so that we could visually track where the primary events were located, and also track individual characters. We also tried to create a pivot point, so we have an axis between Alexandria and Rome, since the action is constantly bouncing back and forth. At the same time, we really wanted to emphasize the contrast between the public personas that the main characters curate and their messy, very real private lives underneath.

What most appealed to you about bringing this piece to the stage?

When you work with Shakespeare, you explore some of the great mysteries of what it means to be a human being. The poetry is only heightened by John's music, which dances beautifully with Shakespeare's language. Then you have these incredible characters, who have become iconic, particularly Cleopatra. She is one of the most complex and varied characters, and one of the most powerful women in all of Shakespeare's canon. She's epic and complicated and provocative and brilliant—and such a politico. The whole world is her stage. Who wouldn't thrill to work with a character like that?

Why did you want to set this ancient story in the Golden Age of Hollywood?

When one initially thinks about Antony and Cleopatra, the first images that come to mind are Elizabeth Taylor or Cecil B. DeMille's gorgeous film with Claudette Colbert. And when the audience walks into the theater, they're certainly going to expect something sultry or alluring about her persona. I wanted to play with all of these things that are already in the public imagination. We also have to remember that Antony, Cleopatra, and Caesar Augustus were godlike in their time, not unlike the first movie stars, who had their faces blown up on the screen. They too were

fabricating a public image. So Mimi Lien, our set designer, created an aperture that frames the entire piece and allowed us to look at how we perceive the media gaze and the fabrication of the public image.

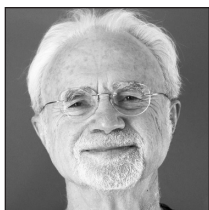
This is the third iteration of the production, following its premiere in San Francisco and subsequent performances in Barcelona. How has the opera evolved over that time?

It's been phenomenal to have the time over the course of a couple years to bring the piece to life and then let it rest, to step away and gain perspective. John was particularly in the thick of it. He's consolidated some scenes where we felt like we needed more momentum. For instance, when Antony is contemplating killing himself in Act II, originally he was with his right-hand man, Eros, but after the premiere, we took Eros out of that scene. Now, Antony is going through this existential breakdown all alone. It's really profound because it finally gives us a moment to connect with him in an intimate way, where no one else is watching. Cleopatra already had her own private moment in this beautiful aria at the end, so it's nice that they both now have these really special solo moments.

How can *Antony and Cleopatra* resonate with today's audiences?

It's absolutely spot on. History is a pendulum that swings back and forth, and we're constantly reminded how things can go awry. Antony and Cleopatra come from two diverse empires across the Mediterranean, but they still find a way to unify and build a love that has the potential to bridge their two cultures. Conversely, Caesar is a nationalist fascist leader and is seeking to eradicate other cultures and make all people subservient to the Roman order. The scope of that is rather staggering and scary. And it's very real, especially as we look at some of the leaders operating on the geopolitical scene today. So for me, this piece is about the transformative power of love to create a world that embraces difference.

The Creative Team



John Adams

COMPOSER, LIBRETTIST, AND CONDUCTOR (WORCESTER, MASSACHUSETTS)

CAREER HIGHLIGHTS *Antony and Cleopatra* is the fifth of John Adams's works to be performed at the Met, following *Doctor Atomic* in 2008, *Nixon in China* in 2011 (which he also conducted), *The Death of Klinghoffer* in 2014, and *El Niño* in 2024. Additional stage works include *A Flowering Tree*, *The Gospel According to the Other Mary*, and *Girls of the Golden West*. He has longstanding connections to the San Francisco Symphony, Cleveland Orchestra, and Los Angeles Philharmonic (where he has served as Creative Chair since 2009), and these distinguished ensembles have premiered many of his orchestral works, including *Harmonium*, *Harmonielehre*, *Century Rolls*, *Absolute Jest*, and *The Dharma at Big Sur*. As a conductor, he has led performances with the London Symphony Orchestra, Royal Concertgebouw Orchestra, Berlin Philharmonic, and New York Philharmonic, among others. His honors include five Grammy Awards (of 15 nominations), a Pulitzer Prize, and the Erasmus Prize "for contributions to European culture." He is the author of the memoir *Hallelujah Junction*, and his articles appear in the *New York Times Book Review* and *The New Yorker*.



Elkhannah Pulitzer

DIRECTOR (BOSTON, MASSACHUSETTS)

THIS SEASON *Antony and Cleopatra* for her debut at the Met, the second and third installments of *Fragments* with cellist Alisa Weilerstein at Carnegie Hall, and *Wozzeck* at West End Opera.

CAREER HIGHLIGHTS She directed the world premiere of *Antony and Cleopatra* at San Francisco Opera in 2022. Additional recent projects include *Giulio Cesare* at Opera Theatre of Saint Louis; European productions of David Lang's *Prisoner of the State*; a live tour of Esperanza Spalding's *12 Little Spells*; *DIORAMA*, an art installation at the I.O.U. in San Francisco; John Adams's *Nixon in China* and Bernstein's *Mass* with the Los Angeles Philharmonic; Adams's *The Gospel According to the Other Mary* with the San Francisco Symphony; and *Lucia di Lammermoor* and Handel's *Judas Maccabaeus* at LA Opera. She has collaborated on next-generation projects with Washington National Opera, Lyric Opera of Kansas City, Boston Lyric Opera, Opera Omaha, and the Canadian Opera Company. Her theater credits include work with Impact Theater, Cutting Ball, Riverside Theater, and Ensemble Theater Company. Between 2015 and 2017, she served as artistic curator of SF Opera Lab, and she was honored with the Opera America Success Award for her libretto for Stephen Mager's *Dream of the Pacific*.



Mimi Lien

SET DESIGNER (NEW HAVEN, CONNECTICUT)

THIS SEASON *Antony and Cleopatra* and Jeanine Tesori's *Grounded* for her debut at the Met.

CAREER HIGHLIGHTS In 2015, she became the first set designer ever to be honored with a MacArthur Fellowship. Recent work includes *Parsifal* at the Bayreuth Festival, Gregory Spears's *The Righteous* at the Santa Fe Opera, the world

The Creative Team CONTINUED

premiere of Jake Heggie's *Intelligence* at Houston Grand Opera, *The Comet / Poppea* with the Industry / American Modern Opera Company / Curtis Institute, Christopher Cerrone's *In a Grove* at Pittsburgh Opera, and *Die Zauberflöte* at Staatsoper Berlin. Her work on Broadway includes *Natasha, Pierre & The Great Comet of 1812* (Tony Award), *Sweeney Todd* (Tony nomination), *Uncle Vanya*, and *True West*. Her work Off-Broadway includes *Fairview* and *An Octoroon* (Soho Rep), and *A 24-Decade History of Popular Music* (St. Ann's Warehouse). Her large-scale public artworks include *The GREEN* at Lincoln Center, *PARADE* in Toronto, and *Model Home* in San Diego. She has received a Cullman Award for Extraordinary Creativity, Bessie Award, Drama Desk Award, Lucille Lortel Award, American Theatre Wing Hewes Design Award, LA Drama Critics Circle Award, and OBIE Award for Sustained Excellence. She is co-founder of the Brooklyn performance/art space JACK.

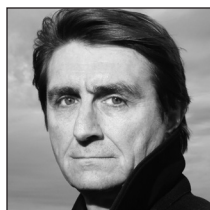


Constance Hoffman

COSTUME DESIGNER (BROOKLYN, NEW YORK)

THIS SEASON *Antony and Cleopatra* for her debut at the Met, *Così fan tutte* at LA Opera, *Tannhäuser* at Houston Grand Opera, and *La Bohème* at the Santa Fe Opera.

CAREER HIGHLIGHTS She has collaborated with directors and performers including Mark Lamos, Julie Taymor, Eliot Feld, Mikhail Baryshnikov, Robert Carsen, David Alden, Christopher Alden, Keith Warner, and Bette Midler. She has contributed to opera productions at the Glyndebourne Festival, Paris Opera, Israeli Opera, Bavarian State Opera, San Francisco Opera, Minnesota Opera, Portland Opera, Opera Theatre of Saint Louis, Glimmerglass Festival, and New York City Opera, among others. She made her Broadway debut in 2000 with *The Green Bird*, for which she was nominated for a Tony Award and earned an Outer Critics Circle Award, and returned with productions of *Old Times* and *M. Butterfly*. Her work in New York has also appeared at the Public Theater, New Victory Theater, Second Stage, Theatre for a New Audience, Madison Square Garden, Radio City Music Hall, and Joyce Theater. She has been honored with the Theater Development Fund's 2001 Irene Sharaff Young Masters Award and with three invitations to exhibit her work in the Prague Quadrennial.



David Finn

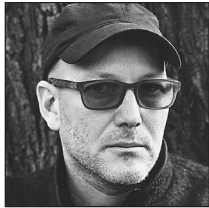
LIGHTING DESIGNER (SAINT PAUL, MINNESOTA)

THIS SEASON *Antony and Cleopatra* at the Met and *Das Rheingold*, *Die Walküre*, and *Siegfried* at La Scala.

MET PRODUCTIONS *Lohengrin*, *Der Fliegende Holländer*, *Tosca*, and *Parsifal* (debut, 2013).

CAREER HIGHLIGHTS At age 16, he began working for puppeteer Burr Tillstrom and *Kukla, Fran and Ollie*. His extensive operatic credits include productions at Covent Garden, Staatsoper Berlin, Dutch National Opera, Moscow's Bolshoi Theatre, the Salzburg Festival, Scottish Opera, the Canadian Opera Company, San Francisco Opera, Lyric Opera of Chicago, Opera Australia, the Santa Fe Opera, and in Barcelona, Turin, Paris, Brussels, Florence, and Stuttgart. He has collaborated on dance works by Twyla Tharp, Paul Taylor, Merce Cunningham, Sasha Waltz, José Limón, James Kudelka, Helgi Tomasson, and Dana Reitz and was resident designer for

Mikhail Baryshnikov's White Oak Dance Project between 1993 and 2000. He has designed for the Paris Opera Ballet, London's Royal Ballet, La Scala Ballet, Royal Danish Ballet, Scottish Ballet, Birmingham Royal Ballet, and Bavarian State Ballet, as well as Martin Scorsese's *The Age of Innocence* and *ZED, R.U.N.*, and *Michael Jackson ONE* with Cirque du Soleil. In 1999, he directed *The Green Monster* for PBS's *POV* series.



Bill Morrison

PROJECTION DESIGNER (CHICAGO, ILLINOIS)

THIS SEASON *Antony and Cleopatra* for his debut at the Met.

CAREER HIGHLIGHTS Working primarily with archival film material over the course of a career spanning three decades, he has premiered feature-length films at the New York, Sundance, Telluride and Venice Film Festivals. He is best known for his found-footage opus *Decasia* (2002), for the documentary *Dawson City: Frozen Time* (2016), and for his short film *Incident* (2023), which was nominated for an Academy Award. Collaborating with some of today's leading composers, he has designed multimedia projections for live performance at major venues around the globe and has been recognized with two Bessie Awards and an Obie Award for collaborative design. He previously designed films for John Adam's *The Death of Klinghoffer* (Brooklyn Philharmonic, Brooklyn Academy of Music, December 2003) and *Nixon in China* (Los Angeles Philharmonic, Walt Disney Concert Hall, March 2017). Recent projection designs also include Huang Ruo's *Angel Island* (Brooklyn Academy of Music, January 2024), *Double Bill* with Bill Frisell (Roulette, June 2024), and David Lang's *darker* (Long Play Festival, BRIC, May 2025).



Mark Grey

SOUND DESIGNER (PETALUMA, CALIFORNIA)

THIS SEASON *Antony and Cleopatra* and Osvaldo Golijov's *Ainadamar* at the Met.

MET PRODUCTIONS *L'Amour de Loin*, *The Merry Widow*, *Iolanta* and *Bluebeard's Castle*, and Adams's *El Niño*, *The Death of Klinghoffer*, *Nixon in China*, and *Doctor Atomic* (debut, 2008).

CAREER HIGHLIGHTS His opera *Frankenstein* premiered at Brussel's La Monnaie in 2019, and his opera *Birds in the Moon* premiered with the New York Philharmonic in 2021. He has had several commissions from the Atlanta Symphony, Los Angeles Philharmonic, and other ensembles. He is an Emmy Award-winning sound designer whose work appears at leading concert halls, theaters, and opera houses, and in 2002, he became the first sound designer for the New York Philharmonic. He is the resident sound designer for the Ojai Music Festival and Park Avenue Armory. He has sound designed productions of *West Side Story*, *My Fair Lady*, *The King and I*, *The Merry Widow*, *Carousel*, *The Sound of Music*, and *Doctor Atomic* at Lyric Opera of Chicago and Bach's *St. Matthew Passion*, Saariaho's *Circle Map*, William Kentridge's *The Head and the Load*, Pierre Boulez's *Répons*, and Claus Guth's *Doppelgänger*, among others, at Park Avenue Armory.

The Creative Team CONTINUED



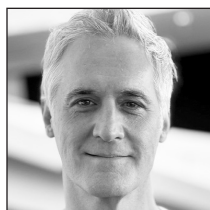
Annie-B Parson

CHOREOGRAPHER (CHICAGO, ILLINOIS)

THIS SEASON *Antony and Cleopatra* at the Met.

MET PRODUCTIONS Kevin Puts's *The Hours* (debut, 2022).

CAREER HIGHLIGHTS She has created choreography for pop musicians, television, film, theater, ballet, marching bands, string quartets, and symphonies. In 1991, she co-founded Big Dance Theater, for whom she has co-created more than 20 works and received commissions from London's Old Vic, France's Les Subsistances, Brooklyn Academy of Music, Walker Art Center, and Paris's Théâtre National de Chaillot, among many others. A frequent collaborator with David Byrne, she made her Broadway debut in 2019 choreographing his *American Utopia*, as well as the film by Spike Lee. She returned to Broadway in 2024 with *Here Lies Love*, earning a Tony Award nomination, and has also contributed to productions at Lincoln Center's Mostly Mozart Festival, the Public Theater, London's National Theater and Royal Ballet, Martha Graham Dance Company, New York Theatre Workshop, and Soho Repertory Theatre; in the West End; and tours for Lorde and St. Vincent. She has earned the Doris Duke Performing Artist Award, an Olivier Award nomination, a Guggenheim Fellowship, three Bessie Awards, and a USA Artist Award. She is the author of *The Choreography of Everyday Life*.



Chris Dumont

FIGHT DIRECTOR (ASHEVILLE, NORTH CAROLINA)

THIS SEASON *Antony and Cleopatra* at the Met and *Roméo et Juliette* at Manhattan School of Music.

MET PRODUCTIONS *La Forza del Destino*, Terence Blanchard's *Champion*, *Lohengrin*, *Fedora*, and *Don Carlos*.

CAREER HIGHLIGHTS In addition to his work on new productions, at the Met he has also served as fight director for revivals of *Un Ballo in Maschera*, *Die Meistersinger von Nürnberg*, and the *Ring* cycle and as associate fight director for new productions of *Carmen*, Jake Heggie's *Dead Man Walking*, and *Porgy and Bess* and the 2024 revival of *Roméo et Juliette*. He has appeared as an actor in numerous Met performances since his company debut in 2002 as Marshal Caulaincourt in *War and Peace*.



Lucia Scheckner

DRAMATURG (NEW YORK, NEW YORK)

THIS SEASON *Antony and Cleopatra* for her debut at the Met, *Wozzeck* at West Edge Opera, and Sylvia Bofill's *La Erre* at Puerto Rico's Teatro Público.

CAREER HIGHLIGHTS She consulted with John Adams and director Elkhannah Pulitzer on the creation of the libretto for *Antony and Cleopatra* and has served as dramaturg for its premieres at San Francisco Opera (2022) and in Barcelona (2023). Her collaborations with Pulitzer also include Heiner Müller's *Quartett* at West Edge Opera (2018) and *Nixon in China* with the Los Angeles Philharmonic (2017). She is co-executive director, education, at Brooklyn Arts Exchange (BAX), a nonprofit performing arts incubator in New York

City dedicated to artist development and social justice across generations. She also serves as co–editor-in-chief of the *Teaching Artist Journal* (Routledge | Taylor & Francis), an international publication advancing interdisciplinary, innovative, and equity-centered arts education. She holds an MFA in theater (dramaturgy and script development) from Columbia University.

The Cast



Paul Appleby

TENOR (SOUTH BEND, INDIANA)

THIS SEASON Caesar in *Antony and Cleopatra* at the Met, Faust in *La Damnation de Faust* in concert with the Gulbenkian Orchestra, Haydn's *Die Schöpfung* with Boston Baroque, John Corigliano's *Poem in October* with the Chamber Music Society of Lincoln Center, Prunier in *La Rondine* in concert with the London Symphony Orchestra, and the Evangelist in Bach's *St. Matthew Passion* at the Cathedral of St. John the Divine.

MET APPEARANCES Grimoaldo in *Rodelinda*, David in *Die Meistersinger von Nürnberg*, Don Ottavio in *Don Giovanni*, Pelléas in *Pelléas et Mélisande*, Belmonte in *Die Entführung aus dem Serail*, Tom Rakewell in *The Rake's Progress*, Brian in Nico Muhly's *Two Boys*, Chevalier de la Force in *Dialogues des Carmélites*, Hylas in *Les Troyens*, Demetrius in *The Enchanted Island*, and Brighella in *Ariadne auf Naxos* (debut, 2011).

CAREER HIGHLIGHTS He appeared in the world premieres of *Antony and Cleopatra* and John Adams's *Girls of the Golden West* at San Francisco Opera. He has also appeared at the Glyndebourne Festival, Festival d'Aix-en-Provence, Houston Grand Opera, Dutch National Opera, Paris Opera, and in Brussels, Lyon, Cologne, Madrid, and Barcelona, among others. He is a graduate of the Met's Lindemann Young Artist Development Program.



Julia Bullock

SOPRANO (ST. LOUIS, MISSOURI)

THIS SEASON Cleopatra in *Antony and Cleopatra* at the Met, the title role of Handel's *Theodora* in Madrid, the Soprano in John Adams's *El Niño* with the Munich Radio Orchestra and Gävle Symphony Orchestra, Mahler's Symphony No. 4 with the Baltimore Symphony Orchestra, and

recitals and concert appearances throughout Europe and the United States.

MET APPEARANCES The Soprano (debut, 2024).

CAREER HIGHLIGHTS A champion of new music, she headlined the world premieres of Adams's *Girls of the Golden West* at San Francisco Opera, Michel van der Aa's *Upload* at Dutch National Opera, and Terence Blanchard's *Fire Shut Up in My Bones* at Opera Theatre of Saint Louis. In collaboration with Peter Sellars, Tyshawn Sorey, and Claudia Rankine, she conceived of and starred in *Perle Noire: Meditations for Joséphine* at Dutch National Opera, Harvard's OBERON, and the Metropolitan Museum of Art, and she also created the chamber arrangement of *El Niño*,

Nativity Reconsidered. She has appeared with many of the world's leading opera companies and orchestras, and is a founding core member of the American Modern Opera Company.



Gerald Finley

BASS-BARITONE (MONTREAL, CANADA)

THIS SEASON Antony in *Antony and Cleopatra* at the Met, Scarpia in *Tosca* at Staatsoper Berlin, the title role of *Macbeth* at the Vienna State Opera and Bavarian State Opera, Brahms's *Ein Deutsches Requiem* with the Berlin Radio Symphony Orchestra, Helge in the world premiere of

Mark-Anthony Turnage's *Festen* at Covent Garden, Schumann's *Dichterliebe* in Barcelona, and concerts at the Grange Festival and Bavarian State Opera.

MET APPEARANCES Count Almaviva in *Le Nozze di Figaro*, Don Alfonso in *Così fan tutte*, Bluebeard in *Bluebeard's Castle*, Athanaël in *Thaïs*, the title roles of *Guillaume Tell* and *Don Giovanni*, Nick Shadow in *The Rake's Progress*, Golaud in *Pelléas et Mélisande*, Marcello in *La Bohème*, J. Robert Oppenheimer in John Adams's *Doctor Atomic*, and Papageno in *Die Zauberflöte* (debut, 1998).

CAREER HIGHLIGHTS He has appeared at many of the world's leading opera houses, including the Norwegian National Opera, Salzburg Festival, Paris Opera, Glyndebourne Festival, Dutch National Opera, Canadian Opera Company, and in Madrid, Baden-Baden, and Tokyo, among others. He has appeared in multiple world premieres, including *Antony and Cleopatra* and *Doctor Atomic* at San Francisco Opera and Tobias Picker's *The Fantastic Mr. Fox* at LA Opera.



Alfred Walker

BASS-BARITONE (NEW ORLEANS, LOUISIANA)

THIS SEASON Enobarbus in *Antony and Cleopatra* at the Met, Don Fernando in *Fidelio* at Lyric Opera of Chicago, the High Priest of Dagon in *Samson et Dalila* in concert at New Orleans Opera, a concert with the WDR Symphony Orchestra Cologne, Frère Laurent in *Roméo et*

Juliette at Palm Beach Opera, Vladislav in Smetana's *Dalibor* at Bard SummerScape, and Verdi's *Requiem* with the Philadelphia Orchestra.

MET APPEARANCES Since his 1998 debut as Grégorio in *Roméo et Juliette*, he has sung more than 200 performances of 22 roles, including Rambaldo in *La Rondine*, Frère Laurent, Masetto in *Don Giovanni*, Crown in *Porgy and Bess*, and Parsi Rustomji in Philip Glass's *Satyagraha*.

CAREER HIGHLIGHTS He created the role of Enobarbus in the world premiere of *Antony and Cleopatra* at San Francisco Opera. He has also sung Creonte in *Medea* at the Canadian Opera Company, Orest in *Elektra* at the Dallas Opera, Enobarbus in Barcelona, the title role of Saint-Saëns's *Henry VIII* at Bard SummerScape, and Peter in *Hänsel und Gretel* at Lyric Opera of Chicago. He is a graduate of the Met's Lindemann Young Artist Development Program.