

# The Metropolitan Opera

## **The Metropolitan Opera Cancels Its 2020–21 Season Due to the Ongoing Covid-19 Pandemic, while also Announcing Its Lineup for 2021–22**

- **A full slate of performances is announced for 2021–22, including three contemporary Met premieres—the most since 1928—starting with the Opening Night presentation of Terence Blanchard’s *Fire Shut Up in My Bones*, conducted by Yannick Nézet-Séguin, on September 27, 2021.**
- **In addition to *Fire Shut Up in My Bones*, the 2021–22 season will feature five more new productions: the Met premieres of Matthew Aucoin’s *Eurydice*, Brett Dean’s *Hamlet*, and the original five-act French version of Verdi’s *Don Carlos*, and new stagings of Verdi’s *Rigoletto* and Donizetti’s *Lucia di Lammermoor*.**
- **Maestro Nézet-Séguin will conduct *Fire Shut Up in My Bones*, *Eurydice*, *Don Carlos*, and revivals of *Le Nozze di Figaro* and *Tosca*.**
- **The Met’s *Live in HD* series of cinema transmissions will return with ten presentations, including all six new productions.**

*New York, NY (September 23, 2020)*—The Metropolitan Opera announced today that the ongoing health crisis has resulted in the cancellation of the entire 2020–21 season, but the company also announced ambitious artistic plans for its 2021–22 season, which will open with the Met premiere of **Terence Blanchard’s *Fire Shut Up in My Bones***. Blanchard’s opera is the first by an African American composer to be performed at the Met.

The Met made its painful decision to cancel the balance of the 2020–21 season based on the advice of health officials who advise the Met and Lincoln Center. Because of the many hundreds of performers who are required to rehearse and perform in close quarters and because of the company’s large audience, it was determined that it would not be safe for the Met to resume until a vaccine is widely in use, herd immunity is established, and the wearing of masks

and social distancing is no longer a medical requirement. Health officials have said this will likely take at least five to six months after a vaccine is initially made available.

“The inability to perform is taking a tremendous toll on our company,” said the Met’s General Manager, **Peter Gelb**. “Our future relies on making strong artistic strides, while collectively reducing our costs until the audience has fully returned,” he continued, citing audience surveys that indicate it will take time before the Met’s box office returns to pre-pandemic levels. “But we have faith that the members of our company and the public will understand why and how our return to normalcy must be managed. Meanwhile, we will continue with all of our digital media initiatives, which have kept the Met connected with our audiences here and abroad throughout the closure.”

As part of the Met’s efforts to make opera more equitable, the company has named three Black composers—**Valerie Coleman**, **Jessie Montgomery**, and **Joel Thompson**—to the Metropolitan Opera / Lincoln Center Theater New Works commissioning program, while also announcing the commission of the noted African American visual artist **Rashid Johnson** to create large-scale artworks that will be on display inside the opera house during the 2021–22 season.

Gelb also explained several other plans meant to be responsive to an audience that will at least initially be more cautious, including a large number of earlier 7PM curtain times, as well as several operas with reduced running times. As examples, Gelb said, “We will be presenting *Boris Godunov* in its original two-and-a-quarter-hour version without intermission, making cuts in the Baroque opera *Rodelinda*, and removing the intermission between Acts II and III in *Madama Butterfly*. We’ll also be presenting a 90-minute English-language version of *Cinderella*, an adaptation of Massenet’s *Cendrillon*, as a holiday entertainment for families.”

“It is devastating to have to cancel the 2020–21 season, which we were all so looking forward to,” said **Yannick Nézet-Séguin**, the Met’s Jeanette Lerman-Neubauer Music Director. “But I am extremely excited about the plans for 2021–22 and cannot wait for the chance to reunite with the great Met Orchestra and Chorus, which will be showing new sides of their extraordinary artistry. To be on the podium for the Opening Night premiere of *Fire Shut Up in My Bones* is sure to be an absolute thrill, and I’m very pleased that our programming will be more responsive to the important social changes that are taking place. I’m happy too that five distinguished conductors—**Jane Glover**, **Karen Kamensek**, **Susanna Mälkki**, and, in their

company debuts, **Eun Sun Kim** and **Nathalie Stutzmann**—will all perform at the Met in 2021–22, the most women on the podium in a single season in Met history.”

The 2021–22 season will open with the Met premiere of Terence Blanchard’s *Fire Shut Up in My Bones*, with a libretto by **Kasi Lemmons**, based on the memoir by Charles M. Blow. The opera will be conducted by Maestro Nézet-Séguin and will star **Angel Blue**, **Latonia Moore**, and **Will Liverman**. The opera is one of three contemporary works to have premieres in 2021–22, the greatest number of new operas to premiere in a single Met season since 1928–29. The other new works are **Matthew Aucoin**’s *Eurydice*, set to a libretto by **Sarah Ruhl**, also conducted by Maestro Nézet-Séguin and starring **Erin Morley** in the title role, and **Brett Dean**’s *Hamlet*, with a libretto by **Matthew Jocelyn** and with **Allan Clayton** as the tortured Dane. The season also features new productions of Verdi’s *Rigoletto*, starring **Rosa Feola**, **Piotr Beczala**, and **Quinn Kelsey**, and Donizetti’s *Lucia di Lammermoor*, with **Nadine Sierra** in the title role, opposite **Javier Camarena**. The Met premiere of the original five-act, French-language version of Verdi’s *Don Carlos* will also have Nézet-Séguin on the podium leading an all-star cast: **Sonya Yoncheva**, **Elīna Garanča**, **Matthew Polenzani**, **Etienne Dupuis**, **Günther Groissböck**, and **John Relyea**.

*Fire Shut Up in My Bones* will be co-directed by **James Robinson** and **Camille A. Brown**, building on their collaboration with The Gershwins’ *Porgy and Bess* in the 2019–20 season. Brown becomes the first Black director in Met history to create a mainstage production; she is also the production’s choreographer.

Three new productions come from returning directors: **Mary Zimmerman** will direct the Met premiere of *Eurydice*, **Bartlett Sher** will direct the new *Rigoletto*, and **Sir David McVicar** is back for *Don Carlos*. *Lucia di Lammermoor* will see the highly anticipated Met debut of director **Simon Stone**. **Neil Armfield** also debuts, bringing to the Met his acclaimed Glyndebourne Festival production of Dean’s *Hamlet*.

In addition to these new productions, the Met will offer an abridged, English-language holiday presentation of *Cinderella*, an adaptation of **Laurent Pelly**’s witty 2018 production of Massenet’s *Cendrillon*, with a new translation by **Kelley Rourke**.

Sixteen revivals (detailed below) round out the season, which also features a concert by **Anna Netrebko** and the Met Orchestra, conducted by Maestro Nézet-Séguin, and a solo recital by soprano Sonya Yoncheva.

In advance of the season opening, the Met is planning a performance of the Verdi Requiem to commemorate the 20th anniversary of the September 11 attacks. Maestro Nézet-Séguin will conduct, and soloists include **Ailyn Pérez**, Matthew Polenzani, and **Eric Owens**. Additional casting will be announced at a later date.

The new productions that were to have premiered during the now-canceled 2020–21 season—Verdi’s *Aida*, Prokofiev’s *The Fiery Angel*, Mozart’s *Die Zauberflöte* and *Don Giovanni*, and Jake Heggie’s *Dead Man Walking*—will all be rescheduled for future seasons.

The Met Orchestra’s three concerts at Carnegie Hall scheduled for June 2021 have all been canceled, though the series will return in the 2021–22 season, with dates to be announced later. The Met Orchestra’s international tour, also planned for June 2021, has been canceled as well.

### **New Productions**

#### ***Fire Shut Up in My Bones* — Terence Blanchard**

**MET PREMIERE**

**Opening:** September 27, 2021

**Librettist:** Kasi Lemmons

**Conductor:** Yannick Nézet-Séguin

**Production:** James Robinson and Camille A. Brown

**Choreographer:** Camille A. Brown

**Set Designer:** Allen Moyer

**Costume Designer:** Paul Tazewell

**Lighting Designer:** Christopher Akerlind

**Projection Designer:** Greg Emetaz

***Live in HD:*** October 23, 2021

Opening Night of the 2021–22 season marks the first time an opera by an African American composer will appear on the Met stage. Yannick Nézet-Séguin conducts Grammy Award–winning jazz musician and composer Terence Blanchard’s acclaimed adaptation of the celebrated memoir by *New York Times* columnist Charles M. Blow. Featuring a libretto by filmmaker Kasi Lemmons, the opera tells the story of a young man’s journey to overcome a life of trauma and hardship. James Robinson and Camille A. Brown—two of the creators of the Met’s recent production of *Porgy and Bess*—co-direct this new staging. Baritone Will Liverman stars as Charles, alongside sopranos Angel Blue as Destiny/Loneliness/Greta and Latonia Moore

as Billie. The opera (in this expanded version) is commissioned by the Met with the Opera Theater of Saint Louis, co-commissioned by Jazz St. Louis.

The production is a gift of The Ford Foundation.

***Eurydice* — Matthew Aucoin**

**MET PREMIERE**

**Opening:** November 23, 2021

**Librettist:** Sarah Ruhl

**Conductor:** Yannick Nézet-Séguin

**Production:** Mary Zimmerman

**Set Designer:** Daniel Ostling

**Costume Designer:** Ana Kuzmanic

**Lighting Designer:** T.J. Gerckens

**Projection Designer:** S. Katy Tucker

**Choreographer:** Denis Jones

**Dramaturg:** Paul Cremo

***Live in HD:*** December 4, 2021

The ancient Greek myth of Orpheus, who attempts to harness the power of music to rescue his beloved Eurydice from the underworld, has inspired composers since opera's earliest days. Rising American composer Matthew Aucoin now carries that tradition into the 21st century with a new take on the story—a product of the Met's commissioning program. With a libretto by MacArthur "Genius Grant" recipient Sarah Ruhl, adapted from her acclaimed 2003 play, the opera re-imagines the familiar tale from Eurydice's point of view. Yannick Nézet-Séguin oversees the momentous Met premiere from the podium, leading Aucoin's evocative music and an immersive new staging by Mary Zimmerman. Soprano Erin Morley sings the title role, opposite baritone **Joshua Hopkins** as Orpheus and countertenor **Jakub Józef Orliński** as his otherworldly alter-ego. Bass-baritone **Nathan Berg** is Eurydice's father and fellow resident of the underworld, with tenor **Barry Banks** as Hades himself. *Eurydice*, originally commissioned by the Metropolitan Opera/Lincoln Center Theater New Works Program, with support from the Opera America Repertoire Development Grant, is a co-production of the Met and LA Opera.

The production is a gift of Robert L. Turner.

## ***Rigoletto* — Giuseppe Verdi**

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**Opening:** December 31, 2021  
**Conductor:** Daniele Rustioni  
**Production:** Bartlett Sher  
**Set Designer:** Michael Yeargan  
**Costume Designer:** Catherine Zuber  
**Lighting Designer:** Donald Holder

***Live in HD:*** January 29, 2022

The Met rings in the new year with the gala premiere of a new take on Verdi's timeless tragedy, from Bartlett Sher. The Tony Award–winning director resets the opera's action in the 1920s, with Art Deco sets by **Michael Yeargan** and elegant costumes by **Catherine Zuber**, themselves boasting a combined 11 Tony Awards. Baritone Quinn Kelsey brings his portrayal of the title role to the Met for the first time, starring alongside soprano Rosa Feola as Gilda and tenor Piotr Beczala as the Duke of Mantua. **Daniele Rustioni** conducts. A second run of performances in the spring features baritone **Ludovic Tézier**, soprano **Kristina Mkhitaryan**, and tenor **Stephen Costello**, conducted by **Karel Mark Chichon**. The new *Rigoletto* is created in collaboration with the Staatsoper Berlin.

The production is a gift of Paul and Sandra Montrone.

## ***Don Carlos* — Giuseppe Verdi**

**MET PREMIERE**

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**Opening:** February 28, 2022  
**Conductor:** Yannick Nézet-Séguin  
**Production:** Sir David McVicar  
**Set Designer:** Charles Edwards  
**Costume Designer:** Brigitte Reiffenstuel  
**Lighting Designer:** Adam Silverman  
**Movement Director:** Leah Hausman

***Live in HD:*** March 26, 2022

For the first time in company history, the Met presents the original five-act French version of Verdi's epic opera of doomed love among royalty, set against the backdrop of the Spanish Inquisition. Yannick Nézet-Séguin leads tenor Matthew Polenzani in the title role, soprano Sonya Yoncheva as Élisabeth de Valois, and mezzo-soprano Elīna Garanča as Eboli. Basses Günther Groissböck and John Relyea are Philippe II and the Grand Inquisitor, and

baritone Etienne Dupuis rounds out the principal cast as Rodrigue. Sir David McVicar's new staging marks his 11th Met production, placing him among the most prolific directors in recent Met history.

The production is a gift of The Sybil B. Harrington Endowment Fund and the Estate of Edwin C. Holmer, III.

***Lucia di Lammermoor* — Gaetano Donizetti**

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**Opening:** April 23, 2022

**Conductor:** Riccardo Frizza

**Production:** Simon Stone

**Set Designer:** Lizzie Clachan

**Costume Designer:** Alice Babidge

**Lighting Designer:** James Farncombe

***Live in HD:*** May 21, 2022

In recent seasons, soprano Nadine Sierra has captivated Met audiences as Gilda in *Rigoletto*, Susanna in *Le Nozze di Figaro*, and Ilia in *Idomeneo*. Now, she takes on one of the repertory's most storied roles, the haunted heroine of *Lucia di Lammermoor*, in a new staging by Australian theater and film director Simon Stone, in his Met debut. Tenor Javier Camarena brings his bel canto mastery to the role of Lucia's beloved, Edgardo, with baritone **Artur Ruciński** as her brother, Enrico, and bass **Matthew Rose** as her tutor, Raimondo. **Riccardo Frizza** conducts.

The production is a gift of the Rosalie J. Coe Weir Endowment Fund.

***Hamlet* — Brett Dean**

**MET PREMIERE**

**Opening:** May 13, 2022

**Librettist:** Matthew Jocelyn

**Conductor:** Nicholas Carter

**Production:** Neil Armfield

**Set Designer:** Ralph Myers

**Costume Designer:** Alice Babidge

**Lighting Designer:** Jon Clark

**Movement Director:** Denni Sayers

***Live in HD:*** June 4, 2022

Australian composer Brett Dean's *Hamlet* had its critically acclaimed world premiere at the Glyndebourne Festival in 2017, and now it arrives at the Met, with Neil Armfield, who directed the work's premiere, bringing his staging to New York. Many of the original cast members have followed, including tenor Allan Clayton in the title role. **Nicholas Carter** makes his Met debut conducting the ensemble, which also features soprano **Brenda Rae** as Ophelia, mezzo-soprano **Sarah Connolly** as Gertrude, baritone **Rod Gilfry** as Claudius, and bass **Sir John Tomlinson** as the ghost of Hamlet's father.

*Hamlet* is a Glyndebourne production.

### **Abridged English-Language Production**

#### **Cinderella — Jules Massenet**

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**Opening:** December 17, 2021

**Abridged English Version:** Kelley Rourke

**Conductor:** Emmanuel Villaume

**Production:** Laurent Pelly

**Set Designer:** Barbara de Limburg

**Costume Designer:** Laurent Pelly

**Lighting Designer:** Duane Schuler

**Choreographer:** Laura Scozzi

**Live in HD:** January 1, 2022

The Met's holiday presentation of Mozart's *The Magic Flute* is joined by *Cinderella*, a shortened, English-language version of Laurent Pelly's charming 2018 production of Massenet's *Cendrillon*, which will also run at holiday time. *Cinderella* features a new translation by acclaimed librettist Kelley Rourke. **Isabel Leonard** sings the title role, joined by **Emily D'Angelo** as Prince Charming, **Jessica Pratt** as the Fairy Godmother, and **Stephanie Blythe** and **Laurent Naouri** as Cinderella's feuding guardians. **Emmanuel Villaume** conducts.

### **Revivals**

The opening week of the 2021–22 season features revivals of Mussorgsky's *Boris Godunov* and Gluck's *Iphigénie en Tauride*, both seen in productions by **Stephen Wadsworth**. **René Pape** reprises his acclaimed portrayal of Boris, under the baton of **Sebastian Weigle**. In a nod to audiences' desire for shorter running times in the midst of the health crisis, the Met will

present the original 1869 version, which runs two-and-a-quarter hours and will have no intermission. *Iphigénie* stars **Kate Lindsey** in the title role, opposite Etienne Dupuis as her brother, Oreste, and **Ben Bliss** as his companion, Pylade. Nathalie Stutzmann makes her Met debut conducting.

On October 7, **Franco Zeffirelli**'s production of Puccini's *Turandot* returns, with **Christine Goerke** in the title role. Later performances feature Anna Netrebko as the legendary Chinese princess. **Marco Armiliato** conducts.

Later in October, Wagner's *Die Meistersinger von Nürnberg* is back for the first time in seven years, conducted by **Sir Antonio Pappano**, with the esteemed maestro returning to the Met for the first time since his company debut leading *Eugene Onegin* nearly 25 years ago. The cast is led by **Lise Davidsen**, **Klaus Florian Vogt**, and **Michael Volle**.

The Gershwin's *Porgy and Bess*—the sold-out hit of the 2019–20 season—once again stars Angel Blue and Eric Owens in the title roles, joined by **Janai Brugger** as Clara, Latonia Moore as Serena, **Denyce Graves** as Maria, **Frederick Ballentine** as Sportin' Life, **Alfred Walker** as Crown, and **Ryan Speedo Green** as Jake. **John Wilson** takes the podium in his Met debut.

The Met celebrates the 40th anniversary of Franco Zeffirelli's beloved staging of *La Bohème*, with three casts appearing as Puccini's young bohemians. **Anita Hartig**, **Maria Agresta**, and **Eleonora Buratto** trade off as Mimì, alongside **Charles Castronovo** and **Yusif Eyvazov** as Rodolfo. **Federica Lombardi**, **Gabriella Reyes**, and **Aleksandra Kurzak** are Musetta, and Artur Ruciński, **Lucas Meachem**, and Quinn Kelsey sing Marcello, with Eun Sun Kim, in her Met debut, and **Carlo Rizzi** sharing conducting duties.

Starting in December, **Sondra Radvanovsky**, **Elena Stikhina**, and Aleksandra Kurzak share the title role of Puccini's *Tosca*, opposite **Brian Jagde**, **Joseph Calleja**, and **Roberto Alagna** as Cavaradossi and **Evgeny Nikitin**, **George Gagnidze**, and **Željko Lučić** as Scarpia. Yannick Nézet-Séguin and **Carlo Rizzi** share conducting duties.

For the first time, the Met will offer two abridged, English-language holiday presentations for families. In addition to *Cinderella*, **Julie Taymor**'s production of Mozart's *The Magic Flute*, a holiday favorite since its premiere in 2006, returns, starring Matthew Polenzani as Tamino, **Hera Hyesang Park** as Pamina, **Kathryn Lewek** as the Queen of the Night, **Morris**

**Robinson** as Sarastro, and—in a notable return to the Met stage—**Rolando Villazón** in the baritone role of Papageno. Jane Glover conducts.

Mozart's *Le Nozze di Figaro* returns in the new year with Maestro Nézet-Séguin conducting rotating casts that include **Christiane Karg**, Federica Lombardi, **Lucy Crowe**, **Aida Garifullina**, **Christian Gerharrer**, **Gerald Finley**, **Ryan McKinny**, and **Christian Van Horn**.

In March, Lise Davidsen brings her much-heralded interpretation of the title role of Strauss's *Ariadne auf Naxos* to the Met for the first time. Isabel Leonard is the Composer, Brenda Rae is Zerbinetta, and **Brandon Jovanovich** is Bacchus. **Marek Janowski** conducts.

Later that month, **Elza van den Heever** sings her first Met performances of the title role of Handel's *Rodelinda*, under the baton of **Harry Bicket**. **Jamie Barton**, **Iestyn Davies**, **Anthony Roth Costanzo**, **Paul Appleby**, and **Adam Plachetka** also star in the revival, which will have a shortened running time.

Eleonora Buratto sings the title role of Puccini's *Madama Butterfly*, opening March 19, opposite Brian Jagde as Pinkerton and with **Alexander Soddy** conducting.

Tchaikovsky's *Eugene Onegin* returns March 25, with Ailyn Pérez as Tatiana, Piotr Beczala as Lenski, and **Igor Golovatenko** in the title role. **James Gaffigan** conducts.

On April 1, **Nina Stemme** reprises her thrilling portrayal of the title role of Strauss's *Elektra*, partnering with another formidable soprano, Lise Davidsen, as her sister, Chrysothemis. **Donald Runnicles** conducts **Patrice Chéreau**'s landmark production, which also features **Michaela Schuster** as Klytämnestra, **Stefan Vinke** as Aegisth, and **Greer Grimsley** as Orest.

A sold-out sensation in its 2019 premiere run, **Philip Glass**'s *Akhmaten* returns on May 19—complete with juggling—with Anthony Roth Costanzo again portraying the ancient Egyptian pharaoh of the title. **Rihab Chaieb** is Nefertiti, and Karen Kamensek once again conducts **Phelim McDermott**'s acclaimed production.

The final revival of the season is Stravinsky's *The Rake's Progress*, which opens May 30 with Susanna Mälkki conducting. **Golda Schultz** is Anne Trulove, **Alice Coote** is Baba the Turk, Ben Bliss is Tom Rakewell, and Christian Van Horn is Nick Shadow.

In addition to these revivals, soprano Anna Netrebko will give a concert with the Met Orchestra, conducted by Maestro Nézet-Séguin, on October 10, 2021.

Soprano Sonya Yoncheva will give a solo recital on the Met stage on Sunday, January 23, 2022, accompanied by **Malcolm Martineau**.

### **The Met: Live in HD**

While the opera house remains dark over the next 12 months, the company will offer encore screenings in select cinemas from the Met's collection of *Live in HD* presentations. The encore schedule will be announced in the coming weeks.

The 2021–22 *Live in HD* season opens on October 9, 2021, with *Boris Godunov* and continues with *Fire Shut Up in My Bones* (October 23, 2021), *Eurydice* (December 4, 2021), *Cinderella* (January 1, 2022), *Rigoletto* (January 29, 2022), *Ariadne auf Naxos* (March 12, 2022), *Don Carlos* (March 26, 2022), *Turandot* (May 7, 2022), *Lucia di Lammermoor* (May 21, 2022), and *Hamlet* (June 4, 2022).

*The Met: Live in HD* series is made possible by a generous grant from its founding sponsor, Neubauer Family Foundation. Digital support of *The Met: Live in HD* is provided by Bloomberg Philanthropies. *The Met: Live in HD* series is supported by Rolex. Transmission of *The Met: Live in HD* in Canada is made possible thanks to the generosity of Jacqueline Desmarais, in memory of Paul G. Desmarais Sr. The HD Broadcasts are supported by Toll Brothers, America's luxury home builder®.

Within months of their initial live transmissions, the *Live in HD* programs are shown on PBS in the United States. The PBS series *Great Performances at the Met* is produced in association with PBS and WNET, with support from Toll Brothers, America's luxury homebuilder®. Additional funding is provided by the National Endowment for the Arts.

### **Education**

This past summer, in response to the sudden closure of schools and performing arts organizations nationwide, the Metropolitan Opera's Education department launched its first-ever **Global Summer Camp**. Each week for eight weeks, campers explored an opera through hands-on lessons with award-winning educators and artists, interviews with world-famous opera stars and directors, and a free stream of the opera. The Met's Global Summer Camp boasted more than 3,400 registrants, aged 8–18, from nearly 70 countries.

In light of the exceptional success of the Global Summer Camp and Free Student Streams, Met Education is expanding both the content and reach of the *HD Live in Schools* program for the 2020–21 season, despite the closure.

Starting in the fall of 2020, Met Education will provide access to Met Opera on Demand for all *HD Live in Schools* district partnerships, which now includes 55 districts in 42 states.

As always, participation in *HD Live in Schools* will come with free access to the Met’s Educator Guides and the annual National Teachers Conference, which this year will be hosted on a virtual platform.

### **The Metropolitan Opera / Lincoln Center Theater New Works Program**

The Met’s commissioning program with Lincoln Center Theater continues with three African American composers joining the program roster. Valerie Coleman is a composer, flutist, a founding member of the highly regarded Imani Winds (a chamber wind ensemble whose members are all people of color). Jessie Montgomery is a Juilliard-trained violinist and a sought-after soloist and chamber musician, who was selected by the New York Philharmonic as one of the featured composers for their Project 19, which marks the centennial of the ratification of the 19th Amendment, granting equal voting rights in the United States to women. Joel Thompson, who composed the choral/orchestral piece “Seven Last Words of the Unarmed” (which was the subject of a *New York Times* profile) was also recently commissioned by Houston Grand Opera to write an opera, *The Snowy Day*, based on the classic children’s book about a Black child’s winter adventures.

**Joshua Schmidt** continues work on *Fallingwater*, with a libretto by **Dick Scanlan**, about the creation of the iconic house designed by Frank Lloyd Wright.

**David T. Little** is working on a soon-to-be-announced project in collaboration with librettist **Royce Vavrek**.

### **Lindemann Young Artist Development Program**

Despite the cancellation of the 2020–21 season, the Met’s Lindemann Young Artist Development Program will nevertheless continue during that period, under the guidance of Maestro Nézet-Séguin. The program will feature socially distanced coaching sessions in the Met’s large rehearsal rooms.

## **National Council Auditions**

With the cancellation of the 2020–21 season, the National Council Auditions Grand Finals Concert on May 16, 2021, has also been canceled. However, the regional auditions will continue. The auditions will begin with a pre-screening round consisting of one to two arias pre-recorded on video. The next two rounds of the competition will be held via livestream video. We will be announcing alternative arrangements for the finals in the coming months.

## **Gallery Met**

The company's contemporary art initiative will continue in 2021–22 with a new commission from acclaimed artist Rashid Johnson, whose mixed-media work explores the Black experience. His pair of monumental works will be on view on the Grand Tier and Dress Circle levels of the opera house, where **Cecily Brown**'s pieces have been on display.

## **Engaging with Audiences during the Closure**

When the Met was forced to close its doors in March, the company right away began streaming encore presentations from its vast collection of *Live in HD* transmissions and classic telecasts, all for free on the Met's website. To date, the **Nightly Met Opera Streams** series has presented 27 weeks' worth of free performances, with more than 14.4 million total views. The free streams will continue while the opera house remains dark.

On April 25, 2020, the Met further connected with its audience with the groundbreaking **At-Home Gala**, which featured dozens of opera's greatest artists performing live from their home quarantines around the world via Skype.

In the summer of 2020, the Met's Education department launched **Global Summer Camp**, an eight-week program of daily activities that reached thousands of students around the world.

On July 18, 2020, the company launched **Met Stars Live in Concert**, a new pay-per-view series of live-streamed performances featuring some of opera's leading artists in notable locations around the world. So far, the series has featured performances by **Jonas Kaufmann**, **Renée Fleming**, Roberto Alagna and Aleksandra Kurzak, Lise Davidsen, and **Joyce DiDonato**.

The series will continue into January, with such artists as Anna Netrebko, **Diana Damrau**, Sonya Yoncheva, and **Bryn Terfel**, among others, scheduled to perform.

### **Audience Information**

The Met will be prioritizing Patrons, Subscribers, and ticket buyers who have money on account from fall 2020 performances cancelled due to the health crisis. For the 2021–22 season, the Met will be eliminating all handling charges and exchange fees.

Tickets go on sale for Met Patrons on October 12, 2020, for Subscribers on October 19, and for ticket buyers who currently have money on account on October 26. The on-sale date for single tickets, as well as *Live in HD* tickets for the 2021–22 season, will be announced at a later date.

Casting and performance dates for the 2021–22 season are available at [metopera.org](http://metopera.org).

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[Click here](#) and enter the password **MetOpera2020** for promotional photos of the 2021–22 season.

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