



JON MORRELL - SET & COSTUME DESIGNER

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WINNER OLIVIER AWARD BEST COSTUME DESIGN

OPERA CREDITS INCLUDE:

UN BALLO IN MASCHERA

Costumes (Opens May 2021,
Opens November 2021)

Director Karolina Sofulak
Theatre Den Norske Opera
Royal Danish Theatre

MADAMA BUTTERFLY

Costumes (Opens November 2020)

Director Floris Visser
Theatre Opera Graz

OTELLO (Revival)

Director David Alden
Theatre Washington National Opera

JENUFA (Revival)

Costumes

Director David Alden
Theatre Santa Fe Opera

OTELLO (Revival)

Director David Alden
Theatre Canadian Opera Company

GEORGIANA

World Premier

Director Matthew Richardson
Theatre Buxton International Festival

UK Theatre Awards Nomination 'Achievement in Opera'

KATYA KABANOVA (Revival)

Costumes

Director David Alden
Theatre Gran Teatre del Liceu

RIGOLETTO (Revival)

Scottish Opera tour

Director Matthew Richardson
Theatres Theatre Royal, Glasgow / His Majesty's Theatre,
Aberdeen / Festival Theatre, Edinburgh

PETER GRIMES

Costumes

Director Keith Warner
Theatre Opera Frankfurt

LORELEY

Costumes

Director David Alden
Theatre St. Gallen Festival, Switzerland

OTELLO (Revival)

Director David Alden
Theatre Trondheim Opera, Norway

PARTENOPE (Revival)

Costumes

Director Christopher Alden
Theatre English National Opera

OTELLO (Revival)

Director David Alden
Theatre Teatro Real, Madrid

JENUFA (Revival)

Costumes

Director David Alden
Theatre English National Opera

MAOMETTO II (Revival)

Director David Alden
Theatre Canadian Opera Company

LA FINTA GIARDINIERA

Costumes

Director Tim Albery
Theatre Santa Fe Opera

IL TROVATORE

Director Dalia Ibelhauptaite
Theatre Vilnius City Opera, Lithuania

TANNHAUSER (Revival)

Director Tim Albery
Theatre Lyric Opera of Chicago

PARTENOPE (Revival)

Costumes

Director Christopher Alden
Theatre San Francisco Opera

OTELLO

Director David Alden
Theatre English National Opera, Royal Swedish Opera

LA GAZZA LADRA - THE THIEVING

MAGPIE Costumes

Director David Alden
Theatre Opera Frankfurt

DIE MEISTERSINGER VON NÜRNBERG

Costumes

Director David Alden
Theatre De Nederlandse Opera

Cont.

MAOMETTO II	Director	David Alden
	Theatre	Santa Fe Opera
RIGOLETTO (Revival)	Director	Matthew Richardson
	Theatre	Scottish Opera.
PARTENOPE (Revival)	Director	Christopher Alden
	Theatre	Opera Australia

Helpmann Award Best Opera & Outstanding Design Green Room Awards Australia

DER VOGELHANDLER	Directors	Beate Vollack, Natascha Ursuliak
	Theatre	Landestheater
AIDA	Director	Tim Albery
Costumes	Theatre	Canadian Opera Company, Toronto
TANNHAUSER	Director	Tim Albery
Costumes	Theatre	Royal Opera House
KATYA KABANOVA (Revival)	Director	David Alden
Costumes	Theatre	Teatr Wielki - Polish National Opera
MEDEA IN CORINTO	Director	David Alden
Costumes	Theatre	Theatre St Gallen, Switzerland
IPHIGENIE EN TAURIDE	Director	Philippe Calvario
	Theatre	Staatsoper, Hamburg
PARTENOPE	Director	Christopher Alden
Costumes	Theatre	English National Opera

Olivier Award Best New Opera Production

WERTHER	Director	Dalia Ibelhauptaite
Set Design	Theatres	Vilnius Congress Hall, Vilnius 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	Director	Philippe Calvario
Costumes	Theatre	Le Chatelet, Paris
CECILIA & THE MONKEY KING	Director	Patrik Sorling
	Theatre	Drottningholms Slottsteater Sweden
RIGOLETTO	Director	Matthew Richardson
	Theatre	New Zealand Opera
JENUFA	Director	David Alden
Costumes	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	Director	Christopher Alden
Costumes	Theatres	Opera North, Opera Australia
VILAR YOUNG ARTISTS	Director	John Cox
SHOWCASE 2002	Theatre	Royal Opera House
DEIDAMIA	Director	Nick Broadhurst
	Theatre	Opernhaus Halle
LOHENGRIN	Director	Nick Broadhurst
	Theatre	Staatstheater Darmstadt
LA BOHEME	Director	Tim Albery
Costumes	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

Director Christopher Alden
Dallas Opera, Houston Grand Opera

KATYA KABANOVA

Costumes

Director David Alden
Theatres Dallas Opera, Houston Grand Opera

SUOR ANGELICA

Director Per Erick Ohrn
Theatre Norrlands Operan, Sweden

GIANNI SCHICCHI

Director Per Erick Ohrn
Theatre Norrlands Operan, Sweden

CARMEN

Director Patrik Sorling
Theatre National Touring Theatre, Sweden

DIE GEZEICHNETEN

Costumes

Director Jonathan Miller
Theatre Zurich Opera House

LUCIA DI LAMMERMOOR

Director Rennie Wright
Theatres Welsh National Opera, Houston Grand Opera

FAUST

Director Matthew Richardson
Theatre Birmingham Touring Opera

FORTUNATO

Director Matthew Richardson
Theatre Norrlands Operan, Sweden

NATIONAL OPERA STUDIO

Showcase

Director Tim Albery
Theatre Queen Elizabeth Hall

THE PICTURE OF DORIAN GRAY

Costumes and Assoc. Set Designer

Director John Cox
Theatre Opera de Monte Carlo, Monaco

THEATRE CREDITS:**ANYTHING GOES (Opens June 2021)**

Costumes

Director Kathleen Marshall
Theatre Barbican & UK Tour 2021

PETER PAN (Revival)

Costumes

Directors Timothy Sheader, Liam Steel
Theatre Regent's Park Open Air Theatre

RICHARD III

Costumes

Director Rupert Goold
Theatre Almeida Theatre

PETER PAN

Costumes

Directors Timothy Sheader, Liam Steel
Theatre Regent's Park Open Air Theatre

TOP HAT (The Musical)

Costumes (Two UK Tours, Japan Tour)

Director Matthew White
Theatre 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 Martin Duncan
Theatre Deutsches Theatre, Berlin

THE GOVERNMENT INSPECTOR

Director Martin Duncan
Theatre Chichester Festival Theatre

HIS DARK MATERIALS

Costumes

Director Nicholas Hytner
Theatre Royal National Theatre

THE WINTER'S TALE

Costumes

Director Nicholas Hytner
Theatre Royal National Theatre

TALK OF THE CITY

Costumes

Director Stephen Poliakoff
Theatre Swan Theatre RSC

BALLET CREDITS:**UNDINE**

(Opens April 2021)

Choreographer Beate Vollack
Theatre Ballet Graz

CINDERELLA

Choreographer Gregory Dean
Theatre The Royal Danish Ballet

KAREN BLIXEN

Choreographer Gregory Dean
Theatre The Royal Danish Ballet

DIE JAHRESZEITEN

Choreographer Beate Vollack
Theatre St. Gallen, Switzerland, Opera Graz

SCHLAFES BRUDER

Choreographer Beate Vollack
Theatre St. Gallen, Switzerland

QUEEN OF SPADES

Choreographer Liam Scarlett
Theatre Royal Danish Ballet

SYMPHONIC DANCES

Choreographer Liam Scarlett
Theatre Royal Opera House

TIPPING POINT

Choreographer Ashley Page
Theatre Joffrey Ballet, Chicago

FEARFUL SYMMETRIES

Choreographer Liam Scarlett
Theatre San Francisco Ballet

TRYPTYCH

Choreographer Ashley Page
Theatre Oldenburgisches Ballet

SUBTERRAIN

Choreographer Ashley Page
Company Rambert Dance Company
Theatre Sadler's Wells

**GUIDE TO STRANGE PLACES
WORLD PREMIER**

Choreographer Ashley Page
Theatre San Francisco Ballet

NIGHTSWIMMING INTO DAY

Choreographer Ashley Page
Company Scottish Ballet
Theatre Theatre Royal Glasgow

RUSH

Choreographer Christopher Wheeldon
Theatres Edinburgh Festival, San Francisco Ballet,
Pennsylvania Ballet, Hong Kong Ballet

32 CRYPTOGRAMS

Choreographer Ashley Page
Company Scottish Ballet, Theatre Royal Glasgow

CARNIVAL OF ANIMALS

Choreographer Christopher Wheeldon
Theatres New York City Ballet, Houston Ballet

THIS HOUSE WILL BURN

Set in collaboration with Stephen Chambers

Choreographer Ashley Page
Theatre Royal Ballet Covent Garden

SAWDUST & TINSEL

Choreographer Ashley Page
Theatre Royal Ballet Sadlers Wells

WHEN WE STOP TALKING

Choreographer Ashley Page
Theatre Royal Ballet Dance Bites Tour

TWO PART INVENTION

Costumes

Choreographer Ashley Page
Theatre Royal Ballet Covent Garden

ROOM OF COOKS

Costumes

Choreographer Ashley Page
Theatre Royal Ballet Dance Bites Tour**T.Y.C.T.M.F.B**

Co - Designer

Choreographer Ashley Page
Theatre Dutch National Ballet**TELEVISION CREDITS:****NOTHING BUT THE TRUTH**

Jill Dando "Tonight" Special for ITV Real Crime

Director James Strong
Producer Ingrid Kelly
Prod. Co. Granada Factual**LADY JANE**

ITV Real Crime

Director James Strong
Producer Miranda Peters
Prod. Co. Granada Factual**THE BLOODING**

ITV Real Crime

Director 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.”*

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 its 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.”*