

KEVIN PUTS / LIBRETTO BY GREG PIERCE

THE HOURS

CONDUCTOR
Kensho Watanabe

PRODUCTION
Phelim McDermott

SET AND COSTUME DESIGNER
Tom Pye

LIGHTING DESIGNER
Bruno Poet

PROJECTION DESIGNER
Finn Ross

CHOREOGRAPHER
Annie-B Parson

ASSOCIATE DIRECTOR
Peter Relton

DRAMATURG
Paul Cremo

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in two acts

Based on the book by
Michael Cunningham and the
Paramount Pictures film

Tuesday, May 28, 2024
7:00–10:00PM

The production of *The Hours* was made possible by a generous gift from **Robert L. Turner, in memory of his mother, Suzanne Wilbert Turner**

The revival of this production is made possible by a generous gift from Robert L. Turner

Commissioned by the Metropolitan Opera and The Philadelphia Orchestra

In collaboration with Improbable

Throughout the 2023–24 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

2023–24 SEASON

The 15th Metropolitan Opera performance of
KEVIN PUTS'S

THE HOURS

CONDUCTOR
Kensho Watanabe

IN ORDER OF VOCAL APPEARANCE

CLARISSA VAUGHAN
Renée Fleming

RICHARD
Kyle Ketelsen

SALLY
Denyce Graves

JULIAN
Henry Baker Schiff

MAN UNDER THE ARCH
Eric Jurenas

QUENTIN
Luka Zylik

WALTER
Tony Stevenson*

ANGELICA
Mitzi Solarino

VIRGINIA WOOLF
Joyce DiDonato

NELLY
Eve Gigliotti

LEONARD WOOLF
Sean Panikkar

KITTY
Sylvia D'Eramo*

BARBARA
Kathleen Kim

HOTEL CLERK
Eric Jurenas

LAURA BROWN
Kelli O'Hara

LOUIS
William Burden

DAN BROWN
Brandon Cedel*

VANESSA
Sylvia D'Eramo*

RICHIE
Sid Kamat

MRS. LATCH
Kathleen Kim

This performance
is being broadcast
live on the SiriusXM
app and streamed at
metopera.org.

Tuesday, May 28, 2024, 7:00–10:00PM



EVAN ZIMMERMAN / MET OPERA

A scene from Kevin Puts's *The Hours*

C. Graham Berwind, III Chorus Master **Donald Palumbo**
 Musical Preparation **Howard Watkins,* Caren Levine,*
 Steven Osgood, Bryan Wagorn,* and Katelan Trần Terrell***
 Assistant Stage Directors **J. Knighten Smit and Paula Suozzi**
 Assistant Costume Designer **Zeb Lalljee**
 Associate Choreographer **Elizabeth DeMent**
 Children's Chorus Director **Anthony Piccolo**
 English Diction Coach **Kathryn LaBouff**
 Prompter **Caren Levine***

Additional Casting **Tara Rubin, CSA, and
 Spencer Gualdoni, CSA**

Met Titles **Michael Panayos**

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 London; Roxy Cressy, London; and Parkinson Gill,
 London**

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Metropolitan Opera Wig and Makeup Department

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Synopsis

The opera takes place in a single day. Virginia Woolf is in Richmond, England, in 1923. Laura Brown is in Los Angeles in 1949. Clarissa Vaughan is in New York City at the end of the 20th century.

Act I

The chorus, as Virginia's imagination, tinkers with the opening line of the novel that she's working on, *Mrs. Dalloway*.

Clarissa and her partner, Sally, are preparing for tonight's party celebrating Clarissa's best friend, Richard, a writer who is dying of AIDS. Sally doubts Richard will be well enough to attend, but Clarissa refuses to accept the dire state of Richard's health. She sets out to buy flowers for the party and delights in the wonders of Washington Square, where she is intrigued by the otherworldly singing of the Man Under the Arch. She runs into Walter, a writer who shares Sally's doubts about Richard's health, and invites him to the party.

Virginia Woolf has just woken up, anxious about beginning her new novel. As she watches her husband, Leonard, edit proofs, she reflects on the roles that he plays in her life.

Clarissa enters the flower shop, where the florist, Barbara, greets her with a kiss. Clarissa escapes into a fantasy of a romance with Barbara. She finds the perfect flowers and leaves to check on Richard.

Virginia finds it hard to start work on her novel, distracted by thoughts of London's bustle, in contrast with the lifeless suburb of Richmond. She manages to keep her depression at bay and starts writing.

In her bed in Los Angeles, Laura Brown is reading the passage from *Mrs. Dalloway* that Virginia is writing. Laura dreads going downstairs to face her husband, Dan, whose birthday is today, and her young son, Richie. When she enters her kitchen, she tries to convince Dan and Richie that she is fine, but internally she agonizes about her fears and insecurities.

Clarissa, irritated by Sally's doubts about Richard's health, wonders whether Sally is the best match for her. Virginia realizes that a character in her novel must die, but she isn't sure who. Laura struggles with her anxiety while baking Dan's birthday cake with Richie. On her way to Richard's, Clarissa stops at the corner where, years ago, she ended their nascent romantic relationship, wondering if she made the right decision. When she arrives at Richard's, she finds him frail and forgetful. He tells her that he can't face the party, but she snaps at him, telling him that he needs to try harder. He confides that sometimes he still imagines them as lovers.

In Laura's kitchen, her anxiety escalates as she tries to bake the cake with Richie. Virginia asks her cook, Nelly, whether she believes that a young woman could start off the day joyfully and then decide to kill herself. This leads Virginia into a suicidal fantasy foreshadowing the way that she'll eventually end her own life. Laura's neighbor Kitty visits and tells Laura that she might have cancer. Laura escapes into a romantic fantasy about Kitty, which ends with her actually kissing Kitty as she consoles her. Virginia, too anxious to write, decides to head out into the world.

Clarissa returns home to find Sally busily preparing for the party, but she has a gnawing feeling that something's wrong with Richard and heads back toward his apartment. Virginia debates whether she should take the train to London or end her life in the river. Laura, feeling suffocated, drops Richie with the babysitter and drives off toward Pasadena. The three women are united in their need to escape and in their terror of what they might find.

Intermission (AT APPROXIMATELY 8:25PM)

Act II

Laura has found herself on a bed in a hotel room, armed with a bottle of pills and *Mrs. Dalloway*. She doesn't know whether she'll kill herself or read her book. Starting to read, she conjures up Virginia, who is seen at the edge of the river—perhaps to commit suicide? Virginia is momentarily distracted by the voice of the Man Under the Arch and by the arrival of Leonard, who says he was convinced that this time he'd find her dead and he'd have to tell her sister, Vanessa, that he had failed.

Arriving outside Richard's apartment, Clarissa finds Louis, Richard's ex-boyfriend, debating whether or not to visit him. He recalls the formative summer that the three of them spent in Wellfleet, triggering a flashback depicting the closeness Clarissa and Richard shared, a closeness which excluded Louis.

Virginia, back in her studio, hears children's voices and wonders if she's losing her mind. In her garden, she finds Vanessa and her three children holding a funeral service for a dying bird. As Virginia manically makes a grave for the bird, Vanessa realizes the severity of her sister's illness. In the hotel room, Laura castigates herself for considering suicide and contemplates returning home.

Clarissa enters Richard's apartment to find him on his window ledge. She tries to convince him to come down, and he explains that all he wanted was to write something that might touch someone. He tells Clarissa that he loves her.

Laura brings herself to leave the hotel and head back home.

Virginia, at the bird grave, realizes her sanity is slipping.

As the connections among the characters become clear, Clarissa, Laura, and Virginia find themselves in a space that transcends time and place, where they can finally perceive one another.

—Paul Cremona

If you or someone you know is considering self-harm or suicide, help is available from the Suicide and Crisis Lifeline by dialing 988 or visiting 988lifeline.org.



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Kevin Puts

The Hours

Premiere: Kimmel Center for the Performing Arts, Philadelphia, March 2022 (concert version, performed by the Philadelphia Orchestra); Metropolitan Opera House, New York, November 2022 (staged production)

A compelling opera about three women in different times and places—and the spaces between them that both separate and connect them—*The Hours* is based on the Pulitzer Prize–winning novel by Michael Cunningham and the Academy Award–winning film adaptation that followed. Both the book and the film make heavy reference to an earlier novel, Virginia Woolf’s 1925 *Mrs. Dalloway*, which forms a sort of parallel background narrative: Over the course of the opera, Woolf is writing the novel, Laura Brown is reading it, and Clarissa Vaughan is seemingly reenacting its plot, shifted to late-20th-century Manhattan. The opera uses Woolf’s and Cunningham’s magisterial prose as a departure point from which to explore ambiguities and fluidities that cry out for musical expression.

The Creators

Kevin Puts (b. 1972) is an American composer, especially noted for his four symphonies, large-scale orchestral works, and numerous concerti. His first opera, *Silent Night*, was awarded the 2012 Pulitzer Prize for Music. Playwright, lyricist, and fiction writer Greg Pierce (b. 1978) created the libretto for *The Hours*, adapting the novel by American author Michael Cunningham (b. 1952), who was awarded both the Pulitzer Prize for Fiction and PEN/Faulkner Award for his work. Virginia Woolf (1882–1941), whose *Mrs. Dalloway* figures prominently in *The Hours*, was an English novelist, essayist, critic, and publisher. She is widely considered one of the most important English-language writers of the 20th century and an important pioneer in the genre of stream-of-consciousness narrative.

The Setting

The tripartite setting of the opera is an essential aspect of its story. The first locale is Richmond, a quiet suburb of London where Virginia Woolf lived with her husband, Leonard, as she was writing *Mrs. Dalloway* in 1923. Leonard ran Hogarth Press (which published Sigmund Freud, among other notables) from this house. The quiet of the area was meant to aid Virginia’s already precarious mental health, but she found the stillness oppressive. The second setting is Los Angeles in 1949, where Dan and Laura Brown are struggling to conform

to a proper mid-century American suburban life and raise their child, Richie. The third setting is Manhattan at the end of the 20th century, where Clarissa Vaughan is preparing to throw a party for the poet Richard, who faces the late stages of AIDS and the dementia that frequently accompanied it.

The Music

In adapting Cunningham's novel, Puts sought to follow the shifting perspectives between the heroines while maintaining their separate dimensions—an ambition that can be uniquely accomplished with the tools of opera. The music for and around each of the heroines has a distinct style: a stripped-down quality for Woolf, with harmonic shifts mirroring her fraught mental instability; an appropriately light-pop sensibility for the oppressive suburban conformity surrounding Laura Brown; and a rich, colorful soundscape for Clarissa that evokes the vibrancy of urban New York City and alludes to contemporary film and Broadway composers. Initially, these worlds exist as separate musical entities, but over the course of the opera, they transcend the boundaries of time and space and increasingly overlap, culminating in a climactic trio for the three women that encapsulates their diversities and commonalities. The score similarly attaches character aspects to their music—for instance, Richard's shadowy perception of his world as compared to the perkier sounds of characters who are less in conflict with their environments than the lead characters. The fluidity of time and point of view is depicted largely by the orchestra, which provides a connective tissue between the voices and shows Puts's experience as a symphonic composer. The chorus expresses "real" voices (the people on the streets of Manhattan) and ephemeral ones (the inner thoughts and anxieties of the three women, as well as the literally resonating lines of Woolf's prose in her novel, notably the stentorian opening line, "Mrs. Dalloway said she would buy the flowers herself," sung in fragments and close harmonies throughout the opening scenes).

Met History

During the 2022–23 season, the Met presented the first fully staged production of *The Hours*, following the opera's premiere in a concert version with the Philadelphia Orchestra in March 2022. Met Music Director Yannick Nézet-Séguin, who also led the concert premiere, conducted a cast that starred Renée Fleming, Kelli O'Hara, and Joyce DiDonato in a staging by Phelim McDermott.

Program Note

"Once a book is printed and published it ceases to be the property of the author; he commits it to the care of other people."

—Virginia Woolf, from her introduction to *Mrs. Dalloway*

Which people? Readers enjoy, remember, and share, but later artists also take bites out of the original and use its DNA to create prequels, sequels, or spin-offs. Even more intriguing is the adaptation—old wine in new bottles. Adaptations retain the original's genetic makeup and profile but frequently change habitats: Books become plays, plays become libretti, and libretti, plays, and books become screenplays. Consider Puccini's *La Bohème* (1896), based on Henri Murger's collection of vignettes, *La Bohème*, originally published (1848–49) as a serial in the newspaper *Le Corsair*. In 1849, the author, in collaboration with playwright Théodore Barrière, adapted his stories for the stage as *La Vie de Bohème*; a single prose volume by Murger, *Scènes de la Vie de Bohème*, then appeared in 1851. In 1996, Jonathan Larsen transported the plot and characters to the East Village in his rock musical *Rent*. And, in 2001, something remarkable, perhaps even inevitable or serendipitous (as Godzilla meeting King Kong?), happened: Australian director Baz Luhrmann, in his musical film *Moulin Rouge!*, married *La Bohème* to *La Traviata* in the tragic story of a starving Rodolfo-esque writer who grieves the loss of his love (a "Mimi"?) but falls in love again with a Violetta-adjacent courtesan, who dies of consumption in his arms.

The genesis of Kevin Puts and Greg Pierce's *The Hours* lies comfortably in the same tradition. Woolf published her novel *Mrs. Dalloway* in 1925, and in 1997, it was reincarnated in the film *Mrs. Dalloway* with Vanessa Redgrave in the title role. The character Mrs. Dalloway became a trope in both Michael Cunningham's 1998 novel *The Hours* as well as the eponymous 2002 film starring three divas, Nicole Kidman, Julianne Moore, and Meryl Streep. Mrs. Dalloway is no longer a speaking role in the novel, the film, or the opera; rather she is the catalyst for an expansive version of Woolf's conversation about loneliness, social status, sexuality, illness, and suicide. Three characters embody her: Virginia writes Dalloway, Laura reads her, and Clarissa reincarnates her.

* * *

"I seem to have fallen out of time."

—Richard, *The Hours*, Act I

"Could you believe that a young woman full of joy, and promise ... could set out, on a luminous morning in June ... and, by the end of the day, decide to ..."

—Virginia to Nelly, *The Hours*, Act I

Hours, minutes, and seconds can alter the course of a life, just as a sudden squall darkens the sun. Virginia's words adumbrate the future, while recounting the past,

both fictional and real: In Woolf's novel, Septimus Warren Smith, a veteran battling PTSD, commits suicide by jumping out of a window. The analogous character in *The Hours*, novelist Richard Brown, ends his suffering from AIDS in the same tragic way. Operatic Virginia contemplates suicide by drowning, while Woolf did exactly that in 1943, nearly 20 years after the publication of *Mrs. Dalloway*. In all of these fictional habitats, time is asynchronous, synchronous, disjunct, and chronological as stories, even words, fade in, fade out, or meld together. The approach is distinctly modern but harmonious.

Aristotle famously advised dramatists to "place the scene, as far as possible, before [the] eyes." In a translation and commentary on Aristotle's work, 16th-century Italian theorist Ludovico Castelvetro qualified Aristotle's maxim: The action of a play must take place within "one revolution of the sun." Puts and Pierce purposefully obey and defy these classical "rules" of drama in *The Hours*, in which time elapses both horizontally and vertically, as past and present co-exist in a beautifully coherent multiverse that "puts before our eyes" three different years and places all at once: London in 1923, Los Angeles in 1949, and New York at the end of the 20th century. All of the action takes place within a single, lovely June day, unfolding in stage time over the course of three hours. But time in *The Hours* is also simultaneous; think of a single chord, a triad, closely voiced in shimmering thirds. Puts and Pierce play with time in a way that composers and playwrights before them struggled to embody; *The Hours* continues a long and singular thread in the annals of opera that took a sharp turn with the advent of film.

Staged drama, for much of its history, was a linear art, obedient to theoretical concerns about verisimilitude and temporality, in particular. A plot would unfold in strict chronological order, and any rupture in time, especially one that reverses the action, would not have been possible. Neither Aristotle nor Castelvetro could have imagined the ways that technology would alter storytelling, owing in no small part to a growing demand that art imitate life and visualize the inner workings of the mind. The motion picture could produce—in fast forward, slow motion, and flashback—a virtual reproduction of our own world, including its memories and desires; film's uncanny replication of time convinces us that hours, days, weeks, months, and years can pass in the space of an hour or two. An apt operatic analogy is Puccini's *Madama Butterfly*, in which the scene of Butterfly's vigil unfolds from sunset to the following morning in a musical and theatrical sleight of hand that includes an offstage chorus and brilliant lighting effects. The whole occupies less than ten minutes of stage time.

One of the most common ways that canonic opera refers to time gone by is through narratives sung by one character to another and underscored by recurring motives, most famously by Wagner in his *Ring* cycle. But not even Wagner could turn the clock back visually on the stage without the intervention of a modern director who alters the composer's directions and aesthetic; opera would have to first absorb the techniques of cinematography into its fundamental dramaturgy. Early efforts include Hindemith's *Hin und Zurück* (1927), which "rewinds" to reverse an unhappy ending, and Berg's *Lulu* (1937), in which an interpolated silent film summarizes a year

of the title character's life. A more recent work, clearly akin to *The Hours* in its musical treatment of time period, is the 1984 revised version of Bernstein's *A Quiet Place*, about a family tragedy. This opera is a sequel to the composer's one-act opera about the same family 30 years earlier, *Trouble in Tahiti* (1952). In the second act of *A Quiet Place*, a character recalls the past in an extended flashback, which Bernstein was determined to stage. His solution to the musical and visual challenges that the scene posed was to insert the entirety of *Trouble in Tahiti*, musically distinguished from the largely atonal 12-tone idiom of *A Quiet Place* by its 1950s-style jazz vocal trio.

Kevin Puts similarly introduces Laura Brown in Act I, as Scene 5 dissolves into Scene 6. The chorus announces, "It is Los Angeles in 1949." And then, as if a radio had been switched on, a jazzy trio of sopranos and altos vocalizes what Puts indicates as "velvety OOs" in close harmony above a swing beat, walking bass, and brushed cymbals. The two other settings are less musically time specific and instead atmospheric or evocative of place. Virginia's London study is muted and dim but intensified by repeated eighth notes in the winds pulsating "pianissimo molto delicato" over a drone in the strings. Big Ben sounds the hours, and the bells fade into a solo piano. The mood is intimate, and Virginia's vocal entrance is marked "internal." Clarissa's home couldn't be more different: New York City's Washington Square sounds a bustling cityscape that evokes Stravinsky's St. Petersburg in the first tableau of *Petrushka*. Throughout the opera, repeated musical figures tick off the seconds, while patches of minimalist music remind us that time is unstoppable.

The wild card is the Man Under the Arch, who intones a wordless melody. Each of the women perceives him in a different way: Clarissa hears him sing a "siren song," Laura sees him as a hotel clerk, and to Virginia he is the vision of a "dark angel" who "spooks" her, "summons her." Is he Death? He and the chorus perform an "oratorio" over Richard Brown's dead body. The Man's song pulls the three women into a "single underwater dreamscape ... a shared subconscious." The women sense they are drowning.

Neither Virginia nor Laura could have imagined what the day would bring. And surely not Clarissa as she set out that June morning to buy flowers from Barbara, who had "come to the city to sing," but certainly not as a florist introducing her wares in Mozartian riffs: She is the Queen of the Night, "ha-ha-ha-ha-ha-hydrangeas?"; she is Papagena, "puh-puh-puh-puh-puh-puh-puh-puh-peonies?" And then there are children with magical voices. Laura's son Richie plays word games with his father, Dan, while Virginia's nieces and nephews play in the garden. Above all is the ethereal sound of three women, together and apart, rapturous, fearful, desperate, but accepting: Virginia, Clarissa, and Laura together surrender to a "gossamer dream of a day."

—Helen M. Greenwald

Helen M. Greenwald is chair of the department of music history at New England Conservatory and editor of *The Oxford Handbook of Opera*.

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The Cast



Kensho Watanabe

CONDUCTOR (YOKOHAMA, JAPAN)

THIS SEASON *The Hours* at the Met, *Madama Butterfly* at Detroit Opera, and concerts with the Minnesota Orchestra, Dayton Opera, and Orchestre Métropolitain.

MET APPEARANCES Terence Blanchard's *Champion* and *The Hours* (debut, 2022).

CAREER HIGHLIGHTS A recent recipient of a Career Assistance Award from the Solti Foundation U.S., he served as assistant conductor of the Philadelphia Orchestra between 2016 and 2019. He went on to conduct four subscription concerts with the Philadelphia Orchestra in 2019, in addition to performances at the Bravo! Vail music festival, Mann Center for the Performing Arts, and Saratoga Performing Arts Center. He was also the inaugural conducting fellow of the Curtis Institute of Music from 2013 to 2015, under the mentorship of Yannick Nézet-Séguin. He has led *La Bohème* at Spoleto Festival USA, *La Rondine* and *La Bohème* at the Curtis Opera Theatre, and concerts with the Edmonton Symphony Orchestra, Pasadena Symphony, Rhode Island Philharmonic Orchestra, RTÉ Concert Orchestra, London Philharmonic Orchestra, Orchestre National du Capitole de Toulouse, Brussels Philharmonic, Royal Scottish National Orchestra, Tokyo Philharmonic Orchestra, Houston Symphony, and at the Seiji Ozawa Matsumoto Festival, among others.



Joyce DiDonato

MEZZO-SOPRANO (KANSAS CITY, KANSAS)

THIS SEASON Virginia Woolf in *The Hours* and Sister Helen Prejean in Jake Heggie's *Dead Man Walking* at the Met; Didon in *Les Troyens* in concert with the Orchestre Philharmonique de Strasbourg; Dido in *Dido and Aeneas* in concert with Il Pomo d'Oro; and concerts in Barcelona, Vienna, at Staatsoper Berlin, and with the Kansas City Symphony.

MET APPEARANCES Since her 2005 debut as Cherubino in *Le Nozze di Figaro*, she has sung more than 100 performances of 14 roles, including Virginia Woolf, Sesto in *La Clemenza di Tito*, Adalgisa in *Norma*, Elena in *La Donna del Lago*, and the title roles of *Agrippina*, *Cendrillon*, *La Cenerentola*, and *Maria Stuarda*.

CAREER HIGHLIGHTS She has appeared with most of the world's leading opera companies, including the Vienna State Opera, Bavarian State Opera, Covent Garden, Deutsche Oper Berlin, La Scala, and Paris Opera, among many others, and has received three Grammy Awards (of 11 nominations) and an Olivier Award for Outstanding Achievement in Opera. She was the 2007 recipient of the Met's Beverly Sills Artist Award, established by Agnes Varis and Karl Leichtman.

The Cast CONTINUED



Renée Fleming

SOPRANO (ROCHESTER, NEW YORK)

THIS SEASON Clarissa Vaughan in *The Hours* at the Met and concerts and recitals throughout the United States.

MET APPEARANCES Since her 1991 debut as the Countess in *Le Nozze di Figaro*, she has sung more than 250 performances of 22 roles, including Clarissa Vaughan, the Marschallin in *Der Rosenkavalier*, Hanna Glawari in *The Merry Widow*, the Countess in *Capriccio*, Tatiana in *Eugene Onegin*, Rosina in the world premiere of John Corigliano's *The Ghosts of Versailles*, and the title roles of *Rusalka*, *Rodelinda*, *Armida*, *Thais*, *Manon*, *Arabella*, and *Susannah*.

CAREER HIGHLIGHTS A 2023 Kennedy Center Honoree, she has appeared at all the world's leading opera houses, received the National Medal of Arts and five Grammy Awards (of 18 nominations), was awarded the titles of Chevalier de la Légion d'Honneur and Commandeur de l'Ordre des Arts et des Lettres by the French government, and was nominated for a 2018 Tony Award. Last month, she released her latest book, *Music and Mind*, a collection of essays by scientists, artists, educators, and healthcare providers focused on the powerful impacts of music. She is currently creative consultant for Lyric Opera of Chicago and artistic advisor-at-large at the Kennedy Center.



Kelli O'Hara

SOPRANO (ELK CITY, OKLAHOMA)

THIS SEASON Laura Brown in *The Hours* at the Met, Kirsten Arnesen in *Days of Wine and Roses* on Broadway, and concert appearances throughout the United States.

MET APPEARANCES Laura Brown, Despina in *Così fan tutte*, and Valencienne in *The Merry Widow* (debut, 2014).

CAREER HIGHLIGHTS She is a 2024 Tony Award nominee for her performance in *Days of Wine and Roses*. She won a 2015 Tony Award for her performance as Anna Leonowens in *The King and I*, for which she also received Grammy, Drama League, Outer Critics, and Olivier Award nominations. She was also nominated for Tony Awards for *Kiss Me, Kate*, *The Bridges of Madison County*, *Nice Work if You Can Get It*, *South Pacific*, *The Pajama Game*, and *The Light in the Piazza*, and also appeared on Broadway in *Dracula*, *Sweet Smell of Success*, *Follies*, and *Jekyll & Hyde*. She received the Drama League's Distinguished Achievement in Musical Theatre Award in 2019 and was nominated for an Emmy Award for her appearance in *The Accidental Wolf*. Additional screen credits include *The Gilded Age*, *13 Reasons Why*, *All the Bright Places*, *Peter Pan Live!*, *Sex and the City 2*, *The Key to Reserva*, *Masters of Sex*, *The Good Fight*, *Blue Bloods*, *N3mbers*, and *Car Talk*.



William Burden

TENOR (MIAMI, FLORIDA)

THIS SEASON Louis in *The Hours* at the Met, Beethoven's Symphony No. 9 with Boston Baroque, and John Singer Sargent in the world premiere of Damien Geter's *American Apollo* at Des Moines Metro Opera.

MET APPEARANCES Louis, Polonius in Brett Dean's *Hamlet*, the King of Naples in Thomas Adès's *The Tempest*, Gilbert Griffiths in the world premiere of Tobias Picker's *An American Tragedy*, Pelléas in *Pelléas et Mélisande*, Tybalt in *Roméo et Juliette*, and Janek in *The Makropulos Case* (debut, 1996).

CAREER HIGHLIGHTS He has appeared in a number of notable world premieres, including *The Hours* in concert with the Philadelphia Orchestra, 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. 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.



Brandon Cedel

BASS-BARITONE (HERSHEY, PENNSYLVANIA)

THIS SEASON Dan Brown in *The Hours* at the Met, concerts at the Sag Harbor Song Festival, Don Magnifico in *La Cenerentola* at Boston Lyric Opera, Garibaldi in *Rodelinda* with the English Concert, the Porter/Policeman in *Lady Macbeth of Mtsensk* in concert with the Boston Symphony Orchestra, the title role of Handel's *Hercules* at the Komische Oper Berlin, and Golaud in *Pelléas et Mélisande* at Des Moines Metro Opera.

MET APPEARANCES Dan Brown, Masetto in *Don Giovanni*, the Sergeant in *Manon Lescaut*, a Flemish Deputy in *Don Carlo*, the Porter, and a Watchman in *Die Frau ohne Schatten* (debut, 2013).

CAREER HIGHLIGHTS He created the role of Dan Brown in the world premiere of *The Hours* in concert with the Philadelphia Orchestra. Additional recent performances include Bottom in *A Midsummer Night's Dream* at the Glyndebourne Festival, the Levite in Handel's *Solomon* with the English Concert, the title role of *Don Giovanni* at the Atlanta Opera, Hercules in Karlsruhe, and Don Basilio in *Il Barbiere di Siviglia* at the Canadian Opera Company. Between 2016 and 2019, he was a member of the ensemble at Oper Frankfurt. He is graduate of the Met's Lindemann Young Artist Development Program.



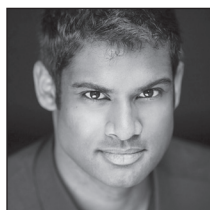
Kyle Ketelsen

BASS-BARITONE (CLINTON, IOWA)

THIS SEASON Richard in *The Hours* and Escamillo in *Carmen* at the Met, the title role of *Don Giovanni* at the Paris Opera and Salzburg Festival, Jochanaan in *Salome* in Hamburg, Mozart's Requiem at Lyric Opera of Chicago, and Verdi's Requiem with the Madison Symphony Orchestra.

MET APPEARANCES Richard, Golaud in *Pelléas et Mélisande*, Escamillo, Mr. Flint in *Billy Budd*, Leporello in *Don Giovanni*, and Angelotti in *Tosca* (debut, 2006).

CAREER HIGHLIGHTS Recent performances include Golaud at LA Opera and in Seville, Don Giovanni at the Vienna State Opera, Dr. Dulcamara in *L'Elisir d'Amore* at Lyric Opera of Chicago, Bluebeard in *Bluebeard's Castle* at the Canadian Opera Company, Caspar in *Der Freischütz* at the Bavarian State Opera, and Adahm in Stephan's *Die Ersten Menschen* at Dutch National Opera. He has also sung Méphistophélès in *La Damnation de Faust* in concert with Les Siècles; Leporello at Washington National Opera, Lucerne Festival, the Dallas Opera, and in Hamburg and Lyon; Count Rodolfo in *La Sonnambula* in concert and Selim in *Il Turco in Italia* in Zurich; Escamillo at San Francisco Opera; and the King of Scotland in *Ariodante* at Lyric Opera of Chicago.



Sean Panikkar

TENOR (BLOOMSBURG, PENNSYLVANIA)

THIS SEASON Leonard Woolf in *The Hours* at the Met, Loge in *Das Rheingold* at Covent Garden, Alfred in *Die Fledermaus* at the Bavarian State Opera, the title role of Stravinsky's *Oedipus Rex* at Dutch National Opera, Verdi's Requiem with the Los Angeles Master Chorale, *Sea Beneath the Skin* with the Luxembourg Philharmonic, and Alexei in *The Gambler* at the Salzburg Festival.

MET APPEARANCES Leonard Woolf, Tybalt in *Roméo et Juliette*, Rodolphe in *Guillaume Tell*, Molqui in John Adams's *The Death of Klinghoffer*, Brighella in *Ariadne auf Naxos*, Arturo in *Lucia di Lammermoor*, and Edmondo in *Manon Lescaut* (debut, 2008).

CAREER HIGHLIGHTS Recent performances include Laertes in Brett Dean's *Hamlet* at the Bavarian State Opera, the Drum-Major in *Wozzeck* at the Vienna State Opera, Don José in *Carmen* at English National Opera, and the Migrant in Nono's *Intolleranza 1960* at the Komische Oper Berlin. He has also sung M. K. Gandhi in Philip Glass's *Satyagraha* at English National Opera, the Migrant at the Salzburg Festival, Siegfried in *Twilight: Gods* at Lyric Opera of Chicago, Dionysus in Henze's *Die Bassariden* at the Komische Oper Berlin, and Jack / Toby Higgins in *Aufstieg und Fall der Stadt Mahagonny* at the Festival d'Aix-en-Provence.