

JEANINE TESORI / LIBRETTO BY GEORGE BRANT

GROUNDDED

CONDUCTOR
Steven Osgood

PRODUCTION
Michael Mayer

SET DESIGNER
Mimi Lien

COSTUME DESIGNER
Tom Broecker

LIGHTING DESIGNER
Kevin Adams

CO-PROJECTION DESIGNERS
Jason H. Thompson
Kaitlyn Pietras

SOUND DESIGNER
Palmer Hefferan

CHOREOGRAPHER
David Neumann

DRAMATURG
Paul Cremo

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

Opera in two acts by Jeanine Tesori

Libretto by George Brant, based on his play

Saturday, October 5, 2024

8:00–10:20PM

New Production

The production of *Grounded* was made possible by a generous gift from **Andrew J. Martin-Weber** and **Lynne and Richard Pasculano**

Additional support was received from the Laidlaw Foundation and The H.M. Agnes Hsu-Tang, Ph.D. and Oscar Tang Endowment Fund

Commissioned by the Metropolitan Opera
Developed by the Metropolitan Opera / Lincoln Center Theater New Works Program

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

Grounded 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 fourth Metropolitan Opera performance of

JEANINE TESORI'S

GROUND

CONDUCTOR

Steven Osgood

IN ORDER OF VOCAL APPEARANCE

JESS

Emily D'Angelo*

SENSOR

Kyle Miller

ERIC

Ben Bliss*

ALSO JESS

Ellie Dehn

BAR PILOT

Earle Patriarco

SEATWARMER

Timothy Murray

COMMANDER

Greer Grimsley

MALL EMPLOYEES

Tyler Simpson

Patrick Miller

SAM

Lucy LoBue

KILL CHAIN

MISSION COORDINATOR

Christopher Bozeka

GROUND CONTROL

Thomas Capobianco

JOINT TERMINAL ATTACK

CONTROLLER

Paul Corona

SAFETY OBSERVER

Christopher Job

JUDGE ADVOCATE GENERAL

Matthew Anchel

Saturday, October 5, 2024, 8:00-10:20PM

C. Graham Berwind, III Chorus Director Tilman Michael
Musical Preparation Caren Levine,* Steven Osgood,
Bryan Wagorn,* Katelan Tràn Terrell,* and Kevin J. Miller
Assistant Stage Directors Eric Sean Fogel,
Doug Scholz-Carlson, Marcus Shields, and Paula Williams
Assistant Set Designer Abby J. Smith
Assistant Costume Designer Kathleen Geldard
Associate Choreographer Courtney Cairncross
Intimacy Direction Doug Scholz-Carlson
English Diction Coach Lynn Baker
Prompter Caren Levine*
Met Titles Michael Panayos
Additional Casting Tara Rubin Casting;
Spencer Gualdoni, CSA
Scenery provided by Adirondack Studios, Argyle
Additional scenery constructed and painted by
Metropolitan Opera Shops
Properties and electrical props constructed and painted by
Adirondack Studios, Argyle, and Metropolitan Opera
Shops
Costumes constructed by Washington National Opera
Costume Department
Additional costumes by Metropolitan Opera Costume
Department; Cockpit USA, New York; and Blueprint Denim
Washhouse, Inc, Jersey City
Wigs and makeup constructed and executed by Metropolitan
Opera Wig and Makeup Department

This production uses flash effects.

The score of *Grounded* is administered by Boosey & Hawkes
on behalf of Domenico Music Notes (ASCAP).

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.

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Synopsis

Act I

Jess is an ace F-16 fighter pilot serving in Iraq who loves what she does, loves being part of a squadron of flyers, and loves soaring in what she calls “the Blue.”

While on leave in Wyoming, she meets Eric, a rancher, and the two make an unexpected connection on their one night together. This results in an equally unexpected pregnancy and ultimately, marriage.

Jess stays home for five years to raise their daughter, Sam, but misses the Blue. When she returns to the Air Force, her commanding officer tells her she has a new assignment: operating a Reaper—a missile-carrying drone—from a remote base outside of Las Vegas. At first, she resists being relegated to the “Chair Force,” but the fact that she’ll be able to return home to Eric and Sam every night convinces her to take the assignment. She takes her place in an air-conditioned trailer next to a Sensor—a boyish 19-year-old gamer—who operates the drone’s multiple cameras and introduces her to the Kill Chain, a group of off-site strategic advisors who direct Jess’s actions through her headset. As she becomes acclimated to her new life, Jess discovers she can still experience some of the excitement and satisfaction she once felt when actually flying.

Intermission (AT APPROXIMATELY 9:00PM)

Act II

The 12-hour, seven-days-a-week shifts are grueling for Jess. Long periods of staring at the video monitor to track a subject or detect a threat alternate with sudden action and split-second moral decisions involving lives on the ground—lives that she is accustomed to flying away from. Witnessing the human toll of her missile strikes has a shattering emotional and psychological effect on Jess, and she begins to dissociate, her psyche splitting to reveal an alternate self who can hold the trauma wrought by her actions. The stress also begins to affect her relationship with Eric, who has taken a job working the late shift at a casino.

When Jess is assigned to track and eliminate a highly placed enemy target known as the Serpent, she becomes obsessed with her prey, who drives incessantly through the desert, never leaving his car, thus preventing him from being positively identified and eliminated.

As Jess's fixation on taking out the Serpent overtakes her, she becomes unable to focus on her home and family. Eric tries to help Jess shake off the strain of the job with a ritual he's learned at the casino, but she is beyond such measures. When Jess comes home late one night in a manic state, she and Eric argue, and Jess withdraws, but he manages to momentarily pull her back from the brink.

Soon, however, Jess finds herself back in the trailer. She is thrilled when she tracks the Serpent to his home, and when he finally reveals himself, stepping from his car to wave his daughter away, Jess is instructed to take the shot. Jess is on the verge of firing her missiles but suddenly focuses on the Serpent's daughter—a girl near Sam's age. In an instant, she realizes she cannot be the agent of this girl's death. She pulls the drone off course and crashes it. Jess defiantly ignores the outraged voices on her headset but quickly discovers that another drone has been shadowing her, and she watches in horror as its Hellfire missiles obliterate the Serpent and his daughter.

Jess is alone, entombed in a cell. She has been court-martialed, but her imprisonment has brought her a degree of clarity and release—and freedom.



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Support for Met Opera on Demand is provided by the Ting Tsung and Wei Fong Chao Foundation and Dorothy and Charles H. Jenkins, Jr.

Jeanine Tesori

Grounded

Premiere: Washington National Opera, 2023

A product of the Metropolitan Opera / Lincoln Center Theater New Works Program, *Grounded* depicts one woman's journey from a successful F-16 combat pilot in the United States Air Force to a Reaper drone operator in the Nevada desert to a court-martialed prisoner. The opera is an adaptation of an award-winning one-woman play (which was memorably produced at New York's Public Theater in 2015, starring Anne Hathaway) by George Brant, who also wrote the libretto. In bringing the material to the operatic stage, composer Jeanine Tesori and Brant greatly expanded the scope of the drama, as well as the cast of characters in the heroine's orbit: her would-be husband, Eric; their daughter, Sam; her fellow pilots; and the members of the "Chair Force" who fly drones alongside her. For the creators, these military personnel are emblematic of people who follow orders and have no visible agency in their actions—and yet still suffer the damaging psychological toll of war. The opera also meditates on how modern technology fits into—and warps—age-old paradigms, and by focusing on the experience of a female pilot, it examines the roles of women in the armed forces and in society at large.

The Creators

Jeanine Tesori (b. 1961) is the most prolific female composer in American theater history and one of the first two women ever commissioned to compose an opera for the Met. Her stage credits include the Tony Award-winning Best Musicals *Kimberly Akimbo* (2022) and *Fun Home* (2015), as well as two Pulitzer Prize finalists, *Fun Home* and *Soft Power* (2019). *Grounded* is her fourth opera, following most recently *Blue*, which premiered in 2019 and garnered the Music Critics Association Award for Best New Opera. The libretto for *Grounded* is by award-winning playwright George Brant (b. 1969), who wrote the play on which the opera is based.

The Setting

The opera is set in the very recent past and reflects the contemporary phenomenon of warfare conducted remotely. The locations represent Jess's surroundings—the skies above Iraq and civilian and military locales in Wyoming and Nevada.

The Music

Tesori's score moves freely among the realistic, psychic, and technological aspects of the drama. The role of Jess, in particular, lives vibrantly in all these dimensions. Her music is dreamy and somewhat disembodied while she sings about the experience of flying her jet in the opening scene, conversational in her early interactions with the Commander, lush and flirtatious in her romance with Eric, and then, as her mental health degrades, detached from him and her world—so much so that her character is bifurcated with the introduction of the soprano role Also Jess, a kind of alter ego that helps process the trauma of her job. The splitting of Jess's psyche also allows her to sing moving duets "with herself." The full range of Jess's voice, from mezzo-soprano core to soaring high notes, is utilized throughout the role. The tenor role, Eric, likewise sings music that is familiar and comforting in the early stages of his relationship with Jess but gradually sours as she grows distant. Tesori's music comments on the plot both literally and figuratively, sometimes simultaneously. The sounds of static and radio chatter that depict the Kill Chain—the voices Jess hears in her headset as she receives direction and clearance to strike—also reflect her inner turmoil, while the chorus has music that is familiar at times (the bar scene in Act I) and fragmented and unsettling (toward the end of Act II) at others.

Met History

On September 23, 2024, *Grounded* made history as the first opera by a female composer ever to open a Met season. Music Director Yannick Nézet-Séguin led Michael Mayer's production, starring Emily D'Angelo as Jess, alongside Ellie Dehn as Also Jess, Ben Bliss as Eric, Kyle Miller as the Sensor, and Greer Grimsley as the Commander.

The Creative Team



Jeanine Tesori

COMPOSER (PORT WASHINGTON, NEW YORK)

CAREER HIGHLIGHTS Jeanine Tesori has written a diverse catalog for Broadway, opera, film, and television. She was one of the first two female composers ever commissioned by the Met, and the product of that commission, *Grounded*, is her fourth opera, following *Blue* (libretto by Tazewell Thompson; winner of the Music Critics Association of North America Award for Best New Opera), *A Blizzard on Marblehead Neck* (libretto by Tony Kushner), and *The Lion, the Unicorn, and Me* (libretto by J. D. McClatchy). Her most recent musical, *Kimberly Akimbo*, opened on Broadway in 2022 and earned five Tony Awards (of eight nominations), including Best Musical and Best Original Score. Additional musicals include *Fun Home* (winner of five Tony Awards, including Best Original Score; Pulitzer Prize finalist), *Soft Power* (Pulitzer Prize finalist), *Caroline, or Change* (winner of an Olivier Award for Best New Musical), *Violet*, *Shrek the Musical*, *Thoroughly Modern Millie*, and *Twelfth Night*. In addition to her work as a composer, she is the founding artistic director of New York City Center's Encores! Off-Center series, a lecturer at Yale University, and most recently the supervising vocal producer for Steven Spielberg's *West Side Story*.



George Brant

LIBRETTIST (DOUGLAS, MICHIGAN)

CAREER HIGHLIGHTS George Brant's plays and operas include *Grounded*, *Marie and Rosetta*, *Into the Breeches!*, *The Prince of Providence*, *Tender Age*, *The Mourners' Bench*, *Elephant's Graveyard*, and *The Land of Oz* (music by Nathan Motta). His scripts have been translated into 17 languages and performed internationally by such companies as the Public Theater, Atlantic Theater Company, Studio Theatre, Gate Theatre, Page 73, and Edinburgh's Traverse Theatre. He has received a Lucille Lortel Award, the Smith Prize, a Scotsman Fringe First Award, and the Keene Prize for Literature. He has been commissioned by Trinity Repertory, Dobama Theatre, the National Theatre of Genoa, and Cleveland Play House. He has been awarded fellowships from the O'Neill Theater Center, MacDowell Colony, New Harmony Project, Hermitage Artist's Retreat, and the Michener Center for Writers. He is published by Concord Theatricals, Oberon Books, and Smith & Kraus. In addition to *Grounded*, the Met commissioned him to write *The Mothers of Kherson* with composer Maxim Kolomiets, based on the real-life Ukrainian women who embarked on a 3,000-mile journey in the midst of war to rescue their children, forcibly detained by Russian authorities.



Steven Osgood

CONDUCTOR (OSSINING, NEW YORK)

THIS SEASON *Grounded* at the Met and *La Bohème* at Arizona Opera.

MET APPEARANCES *Dead Man Walking* (debut, 2023).

CAREER HIGHLIGHTS He joined the Met music staff in 2006 and has assisted on productions of Tan Dan's *The First Emperor*, *La Traviata*, Philip Glass's *Satyagraha* and *Akhnaton*, John Adams's *Nixon in China* and *The Death of Klinghoffer*, *Rigoletto*, *La Bohème*, *La Cenerentola*, Nico Muhly's *Two Boys*, *Il Trovatore*, *Turandot*, *Cyrano de Bergerac*, and Kevin Puts's *The Hours*. Since 2016, he has served as general and artistic director of the Chautauqua Opera Company, and from 2001 to 2008, he was artistic director of American Opera Projects. He has conducted more than 20 world premieres, including Ricky Ian Gordon's *Intimate Apparel* at Lincoln Center Theater; Missy Mazzoli's *Breaking the Waves* at Opera Philadelphia; David T. Little's *JFK* at Fort Worth Opera; Stefan Weisman's *The Scarlet Ibis*, Kamala Sankaram's *Thumbprint*, Garrett Fisher's *Blood Moon*, and Mohammed Fairouz's *Sumeida's Song* with Prototype; and Mazzoli's *Song from the Uproar* with Beth Morrison Projects. He has also led productions at New York City Opera, LA Opera, the Atlanta Opera, Opera Memphis, Utah Opera, and Opera Columbus, among others.



Michael Mayer

DIRECTOR (BETHESDA, MARYLAND)

THIS SEASON *Grounded* and *Aida* at the Met and *Swept Away* on Broadway.

MET PRODUCTIONS *La Traviata*, Nico Muhly's *Marnie*, and *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 *A Beautiful Noise: The Neil Diamond Musical*, *Funny Girl*, *Burn This*, *Head Over Heels*, *Everyday Rapture*, *American Idiot* (Drama Desk Award), and *Side Man* (Drama 47 Desk Award), among many others. His Off-Broadway credits include *Little Shop of Horrors* (Westside Theatre), *Love, Love, Love* (Roundabout Theatre Company), *Brooklynite* (Vineyard Theatre), *Whorl Inside a Loop* (with Dick Scanlan, Second Stage Theater), and *10 Million Miles* (Atlantic Theater Company). His work on screen includes the films *Single All the Way*, *The Seagull*, *Flicka*, and *A Home at the End of the World* and the television series *Smash* and *Alpha House*.

The Creative Team CONTINUED



Mimi Lien

SET DESIGNER (NEW HAVEN, CONNECTICUT)

THIS SEASON *Grounded* for her debut and *Antony and Cleopatra* 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, 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.



Tom Broecker

COSTUME DESIGNER (CARMEL, INDIANA)

THIS SEASON *Grounded* for his debut at the Met and NBC's *Saturday Night Live*.

CAREER HIGHLIGHTS He has served as costume designer for *Saturday Night Live* since 1994, earning six Emmy Awards (of 19 nominations). Additional screen credits include the films *Mean Girls* (2024) and *Bros* and the television series *30 Rock*, *Tales of the City*, *The Comeback*, *Ballers*, *House of Cards*, *The Big C*, and *In Treatment*, among many others. He has received two Costume Designers Guild Awards and 11 nominations for his work on various television programs. He made his Broadway debut in 1998 with costumes for *Side Man* and subsequently designed for productions of *You're Welcome America: A Final Night with George W. Bush*, *Race*, *Everyday Rapture*, and *Our Mother's Brief Affair*. His work has also appeared at Manhattan Theatre Club, the Public Theater, Playwrights Horizons, Second Stage, Oregon Shakespeare Festival, Hartford Stage, McCarter Theatre Center, Yale Repertory Theatre, Washington, D.C.'s Shakespeare Theatre Company, Indiana Repertory Theatre, CenterStage, Opera Theatre of Saint Louis, and Williamstown Theatre Festival.



Kevin Adams

LIGHTING DESIGNER (PANHANDLE, TEXAS)

THIS SEASON *Grounded* and *Aida* at the Met and *Swept Away* on Broadway.

MET PRODUCTIONS *La Traviata*, Nico Muhly's *Marnie*, *L'Amour de Loin*, and *Rigoletto* (debut, 2013).

CAREER HIGHLIGHTS He has 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 *A Beautiful Noise: The Neil Diamond Musical*, *Funny Girl*, *The Cher Show*, *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. He designed the world premiere of *Marnie* at English National Opera, and his work has also appeared Off-Broadway and at the Kennedy Center, 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.



Jason H. Thompson

CO-PROJECTION DESIGNER (LOS ANGELES, CALIFORNIA)

THIS SEASON *Grounded* for his debut at the Met.

CAREER HIGHLIGHTS Co-founder of PXT Studio. His work has appeared on Broadway and at the Industry in Los Angeles, Vienna State Opera, Oper Frankfurt, Shanghai Disneyland, Center Theatre Group, Washington National Opera, Lyric Opera of Chicago, Los Angeles Philharmonic, Kennedy Center, Carnegie Hall, Cleveland Orchestra, San Francisco Symphony, New World Orchestra, Public Theater, Guthrie Theatre, Kansas City Repertory Theatre, South Coast Repertory, Geffen Playhouse, and Pasadena Playhouse, among others. He has won two Los Angeles Ovation Awards and two Los Angeles Drama Critics Circle Awards, and his work was showcased at the Prague Quadrennial in 2019, 2015, and 2011. Additionally, he has created four video installations for the Petersen Auto Museum in Los Angeles and co-designed *Chagall: Fantasies for the Stage* with Yuval Sharon at Los Angeles County Museum of Art. His passion is the intersection of art and technology, bringing the joy of exploration and experimentation to everything he works on.

The Creative Team CONTINUED



Kaitlyn Pietras

CO-PROJECTION DESIGNER (LOS ANGELES, CALIFORNIA)

THIS SEASON *Grounded* for her debut at the Met.

CAREER HIGHLIGHTS With Jason H. Thompson, she co-founded PXT Studio, a design studio fusing art and technology, and pushing the boundaries of what is possible in the world of storytelling. Her work has been seen on stages and in unexpected places across the country, as well as internationally. She has received two Los Angeles Drama Critics Circle Awards for *Vietgone* and *Rll*. Her design for Oregon Shakespeare Festival's *Mojada* was featured in the U.S. exhibit at the 2019 Prague Quadrennial. Key projects include *Proximity* (Lyric Opera of Chicago), *The Valkyries* (Los Angeles Philharmonic, Detroit Opera), *Twilight: Gods* (Lyric Opera of Chicago, Detroit Opera), *Lost Highway* (Oper Frankfurt), *A Trip to the Moon* and *Young Caesar* (Los Angeles Philharmonic), *Galileo* (Berkeley Repertory Theatre), *Gun & Powder* (Signature Theatre), and *Revenge Song*, *Key Largo*, and *Mysterious Circumstances* (Geffen Playhouse). Her work has appeared at Pasadena Playhouse, Cherry Lane Theatre, Kansas City Repertory Theatre, South Coast Repertory, Repertory Theatre of St. Louis, East West Players, Interborough Repertory Theater, Denver Center for the Performing Arts, and the Theatre @ Boston Court. She is a member of United Scenic Artists, Local 829.

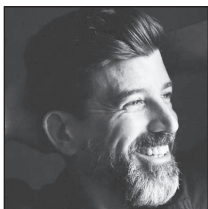


Palmer Hefferan

SOUND DESIGNER (ORLANDO, FLORIDA)

THIS SEASON *Grounded* for her debut at the Met.

CAREER HIGHLIGHTS She has designed more than 75 productions on stages in New York and across the country. In 2018, she made her Broadway debut as sound designer for *The Lifespan of a Fact*, for which she also composed original music, and returned with productions of *Grand Horizons*, *The Skin of Our Teeth*, and *Just for Us*. In 2022, she was an honorary chair of the American Theatre Wing Gala and received a 2019 Obie Award for Sustained Excellence in Sound Design from the American Theatre Wing, a 2022 Tony Award nomination, and three Drama Desk Award nominations. Recent highlights elsewhere include the world premiere of *Grounded* at Washington National Opera; *Teeth* at Playwrights Horizons; *Velour: A Drag Spectacular*, featuring renowned drag queen Sasha Velour, at La Jolla Playhouse; the Lucille Lortel and Drama Desk Award-nominated play *The Comeuppance* by Branden Jacobs-Jenkins at Signature Theatre, and *The Welkin*, featuring Sandra Oh, at Atlantic Theater Company.



David Neumann

CHOREOGRAPHER (PARIS, FRANCE)

THIS SEASON *Grounded* for his debut at the Met and *Swept Away* on Broadway.

CAREER HIGHLIGHTS Since 1999, he has collaborated on plays, operas, films, and multi-disciplinary performances around the globe. He made his Broadway debut in 2019 choreographing the original production of *Hadestown*, earning Tony, Drama Desk, and Outer Critics Circle Award nominations, as well as a Chita Rivera Award for Choreography. He has also received three Lucille Lortel Award nominations and a Zelda Fichandler Award for his work on *Cabaret* at Arena Stage. He is the artistic director of Advanced Beginner Group, a multi-disciplinary performance company, which has received three Bessie Awards. His work has also appeared in the films *I Am Legend*, *Marriage Story*, and *White Noise*, among others. He has many years of teaching experience at New York University, Princeton University, and Yale University, and he is currently a tenured professor in the theater department at Sarah Lawrence College.



Paul Cremo

DRAMATURG (SCOTIA, NEW YORK)

THIS SEASON *Grounded* at the Met.

CAREER HIGHLIGHTS As dramaturg and director of the Met's Opera Commissioning Program, he has overseen projects developed through the Met/LCT New Works Program, including Ricky Ian Gordon and Lynn Nottage's *Intimate Apparel*, produced by Lincoln Center Theater, as well as Met commissions including Kevin Puts and Greg Pierce's *The Hours*, Terence Blanchard and Michael Cristofer's *Champion*, Matthew Aucoin and Sarah Ruhl's *Eurydice*, Kelley Rourke's English adaptation of *Cinderella*, Blanchard and Kasi Lemmons's *Fire Shut Up in My Bones*, Nico Muhly and Nicholas Wright's *Marnie*, Muhly and Craig Lucas's *Two Boys*, Jeremy Sams's *The Enchanted Island* and English version of *The Merry Widow*, J. D. McClatchy's English adaptation of *The Barber of Seville*, and Sams and Douglas Carter Beane's English version of *Die Fledermaus*. He is currently supervising development of new operas by Mason Bates, Valerie Coleman, Maxim Kolomiets, David T. Little, Missy Mazzoli, Jessie Montgomery, Joshua Schmidt, Carlos Simon, and Joel Thompson, and working with librettists George Brant, Ruby Aiyi Gerber, Lynn Nottage, Dick Scanlan, Gene Scheer, and Royce Vavrek. He has served on the Tony Awards Nominating Committee and the Pulitzer Prize for Music jury.

The Cast IN ALPHABETICAL ORDER



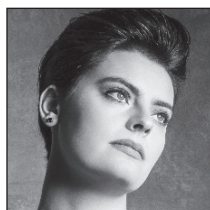
Ben Bliss

TENOR (PRAIRIE VILLAGE, KANSAS)

THIS SEASON Eric in *Grounded* and Tamino in *Die Zauberflöte* at the Met, a concert with the Met Orchestra Chamber Ensemble at Carnegie Hall, Mozart's Requiem with the St. Louis Symphony Orchestra, Tom Rakewell in *The Rake's Progress* at the Paris Opera, Jupiter in *Semele* at the Théâtre des Champs-Élysées and Covent Garden, and a concert with the Chamber Music Society Lincoln Center.

MET APPEARANCES Don Ottavio in *Don Giovanni*, Tamino in *The Magic Flute*, Tom Rakewell, Ferrando in *Così fan tutte*, the Steersman in *Der Fliegende Holländer*, Belmonte in *Die Entführung aus dem Serail*, Arturo in *Lucia di Lammermoor*, and Kunz Vogelgesang in *Die Meistersinger von Nürnberg* (debut, 2014).

CAREER HIGHLIGHTS Recent performances include Pelléas in *Pelléas et Mélisande* and Tamino in *Die Zauberflöte* at the Bavarian State Opera; Ferrando at the Vienna State Opera; Don Ottavio at the Paris Opera, Canadian Opera Company, and Staatsoper Berlin; and Roméo in *Roméo et Juliette* at Lyric Opera of Kansas City. He is a graduate of the Met's Lindemann Young Artist Development Program and was a 2021 recipient of the Met's Beverly Sills Award, established by Agnes Varis and Karl Leightman.



Emily D'Angelo

MEZZO-SOPRANO (TORONTO, CANADA)

THIS SEASON Jess in *Grounded* and Cherubino in *Le Nozze di Figaro* at the Met; Beethoven's Symphony No. 9 with the Orchestra for Ukraine and Orchestra of St. Luke's at Carnegie Hall and with the Rundfunk-Sinfonieorchester Berlin; the Staatskapelle Dresden's Advent Concert; Handel's *Messiah* with the Orchestre Métropolitain; Octavian in *Der Rosenkavalier* and Idamante in *Idomeneo* at Staatsoper Berlin; a recital in Madrid; Donna Elvira in *Don Giovanni*, Dorabella in *Così fan tutte*, and Octavian at the Vienna State Opera; Haydn's *Arianna a Naxos* with the Tonkünstler Orchestra; and Cherubino at the Bavarian State Opera.

MET APPEARANCES Prince Charming in *Cinderella*, Sister Mathilde in *Dialogues des Carmélites*, Annio in *La Clemenza di Tito*, and the Second Lady in *The Magic Flute* (debut, 2018).

CAREER HIGHLIGHTS She created the role of Jess in the world premiere of *Grounded* at Washington National Opera. Additional recent performances include Cherubino at Staatsoper Berlin, Sesto in *Giulio Cesare* and the title role of *Ariodante* at the Paris Opera, Juno in *Semele* and Idamante at the Bavarian State Opera, and Ruggiero in *Alcina* at Covent Garden. She is a graduate of the Met's Lindemann Young Artist Development Program.



Ellie Dehn

SOPRANO (ANOKA, MINNESOTA)

THIS SEASON Also Jess in *Grounded* at the Met and Mendelssohn's Symphony No. 2 with the Oregon Symphony.

MET APPEARANCES The Singer in *La Rondine*, Donna Elvira in *Don Giovanni*, Musetta in *La Bohème*, and Mrs. Naidoo in Philip Glass's *Satyagraha* (debut, 2008).

CAREER HIGHLIGHTS Recent performances include the Countess in *Le Nozze di Figaro* and Donna Elvira at Opera Colorado, Freia in *Das Rheingold* in concert with the Dallas Symphony Orchestra, Donna Anna in *Don Giovanni* at Detroit Opera, Mimi in *La Bohème* at Arizona Opera and with the Boston Youth Symphony Orchestra, and Lady Billows in *Albert Herring* at Minnesota Opera. She has also sung the title roles of *Arabella* and *Manon*, the Countess in *Le Nozze di Figaro*, Donna Anna, Fiordiligi in *Così fan tutte*, Musetta, and Micaëla in *Carmen* at San Francisco Opera; Rosalinde in *Die Fledermaus* with the Seiji Ozawa Music Academy; the Countess in Elena Langer's *Figaro Gets a Divorce* in Geneva; the Countess in *Le Nozze di Figaro* at Covent Garden and Houston Grand Opera; Antonia in *Les Contes d'Hoffmann* and Musetta at La Scala; and Helena in *A Midsummer Night's Dream* and Musetta in Rome.



Greer Grimsley

BASS-BARITONE (NEW ORLEANS, LOUISIANA)

THIS SEASON The Commander in *Grounded* at the Met, Scarpia in *Tosca* at Shreveport Opera, the Dutchman in *Der Fliegende Holländer* with the Fort Worth Symphony Orchestra, and Wotan in *Siegfried* at the Atlanta Opera.

MET APPEARANCES The Captain in *Florença en el Amazonas*, Orest in *Elektra*, Wotan in the *Ring* cycle, Don Pizarro in *Fidelio*, Jochanaan in *Salome*, Scarpia, Telramund in *Lohengrin*, Kurwenal in *Tristan und Isolde*, Escamillo in *Carmen*, and Balstrode in *Peter Grimes* (debut, 1994).

CAREER HIGHLIGHTS He has sung Wotan at the Bayreuth Festival, Royal Swedish Opera, San Francisco Opera, Deutsche Oper Berlin, Seattle Opera, Minnesota Opera, and in Madrid, Tokyo, Bologna, Venice, Barcelona, and Cologne. Recent performances also include Paul in the world premiere of Gregory Spears's *The Righteous* at the Santa Fe Opera; Scarpia at Palm Beach Opera, San Diego Opera, and Michigan Opera Theatre; Gurnemanz in *Parsifal* at the Royal Swedish Opera; the High Priest of Dagon in *Samson et Dalila* in concert at Seattle Opera; Don Pizarro at San Francisco Opera; and the Dutchman at the Dallas Opera.



Kyle Miller

BARITONE (SAN FRANCISCO, CALIFORNIA)

THIS SEASON The Sensor in *Grounded* for his debut at the Met; the First Priest in *Die Zauberflöte*, Angelotti in *Tosca*, Schaunard in *La Bohème*, Don Alvaro in Rossini's *Il Viaggio a Reims*, Count Dominik in *Arabella*, Fiorello in *Il Barbiere di Siviglia*, Lucifer / the Voice in Langgaard's *Antikrist*, Marullo in *Rigoletto*, a Watchman in *Die Frau ohne Schatten*, Chou En-lai in John Adams's *Nixon in China*, and concerts at the Deutsche Oper Berlin; and Dr. Malatesta in *Don Pasquale* at Opera Theatre of Saint Louis.

CAREER HIGHLIGHTS He created the role of the Sensor in the world premiere of *Grounded* at Washington National Opera. He is currently a third-year Stipendiat at the Deutsche Oper Berlin, where his roles have included Surin in *The Queen of Spades*, Amantio di Nicolao in *Gianni Schicchi*, the Jailer in *Tosca*, a Nobleman in *Lohengrin*, the High Priest in Massenet's *Hérodiade*, the Second Nazarene in *Salome*, and Masetto in *Don Giovanni*, among others. He has also sung Prince Yamadori in *Madama Butterfly* at Opera Philadelphia, Il Dancaire and Moralès in *Carmen* at Washington National Opera, and Jim Larkens in *La Fanciulla del West* in concert with the Cleveland Orchestra.