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JON MORRELL - SET & COSTUME DESIGNER

WWW.JON-MORRELL.COM

WINNER OLIVIER AWARD BEST COSTUME DESIGN

OPERA CREDITS INCLUDE:

PETER GRIMES Costumes	Director Theatre	Keith Warner Opera Frankfurt
LORELEY Costumes	Director Theatre	David Alden St. Gallen Festival, Switzerland
OTELLO (Revival)	Director Theatre	David Alden Trondheim Opera, Norway
PARTENOPE (Revival)	Director Theatre	Christopher Alden English National Opera
OTELLO (Revival)	Director Theatre	David Alden Teatro Real, Madrid
JENUFA (Revival) Costumes	Director Theatre	David Alden English National Opera
MAOMETTO II (Revival)	Director Theatre	David Alden Canadian Opera Company
LA FINTA GIARDINIERA Costumes	Director Theatre	Tim Albery Santa Fe Opera
IL TROVATORE	Director Theatre	Dalia Ibelhauptaite Vilnius City Opera, Lithuania
TANNHAUSER (Revival)	Director Theatre	Tim Albery Lyric Opera of Chicago
PARTENOPE (Revival) Costumes	Director Theatre	Christopher Alden San Francisco Opera
OTELLO	Director Theatre	David Alden English National Opera, Royal Swedish Opera
LA GAZZA LADRA - THE THIEVING MAGPIE Costumes	Director Theatre	David Alden Opera Frankfurt
DIE MEISTERSINGER VON NÜRNBERG Costumes	Director Theatre	David Alden De Nederlandse Opera
MAOMETTO II	Director Theatre	David Alden Santa Fe Opera
RIGOLETTO Revival	Director Theatre	Matthew Richardson Scottish Opera
PARTENOPE (Revival) Costumes	Director Theatre	Christopher Alden Opera Australia
Helpmann Award Best Opera & Outstanding Design Green Room Awards Australia		
DER VOGELHANDLER	Directors Theatre	Beate Vollack, Natascha Ursuliak Landestheater
AIDA Costumes	Director Theatre	Tim Albery Canadian Opera Company, Toronto
TANNHAUSER Costumes	Director Theatre	Tim Albery Royal Opera House
KATYA KABANOVA (Revival)	Director Theatre	David Alden Teatr Wielki - Polish National Opera
MEDEA IN CORINTO Costumes	Director Theatre	David Alden Theatre St Gallen, Switzerland
IPHIGENIE EN TAURIDE	Director Theatre	Philippe Calvario Staatsoper, Hamburg

Cont.

PARTENOPE

Costumes

Director Christopher Alden
Theatre English National Opera**Olivier Award Best New Opera Production****WERTHER**

Set Design

Director Dalia Ibelhauptaite
Theatres Vilnius Congress Hall,
Vilnius Symphony Orchestra**LA CLEMENZA DI TITO**Director Graham Vick
Theatre Teatro Regio Di Torino**TURANDOT**Directors Matthew Richardson, Patrik Sorling
Theatre Norrlands Opera, Sweden**ANGELS IN AMERICA**

Costumes

Director Philippe Calvario
Theatre Le Chatelet, Paris**CECILIA & THE MONKEY KING**Director Patrik Sorling
Theatre Drottningholms Slottsteater Sweden**RIGOLETTO**Director Matthew Richardson
Theatre New Zealand Opera**JENUFA**

Costumes

Director David Alden
Theatres Houston Grand Opera, ENO,
Washington National Opera**Olivier Award Best New Opera Production****CENDRILLON**Director Nick Broadhurst
Theatre Staatstheater Darmstadt**TALES OF HOFFMAN**Director Nick Broadhurst
Theatre Saarlandische Staatstheater GmbH**TOSCA**

Costumes

Director Christopher Alden
Theatres Opera North, Opera Australia**VILAR YOUNG ARTISTS**

SHOWCASE 2002

Director John Cox
Theatre Royal Opera House**DEIDAMIA**Director Nick Broadhurst
Theatre Opernhaus Halle**LOHENGRIN**Director Nick Broadhurst
Theatre Staatstheater Darmstadt**LA BOHEME**

Costumes

Director Tim Albery
Theatre English National Opera**FALSTAFF**Director Nick Broadhurst
Theatre Schillertheater NRW Wuppertal**THE MARRIAGE OF FIGARO**Director Nick Broadhurst
Theatre Staatstheater Darmstadt**ATTILA**

Costumes

Director Jean Claude Auvray
Theatre Opera National Du Rhin**ARABELLA**

Costumes

Director Francisco Negrin
Theatres Opera North, De Vlaamse Opera**THE TWO WIDOWS**Director Graham Vick
Theatre City of Birmingham Touring Opera**NORMA**

Costumes

Director Francisco Negrin
Theatres Grand Theatre de Geneve, Gran Teatre del Liceu**GIASONE**

Costumes

Director David Alden
Theatre Spoleto Festival, USA**WOZZECK**

Costumes

Director Christopher Alden
Theatres Dallas Opera, Houston Grand Opera**KATA KABANOVA**

Costumes

Director David Alden
Theatres Dallas Opera, Houston Grand Opera

SUOR ANGELICA	Director Theatre	Per Erick Ohrn Norrlands Operan, Sweden
GIANNI SCHICCHI	Director Theatre	Per Erick Ohrn Norrlands Operan, Sweden
CARMEN	Director Theatre	Patrik Sorling National Touring Theatre, Sweden
DIE GEZEICHNETEN Costumes	Director Theatre	Jonathan Miller Zurich Opera House
LUCIA DI LAMMERMOOR	Director Theatres	Rennie Wright Welsh National Opera, Houston Grand Opera
FAUST	Director Theatre	Matthew Richardson Birmingham Touring Opera
FORTUNATO	Director Theatre	Matthew Richardson Norrlands Operan, Sweden
NATIONAL OPERA STUDIO Showcase	Director Theatre	Tim Albery Queen Elizabeth Hall
THE PICTURE OF DORIAN GRAY Costumes and Assoc. Set Designer	Director Theatre	John Cox Opera de Monte Carlo, Monaco

THEATRE CREDITS:

RICHARD III Costumes	Director Theatre	Rupert Gould Almeida Theatre
PETER PAN Costumes	Directors Theatre	Timothy Sheader, Liam Steel Regent's Park Open Air Theatre
TOP HAT (The Musical) Costumes (Two UK Tours, Japan Tour)	Director Theatre	Matthew White UK Tour & Aldwych Theatre West End

**Olivier Awards for Best Costume Design & Best Musical
Winner of the London Evening Standard Best Night Out Award**

SONNY BOYS	Director Theatre	Martin Duncan Deutsches Theatre, Berlin
THE GOVERNMENT INSPECTOR	Director Theatre	Martin Duncan Chichester Festival Theatre
HIS DARK MATERIALS Costumes	Director Theatre	Nicholas Hytner Royal National Theatre
THE WINTER'S TALE Costumes	Director Theatre	Nicholas Hytner Royal National Theatre
TALK OF THE CITY Costumes	Director Theatre	Stephen Poliakoff Swan Theatre RSC

BALLET CREDITS:

SCHLAFES BRUDER (Opens January 2018)	Choreographer Theatre	Beate Vollack St. Gallen, Switzerland
QUEEN OF SPADES (Opens March 2018)	Choreographer Theatre	Liam Scarlett Royal Danish Ballet
SYMPHONIC DANCES	Choreographer Theatre	Liam Scarlett Royal Opera House
TIPPING POINT	Choreographer Theatre	Ashley Page Joffrey Ballet, Chicago
FEARFUL SYMMETRIES	Choreographer Theatre	Liam Scarlett San Francisco Ballet
TRYPTYCH	Choreographer Theatre	Ashley Page Oldenburgisches Ballet
SUBTERRAIN	Choreographer Company Theatre	Ashley Page Rambert Dance Company Sadler's Wells

GUIDE TO STRANGE PLACES**WORLD PREMIER****NIGHTSWIMMING INTO DAY****RUSH****32 CRYPTOGRAMS****CARNIVAL OF ANIMALS****THIS HOUSE WILL BURN**

Set in collaboration with Stephen Chambers

SAWDUST & TINSEL**WHEN WE STOP TALKING****TWO PART INVENTION**

Costumes

ROOM OF COOKS

Costumes

T.Y.C.T.M.F.B

Co-Designer

TELEVISION CREDITS:**NOTHING BUT THE TRUTH**

Jill Dando "Tonight" Special for ITV Real Crime

LADY JANE

ITV Real Crime

THE BLOODING

ITV Real Crime

Choreographer Ashley Page
Theatre San Francisco BalletChoreographer Ashley Page
Company Scottish Ballet
Theatre Theatre Royal GlasgowChoreographer Christopher Wheeldon
Theatres Edinburgh Festival, San Francisco Ballet,
Pennsylvania Ballet, Hong Kong BalletChoreographer Ashley Page
Company Scottish Ballet
Theatre Theatre Royal GlasgowChoreographer Christopher Wheeldon
Theatres New York City Ballet, Houston BalletChoreographer Ashley Page
Theatre Royal Ballet Covent GardenChoreographer Ashley Page
Theatre Royal Ballet Sadlers WellsChoreographer Ashley Page
Theatre Royal Ballet Dance Bites TourChoreographer Ashley Page
Theatre Royal Ballet Covent GardenChoreographer Ashley Page
Theatre Royal Ballet Dance Bites TourChoreographer Ashley Page
Theatre Dutch National BalletDirector James Strong
Producer Ingrid Kelly
Prod. Co. Granada FactualDirector James Strong
Producer Miranda Peters
Prod. Co. Granada FactualDirector James Strong
Producer Jane Beacon
Prod. Co. Granada Factual**NATIONALITY:** British**REVIEWS:**

"Tipping Point" Joffrey Ballet Chicago: Chicago Tribune "... "Tipping Point" mythologizes the physical, creating a cool, metaphysical universe ruling the actions of the heavens, the earth and human beings alike. Jon Morrell's striking scenic design - five giant squares of weighty, cracked mineral surfaces - brings home the conceit, aided by David Finn's lighting."

"Peter Pan" Regent's Park Open Air Theatre: The Independent, Holly Williams "..... *Neverland is a great fit for this outdoor theatre. The pirates - lavishly costumed by Jon Morrell - are a pan-historical and international bunch, including samurais, Scottish barbarians and medieval knights; not as scary as they might be (especially Captain Hook), but great fun. Fight scenes are rollicking, while the buoyant, bouncing flying will have you yearning to join in.*"

London Theatre.co.uk, Tom Millward *"Directors Timothy Sheader and Liam Steel have put together the most creatively imaginative production I have seen in a very long time.Indeed all the pirate crew are dressed in amazing costumes, designed by Jon Morrell, which resemble different warriors from the pages of history - whether it be a Scottish barbarian, an Arabian assassin or Roman centurion."*

"OTELLO" English National Opera: Evening Standard, Barry Millington, *"The staging is compelling theatre ... Jon Morrell's set locates the action in a 1920s Mediterranean fortress town, its distressed surfaces redolent of former glory."*

The Telegraph, Rupert Christiansen, *"Handsomely designed by Jon Morrell and set against the crumbling walls of a Mediterranean garrison town in the late 19th century, it presented a relatively straightforward and naturalistic view of the piece."*

The Independent, Michael Church, *"The curtain rises on a crowd of people huddled together under thunder and lightning on the quayside of a Mediterranean port: their costumes suggest the Twenties, the crumbling architecture of Jon Morrell's set suggests the end of the once-grand Venetian empire... In this flawless production we watch the disintegration of the hero with fascinated horror, as the seeds of madness are sown and he becomes locked into his cycle of doom."*

“PARTENOPE” San Francisco Opera: San Francisco Gate, Joshua Kosman, *“...Soprano Danielle de Niese ... looked stunning. Jon Morrell’s costumes were eye-catching throughout.”*

“TOP HAT” (The Musical) UK Tour 2, New Wimbledon Theatre: West End Frame, Andrew Tomlins, *“Jon Morrell’s costume design is absolutely stunning.”*, **Smooth FM, Paul Phear,** *“5 STARS. A golden night of breathtaking elegance and madcap comedy”* **Local Guardian.co.uk, Becky Middleton,** *“The beautiful costumes, high energy tap-dance and a live orchestra make Top Hat a truly spectacular production for all the family ... Top Hat won the Olivier award for the Best New Musical, Best Costume Design and Best Theatre Choreography last year and it is easy to see why.”*

“DIE MEISTERSINGER VON NÜRNBERG” Netherlands Opera: Het Muziektheatre Amsterdam, Kristen Huebner, *“Costume designer Jon Morrell brought the atmosphere of 16th-century Nuremberg to life. In one scene there was a dance for a crew of witches with gigantic heads, clad in black shawls, the only recognizably interesting part of the getup being their radioactively colorful boots, which were so in fashion at the time. This was a clear wink at the arc of the story, as we realize that Sachs, a cobbler, is indeed at its heart. By taking remnants of fashion from the past, Morrell created a new aesthetic, very modern, fresh, and attention-grabbing.”*

Chicago Tribune, John von Rhein, *“John Morrell’s handsome sets and costumes – a postmodern mix of Saracen swords and Civil War bayonets within a Classical Grecian enclosure – kept what could have been a ponderous three-hour show moving along nicely.”*

The New Mexican, James M. Keller, *“Set in Napoleonic times, find wide ranging possibilities in the unit set, which is strikingly conceived by Jon Morell, who also designed the costumes (including groups of Empire-style gowns in muted Crayola colours - just gorgeous).”*

“MAOMETTO II” Santa Fe Opera: The New York Times, Anthony Tommasini, *“Maometto II is magnificent...Jon Morrell, gives the story an updated look. Characters are dressed in 19th-century styles suggesting Rossini’s time; a simple unit set with curved walls evokes ancient marbles temples. Sections of the wall slide to reveal murals and inner sanctums suggesting a city square in Begroponte.”*

Opera Lively, *“This production is spectacular and one of the best I’ve ever seen...The set design and costumes were very tasteful and interesting, with a large number of clever solutions. The opera opens in a semicircular room ...to the left, there is a large marble panel featuring the words (in Italian) - ‘Venice, the last bastion of liberty, justice, and peace – Petrarca.’ To the right, there is a canvass covering a large painting on the wall (as we learn later). Stairs come from below the stage to the right side of the wall. It turns out that this wall accomplishes several functions. The Petrarca quotation slides to the left to let visible an altar with period paintings of saints. The canvas is yanked out by Paolo to reveal a huge portrait of his late wife, Anna’s mother. Once the invading Turk army arrives, the floor of the stage breaks down in large fissures, and the warriors wearing dark ninja outfits pour through the cracks, in a very striking effect.*

Then, once Maometto comes in, he literally bursts throughout the walls, piercing the location where Anna’s mother’s portrait was - a move that is not without interesting symbolism. A youngster walks next to him like a shadow (silent role), holding a skeleton (indicating that Maometto spreads death wherever he goes). The altar is also replaced with a wall opening, through which the statue of three horses slides down, for Maometto to climb on top of them and ride to battle. Impressive!”

Chicago Tribune, John von Rhein, *“John Morrell’s handsome sets and costumes - a postmodern mix of Saracen swords and Civil War bayonets within a Classical Grecian enclosure - kept what could have been a ponderous three-hour show moving along nicely.”*

Santa Fe Reporter, John Stege, *“Every element of this show shouts grandeur...Jon Morrell’s set and costume designs offer thought-provoking imagery throughout. Maometto glitters with dark malice while his acrobatic minions, ninja warriors brandishing quarterstaves, leap about with frightening energy. The monumental, monochromatic set bears a pro-patria inscription from Petrarch, heightening Rossini’s, nationalistic focus on Christian vs. Muslim values.”*

Opera Today, J.A. Van Sant, *“Much enhanced by Morrell whose innovative unit set was dynamic and surprising with costumes that were rich and pleasing.”*

“TOP HAT” (The Musical) Aldwych Theatre West End: Official London Theatre Guide, Matthew Amer, *“Jon Morrell has been awarded his first ever Olivier Award [Best Costume Design]...for his fabulously opulent costumes that brought the glamour of Hollywood’s golden age to the West End stage. From intricate feathered evening dresses, colourful silk frocks, sensational show girl outfits and, of course, sophisticated top hat and tails, his work on the production wowed critics and audiences alike with each costume designed not only to look incredible, but also to allow the cast to fulfil the complicated choreography and move with ease.”*

Financial Times, Sarah Hemming, *“It looks great and Jon Morrell’s costumes too are gorgeous.”*

The Independent, Kate Bassett, *“the ladies swish in bias-cut satin, and the gents are, of course, dressed to the nines for ‘Top hat, white tie and tails.’”*

Sunday Telegraph ***** *“A musical like this comes around once in a lifetime. If there has ever been a more sublimely performed, choreographed, orchestrated and costumed musical in the past 25 years, then I certainly haven’t seen it.”*

The Daily Telegraph ***** *“A classy and enjoyable evening”*

The Telegraph, Charles Spencer, *“Top Hat, White Tie and Tails...immaculately dressed as the title dictates and tapping their hearts out with terrific panache”*

Time Out London, *“...This is a lovely production to look at, with exquisite costumes by Jon Morrell”* **Variety** *“...the result is smart in every sense - not least because of the beautiful unified work by the design team.”*

“GUIDE TO STRANGE PLACES” World Premier San Francisco Ballet: Huffington Post. *“...The striking scenic and costume design by Jon Morrell reinforces an idea of the industrial bleakness of modern existence, from which human connectedness remains our only salvation. “... An alien artist of extraordinary ability and distinction in the fields of set and costume design.”*

San Francisco Chronicle, Mary Ellen Hunt, *“...showing off finely tuned musculature in Jon Morrell’s body-hugging tops and*

shorts in various midnight shades of ruby, sapphire and emerald.”

Cont.

San Francisco Appeal, *“Dressed in costumes with jewel-toned turtlenecks and black bottoms, and dancing in front of mysterious, can’t-be-named satellite imagery, the 18 dancers may be boldly going where no one has gone before. And the opening catches the eye...dressed in a deep, rich purple. Dancing in front of a scrim painted like a road to nowhere”*

“RIGOLETTO” Theatre Royal Glasgow: The FT, Andrew Clark, *“This is a more gripping and surprising Rigoletto than any I can remember – an impact it achieves without a big budget or plot makeover. Its secret is to play with the audience’s imagination, making us collude in the tricks theatre plays with reality.”*

The Guardian, Kate Molleson, *“Director Matthew Richardson and designer Jon Morrell have pulled together a stylised, seedy underworld of latex sofas, disco balls and neon. Sets strewn with mutated life-sized pubescent dolls sit at jaunty angles to the stage, and the courtiers... noir shadows, Sinatra suits and 70s retro kitsch... and striking images.”*

“PARTENOPE”, Sydney Opera House: The Sydney Morning Herald, Bryce Hallett, *“He and his design team, Andrew Lieberman and Jon Morell, have created a sophisticated, art deco apartment in which the heroine appears as a fashionable and flirtatious society hostess.”*

The Sydney Morning Herald, Peter McCallum, *“Jon Morell’s costumes place carefully-toned colours to give a minimalist yet carefully detailed effect. Man Ray’s involvement with Surrealism lends an intellectual pedigree to the absurdist elements and high-jinks.”*

“KATYA KABANOVA”, English National Opera: London Evening Standard, Barry Millington, *“Represented at is most formidable by Kabanicha, aided by Jon Morrell’s splendidly outré costumes.”*

“HIS DARK MATERIALS”, National Theatre: Sunday Times, Robert Hewison, *“John Morrell’s excellent costumes effectively suggest a sinister Calvinist papacy crossed with the CIA...”*

“PARTENOPE”, English National Opera: The Independent, Edward Seckerson, *“Alden’s staging, sharply dressed by costume designer Jon Morrell, plays naughtily and very convincingly on the idea that the sexual wars at home are far more perplexing for Partenope than the one threatening to dismantle her empire.”*

Sunday Times, Hugh Canning, *“Alden and his designers Andrew Lieberman and Jon Morrell, transport the action to a self-consciously sophisticated, art-decoish Paris of the 1920’s, in which the heroine appears as a Nancy Cunard-like salon diva, as photographed by Man Ray... It works brilliantly because Alden catches the principal characters’ posey veneer, which he gradually strips away, exposing their deeper emotions as Handel’s music takes on darker tones ... Handel hasn’t looked and sounded as good in a long time. Not to be missed.”*

“CARNIVAL OF ANIMALS”, New York Ballet, Houston Ballet: Newsday, Jocelyn Noveck, *“Jon Morrell’s costumes are fun and inventive, such as the tropical birds evoked by cheerleaders with pompoms and the mermaid too clutches her tail as she dances...”*

Christopher Wheeldon, New York City Ballet. *“...Vibrant and ingenious”, Jon has “proved his talent for re-imagining the old and inventing the new.”*

“THE TWO WIDOWS”, City of Birmingham Touring Opera: Sunday Times, Roderic Dunnett, *“This brilliant piece of design and the sumptuous costumes are the work of Jon Morrell, whose good taste is urgently needed in British opera today.”*

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