

VOGUE

NOV



THE WHIRLWIND LIFE OF
MICHAELA COEL

NEXT STOP: WAKANDA

QUEEN ELIZABETH II IN TRIBUTE

THOM BROWNE SUITS UP FOR HIS NEW ROLE

Idyll Time

Monteverdi's new wellness center reimagines la dolce vita.

The beautiful Tuscan hilltop of Castiglioncello del Trinoro is as layered in its history as its name is hard to pronounce. There's the past—Etruscans, Pope Pius II, the Medicis—and the present, which largely belongs to Monteverdi, the lauded hotel and spa that spans 22 acres. Over the last 10 years, Michael L. Cioffi, an American lawyer turned hotelier, has bought up the town's ancient stone structures, refurbishing them building by building—20 guest suites here, an *enoteca* there. The result is an Italian idyll: private villas, a slow-food restaurant, a culinary academy and garden, and a 14th-century church that regularly hosts artists in residence, such as the conductor Sir John Eliot Gardiner and violinist Joshua Bell. This month, Monteverdi will enter the final phase of its reincarnation with a split-level, 1,720-square-foot wellness center dedicated to four areas of expertise: aesthetic (lasers, fillers, injections), regenerative (minimally invasive micrografting),



VILLAGE PEOPLE

The Tuscan retreat marries old-world details with modern amenities including full-body diagnostic assessments.

preventative (nutritional testing, immune-boosting IV therapies), and programmatic (multiday experiences that include diagnostic assessments and holistic treatments), all overseen by plastic surgeon Maurizio Cavallini. But unlike many other detox

destinations, deprivation is not on the menu. “We want our guests to revel in something I like to call ‘epicurean wellness,’” says Cioffi, explaining the idea that enjoying a plate of *pici all’aglione* and a Bach cello suite along with rejuvenation and relaxation leads to happiness. You can have your Brunello and your Botox, too.—DANIELLE PERGAMENT



GETTING THEIR FLOWERS

The three stars of the Met's new production.

Scene Stealers

Renée Fleming, Kelli O'Hara, and Joyce DiDonato bring *The Hours* to the Met.

In 2017, the operatic soprano Renée Fleming bid adieu to the traditional canon—the bedrock of her 30-year career—to focus on new works written with her legendary voice in mind. The first fruits of that decision will be borne this November, as composer Kevin Puts's adaptation of *The Hours* lands at the Metropolitan Opera. Based on Michael Cunningham's 1998 novel and Stephen Daldry's 2002 film, it follows author Virginia Woolf in 1923; Laura Brown, a housewife, in 1949; and Clarissa Vaughan, a book editor planning a party for her ailing ex-lover in the 1990s.

“In opera it's usually, *You're happy, and then someone murders you*. Here,

she is wrestling with loss and regret in a much more subtle way,” Fleming says of Vaughan, a character previously portrayed by Meryl Streep. (Kelli O'Hara and Joyce DiDonato costar as Brown and Woolf, roles once played by Julianne Moore and Nicole Kidman, respectively.) “The film starred arguably the three best actresses at that time, and we have arguably the three best singing actresses of our time,” says Yannick Nézet-Séguin, the Met's magnetic music director, who will conduct. He hopes the book and film will bring new visitors to the Met—in addition to those just keen to see Fleming. “Renée is a major event,” he adds. For her to trade Wagner for Woolf on opera's biggest stage has stakes worthy of any bel canto story line.

—CHRISTOPHER BARNARD

MONTEVERDI: BERNARD TOUILLON; BOTH COURTESY OF MONTEVERDI TUSCANY; BOTTOM IMAGES: PAOLA KUDACKI/COURTESY OF THE METROPOLITAN OPERA; BOTANICAL ILLUSTRATIONS: GETTY IMAGES.