

The Metropolitan Opera

The Metropolitan Opera announces its 2024–25 season, consisting of four Met premieres and 14 repertory favorites

- Season opens September 23 with the Met premiere of *Grounded* by Tony Award–winning composer Jeanine Tesori, starring Emily D’Angelo as an Air Force drone pilot and conducted by Met Music Director Yannick Nézet-Séguin
- Featuring six new productions, including additional Met premieres of Osvaldo Golijov’s *Ainadamar*, Jake Heggie’s *Moby-Dick*, and John Adams’s *Antony and Cleopatra*—and new stagings of Verdi’s *Aida* and Strauss’s *Salome*
- New productions represent four notable directorial debuts: Deborah Colker for *Ainadamar*, Leonard Foglia for *Moby-Dick*, Elkhanah Pulitzer for *Antony and Cleopatra*, and Claus Guth for *Salome*; Michael Mayer returns to direct new productions of *Grounded* and *Aida*
- Significant Met debuts include sopranos Christina Nilsson, Jacquelyn Stucker, and Adela Zaharia; mezzo-soprano Vasilisa Berzhanskaya; tenors Freddie De Tommaso, Pene Pati, and Jack Swanson; and conductors Miguel Harth-Bedoya, Joana Mallwitz, and Giacomo Sagripanti; among others
- Opera stars returning to the stage include Aigul Akhmetshina, Piotr Beczala, Benjamin Bernheim, Angel Blue, Lawrence Brownlee, Janai Brugger, Julia Bullock, Lise Davidsen, Amartuvshin Enkhbat, Gerald Finley, Elina Garanča, Brian Jagde, Isabel Leonard, Peter Mattei, Ailyn Pérez, Matthew Polenzani, Sondra Radvanovsky, Nadine Sierra, Nina Stemme, Bryn Terfel, Elza van den Heever, Pretty Yende, and Sonya Yoncheva, among others
- Eight operas to be transmitted live to cinemas across the globe as part of *The Met: Live in HD* series

New York, NY (February 21, 2024)—The Metropolitan Opera announced today the 2024–25 season lineup, which showcases timeless classics of the operatic repertory in revivals and new productions, alongside four Met premieres. There are six new productions this season—the Met premiere of Jeanine Tesori’s *Grounded*, starring Emily

D'Angelo and directed by Michael Mayer, opens the season on September 23; Osvaldo Golijov's *Ainadamar*, starring Angel Blue and Daniela Mack, in a staging by Deborah Colker in her Met debut; Jake Heggie's *Moby-Dick*, starring Brandon Jovanovich and Peter Mattei, in a staging by Leonard Foglia in his Met debut; John Adams's *Antony and Cleopatra*, starring Julia Bullock and Gerald Finley, in a staging by Elkhanah Pulitzer in her Met debut; and Strauss's *Salome*, starring Elza van den Heever and Peter Mattei, in a staging by Claus Guth in his Met debut. The pandemic-delayed premiere of a new production of Verdi's *Aida*, directed by Michael Mayer, is scheduled for the annual New Year's Eve Gala. **Yannick Nézet-Séguin**, the Met's Jeanette Lerman-Neubauer Music Director, conducts *Grounded*, *Salome*, and *Aida*. John Adams conducts his own score of *Antony and Cleopatra*.

A full slate of revivals returns to the Met stage, including works by Verdi, Offenbach, Rossini, Mozart, Tchaikovsky, and Puccini, as well as Strauss's rarely performed *Die Frau ohne Schatten*, conducted by Nézet-Séguin, and Beethoven's *Fidelio*, starring Lise Davidsen. In addition, a special gala performance of Puccini's *Tosca* on November 12 commemorates the centenary of the composer's death and marks Davidsen's Met role debut as the title character.

"At the Met, we're committed to opera's evolution as an art form, honoring the classics with revivals and new productions while presenting new works that relate to the times in which we live," said **Peter Gelb**, the Met's Maria Manetti Shrem General Manager. "We owe it our audiences, both old and new."

Maestro Nézet-Séguin added, "I find it so important to open the new season conducting an intensely dramatic Met commission like Jeanine Tesori's *Grounded*, which addresses real issues in our world today, and follow that up with great operatic jewels like *Salome*, *Aida*, *Die Frau ohne Schatten*, and *La Bohème*. This is truly modern—to pay tribute to the essential works of the past while paving the way for an operatic future."

The season opens with the Met premiere of two-time Tony Award-winning composer Jeanine Tesori's *Grounded*, an opera commissioned by the Met and based on librettist George Brant's acclaimed play. Mezzo-soprano **Emily D'Angelo** stars as Jess, a hot-shot fighter pilot whose pregnancy takes her out of the cockpit and lands her in Las

Vegas, operating Reaper drones. Maestro **Nézet-Séguin** conducts a cast that also features tenor **Ben Bliss** as Eric—a Wyoming rancher who becomes Jess’s husband.

Argentinian composer Osvaldo Golijov’s Grammy Award–winning *Ainadamar* premieres at the Met on October 15. The opera dramatizes the life and murder of poet-playwright Federico García Lorca, who was assassinated for his socialist politics and sexual orientation. Brazilian director and choreographer **Deborah Colker**, a Laurence Olivier Award winner, makes her Met debut with this new production. Mezzo-soprano **Daniela Mack** sings the trouser role of Federico García Lorca. Sopranos **Angel Blue** and **Gabriella Reyes** share the role of Lorca’s muse, the actress Margarita Xirgu; soprano **Elena Villalón** plays Nuria; and flamenco singer **Alfredo Tejada**—in his Met debut—completes the principal cast as the Falangist politician Ramón Ruiz Alonso. In his Met debut, **Miguel Harth-Bedoya** conducts a score that crackles with the energy and rhythms of flamenco and rumba.

For the annual New Year’s Eve gala premiere, Maestro Nézet-Séguin again takes the podium to lead acclaimed director **Michael Mayer**’s opulent new production of *Aida*. Soprano **Angel Blue** makes her Met role debut as the title Ethiopian princess. The cast also features mezzo-soprano **Judit Kutasi** as Amneris, tenor **Piotr Beczala** as Radamès, baritone **Quinn Kelsey** as Amonasro, bass **Dmitry Belosselskiy** as Ramfis, and bass **Morris Robinson** as the King. Subsequent performances feature mezzo-soprano **Elina Garanča** as Amneris; tenor **Brian Jagde** as Radamès; baritones **Amartuvshin Enkhbat**, **Michael Chioldi**, and bass-baritone **Eric Owens** as Amonasro; basses **Alexander Vinogradov** and **Morris Robinson** as Ramfis; and bass **Krzysztof Bączyk** as the King. **Christina Nilsson**, in her Met debut, is scheduled to sing the title role in *March*, and **Alexander Soddy** shares conducting duties. Maestro **John Keenan** conducts the final performance in the spring.

The second half of the season opens on March 3 with the Met premiere of Jake Heggie’s 2010 adaptation of Herman Melville’s epic *Moby-Dick*. A cast of standouts comes together on the decks of the *Pequod*, led by Maestro **Karen Kamensek**, with tenor **Brandon Jovanovich** starring as Captain Ahab, tenor **Stephen Costello** as Greenhorn, baritone **Peter Mattei** as Starbuck, and bass-baritone **Ryan Speedo Green** as Queequeg. The cast also includes soprano **Janai Brugger** as Pip, tenor **William Burden** as Flask,

and baritone **Malcolm MacKenzie** as Stub. Director **Leonard Foglia**, in his Met debut, expands his earlier production for the Met.

In its first new production at the company in 20 years, Strauss's *Salome* returns on April 29 in a new staging by director **Claus Guth**, in his company debut. Maestro Nézet-Séguin conducts his first Met performances of the opera, leading a cast featuring soprano **Elza van den Heever** in the title role and baritone **Peter Mattei** as Jochanaan. Tenors **Gerhard Siegel** and **Chad Shelton** share the role of King Herod; mezzo-soprano **Michelle DeYoung** is Herodias; and tenor **Piotr Buszewski** is Narraboth.

The final new production of the season is the most recent work of preeminent American composer **John Adams: *Antony and Cleopatra***, which has its Met premiere on May 12. The adaptation of Shakespeare's drama stars soprano **Julia Bullock**, following her company debut in Adams's *El Niño* in the 2023–24 season, as Cleopatra, opposite bass-baritone **Gerald Finley**'s Antony, with tenor **Paul Appleby** as Caesar and mezzo-soprano **Elizabeth DeShong** as Octavia, Caesar's sister. The cast also includes mezzo-soprano **Taylor Raven** as Charmian, in her Met debut; tenor **Brenton Ryan** as Eros; and bass-baritone **Alfred Walker** as Enobarbus. Adams himself takes the podium to conduct a new staging by director **Elkhanah Pulitzer**, who transports the story from ancient Rome to the Golden Age of Hollywood in the 1930s.

Twelve revivals round out the roster—Verdi's *Rigoletto* and *Il Trovatore*; Puccini's *Tosca* and *La Bohème*; Offenbach's *Les Contes d'Hoffmann*; Strauss's *Die Frau ohne Schatten*; Beethoven's *Fidelio*; Rossini's *Il Barbiere di Siviglia*; Tchaikovsky's *The Queen of Spades*; and Mozart's *Le Nozze di Figaro*, *Die Zauberflöte*, and the Met's annual presentation of Julie Taymor's abridged, English-language version of *The Magic Flute* for the winter holidays.

Among the important performers making first appearances at the house are the sopranos **Aigul Khismatullina**, **Christina Nilsson**, **Jacquelyn Stucker**, and **Adela Zaharia**; mezzo-sopranos **Vasilisa Berzhanskaya** and **Taylor Raven**; tenors **Freddie De Tommaso**, **Magnus Dietrich**, **Duke Kim**, and **Jack Swanson**; baritone **Gihoon Kim**; bass-baritone **Peter Kálmán**; basses **Alexander Köpeczi** and **Bogdan Talos**; conductors **Miguel Harth-Bedoya**, **Joana Mallwitz**, and **Giacomo Sagripanti**; and flamenco singer **Alfredo Tejada**.

Returning stars include sopranos **Eleonora Buratto, Lise Davidsen, Kathryn Lewek, Ailyn Pérez, Golda Schultz, Nadine Sierra, Elza van den Heever, Pretty Yende,** and **Sonya Yoncheva;** mezzo-sopranos **Aigul Akhmetshina, Jamie Barton, Maria Barakova, J’Nai Bridges, Elina Garanča,** and **Isabel Leonard;** tenors **SeokJong Baek, Piotr Beczala, Benjamin Bernheim, Stephen Costello,** and **Matthew Polenzani;** baritones **Amartuvshin Enkhbat, Igor Golovatenko, Quinn Kelsey, Will Liverman, David Luciano, Alexey Markov, Peter Mattei, Thomas Oliemans, Luca Salsi,** and **Michael Volle;** bass-baritones **Eric Owens, Ryan Speedo Green, Bryn Terfel,** and **Alfred Walker;** basses **Peixin Chen, Soloman Howard, Andrea Mastroni, Stephen Milling, René Pape,** and **Alexander Vinogradov;** and conductors **Marco Armiliato, Susanna Mälkki, Pier Giorgio Morandi, Karen Kamensek, Evan Rogister, Keri-Lynn Wilson,** and **Xian Zhang.**

Further details on [new productions](#), [revivals](#), [special events](#), [The Met: Live in HD](#), and more [programs and initiatives](#) can be found below.

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New Productions

***Grounded*—Jeanine Tesori / Libretto by George Brant** **MET PREMIERE**

Opening: September 23, 2024

Conductor: Yannick Nézet-Séguin / Steven Osgood

Production: Michael Mayer

Set Designer: Mimi Lien*

Costume Designer: Tom Broecker*

Lighting Designer: Kevin Adams

Co–Projection Designers: Jason H. Thompson* and Kaitlyn Pietras*

Sound Designer: Palmer Hefferan*

Choreographer: David Neumann*

Dramaturg: Paul Cremo

*Debut

Live in HD: October 19, 2024

Jeanine Tesori’s new opera *Grounded*, commissioned by the Met and based on librettist George Brant’s acclaimed play, wrestles with complex, often-overlooked issues

created by 21st-century warmaking: the ethical conflicts created by the use of modern military technology and the psychological and emotional toll supposedly safe remote technology takes on our servicepersons. Mezzo-soprano Emily D’Angelo stars as Jess, a hot-shot fighter pilot whose unplanned pregnancy takes her out of the cockpit and lands her in Las Vegas, operating a Reaper drone halfway around the world. Confronted by the challenges of this new way of doing battle, she must fight to hold on to her sanity—and her soul. Met Music Director Yannick Nézet-Séguin oversees the Met premiere of Tesori’s score and a cast that also features tenor Ben Bliss as Eric, the Wyoming rancher who becomes Jess’s husband. Michael Mayer’s high-tech staging presents a variety of perspectives on the action, including the drone’s predatory view from high above.

Music by Jeanine Tesori
Libretto by George Brant, based on his play *Grounded*

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

Production a gift of Andrew J. Martin-Weber and Lynne and Richard Pasculano

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

Grounded is part of the Neubauer Family Foundation New Works Initiative

Ainadamar—Oswaldo Golijov / Libretto by David Henry Hwang MET PREMIERE

Opening: October 15, 2024
Conductor: Miguel Harth-Bedoya*
Production: Deborah Colker*
Set and Costume Designer: Jon Bausor*
Lighting Designer: Paul Keogan*
Projection Designer: Tal Rosner*
Sound Designer: Mark Grey
Choreographer: Deborah Colker*
Flamenco Choreographer: Antonio Najarro*

**Debut*

Argentinian composer Oswaldo Golijov’s Grammy Award–winning first opera dramatizes the life and work of poet-playwright Federico García Lorca, who was

assassinated by Fascist forces for his socialist politics and homosexuality. His story emerges through the memories of Catalan actress Margarita Xirgu, Lorca's muse—sung by sopranos Angel Blue and Gabriella Reyes—who reminisces to her student, Nuria, portrayed by soprano Elena Villalón. Lorca himself makes a dreamlike appearance, sung as a trouser role by mezzo-soprano Daniela Mack. Flamenco singer Alfredo Tejada completes the principal cast as the Falangist politician Ramón Ruiz Alonso, who arranged Lorca's execution. Combining features of both an opera and a passion, *Ainadamar*, conducted by Miguel Harth-Bedoya in his Met debut, crackles with the energy and rhythms of flamenco and rumba, as well as the violent backdrop of civil war, all of which springs forth on the Met stage in a vivid company-debut production by Deborah Colker, renowned for her work with Cirque du Soleil.

Music by Osvaldo Golijov
Libretto by David Henry Hwang

A co-production of the Metropolitan Opera, Opera Ventures, Scottish Opera, Detroit Opera, and Welsh National Opera

Production a gift of the Walter and Leonore Annenberg Endowment Fund, and the Edgar Foster Daniels Foundation, in memory of Richard Gaddes

Ainadamar is part of the Neubauer Family Foundation New Works Initiative

Aida—Giuseppe Verdi

NEW PRODUCTION

Opening: December 31, 2024

Conductor: Yannick Nézet-Séguin / Alexander Soddy / John Keenan

Production: Michael Mayer

Set Designer: Christine Jones

Costume Designer: Susan Hilferty

Lighting Designer: Kevin Adams

Projection Designer: 59 Productions

Choreographer: Oleg Glushkov*

**Debut*

Live in HD: January 25, 2025

Soprano Angel Blue makes her long-awaited Met role debut as the title Ethiopian princess, one of opera's defining roles. Yannick Nézet-Séguin takes the podium for the New Year's Eve premiere of Michael Mayer's grand new staging, which brings ancient

Egypt to life with intricate projections and dazzling animations. Mezzo-soprano Judit Kutasi, following her 2024 debut in *La Forza del Destino*, is Aida's Egyptian rival Amneris, sharing the role with Elīna Garanča, who returns to the Met for the first time since 2020. Leading tenors Piotr Beczała and Brian Jagde alternate as the soldier Radamès, who complete the greatest love triangle in the repertory. The all-star cast also features baritones Quinn Kelsey and Amartuvshin Enkhbat and bass-baritone Eric Owens as Amonasro and basses Dmitry Belosselskiy, Alexander Vinogradov, and Morris Robinson as Ramfis. Christina Nilsson makes her Met debut in the title role in *March*, and Alexander Soddy shares conducting duties. Maestro John Keenan conducts the final performance in the spring.

Production sponsored by C. Graham Berwind, III

***Moby-Dick*—Jake Heggie / Libretto by Gene Scheer**

MET PREMIERE

Opening: March 3, 2025

Conductor: Karen Kamensek

Production: Leonard Foglia*

Set Designer: Robert Brill

Costume Designer: Jane Greenwood

Lighting Designer: Gavan Swift*

Projection Designer: Elaine McCarthy

Movement Director: Keturah Stickann*

**Debut*

Following the Met premiere of his first opera, *Dead Man Walking*, composer Jake Heggie returns to the company with his 2010 adaptation of Herman Melville's sea-drenched, heaven-storming epic. A cast of standouts come together on the decks of the *Pequod*, with tenor Brandon Jovanovich starring as the monomaniacal Captain Ahab, implacable in his pursuit of the white whale; tenor Stephen Costello as Greenhorn, the opera's version of Ishmael; baritone Peter Mattei as the even-keeled first mate Starbuck; and bass-baritone Ryan Speedo Green as the Polynesian harpooneer Queequeg. The cast also features soprano Janai Brugger as Pip, tenor William Burden as Flask, and baritone Malcolm Mackenzie as Stubb. Maestro Karen Kamensek takes the podium for a staging

by Leonard Foglia that arrives at the Met newly enlarged and refined following acclaimed runs in San Francisco, Dallas, Los Angeles, and Washington, D.C.

Music by Jake Heggie
Libretto by Gene Scheer
Based on the book by Herman Melville

Production co-owned by The Dallas Opera, State Opera of South Australia, Calgary Opera, San Diego Opera, and San Francisco Opera

Production a gift of C. Graham Berwind, III and The Eugene McDermott Foundation

Moby-Dick is part of the Neubauer Family Foundation New Works Initiative

Salome—Richard Strauss

NEW PRODUCTION

Opening: April 29, 2025
Conductor: Yannick Nézet-Séguin / Derrick Inouye
Production: Claus Guth*
Set Designer: Etienne Pluss*
Costume Designer: Ursula Kudrna*
Lighting Designer: Olaf Freese*
Projection Designer: rocafilm/Roland Horvath
Choreographer: Sommer Ulrickson*
Dramaturg: Yvonne Gebauer*

**Debut*

Live in HD: May 17, 2025

Music Director Yannick Nézet-Séguin conducts his first Met performances of Strauss's white-hot one-act tragedy, which receives its first new production at the company in 20 years. Claus Guth, one of Europe's leading opera directors, gives the biblical story—already filtered through the beautiful and strange imagination of Oscar Wilde's play—a psychologically perceptive Victorian-era setting rich in symbolism and subtle shades of darkness and light. Headlining the new staging is soprano Elza van den Heever as the abused and unhinged antiheroine, who demands the head of Jochanaan, sung by baritone Peter Mattei. Tenors Gerhard Siegel and Chad Shelton share the role of Salome's lecherous stepfather, King Herod, with mezzo-soprano Michelle DeYoung as his wife, Herodias, and tenor Piotr Buszewski as Narraboth.

Production a gift of The Sybil B. Harrington Endowment Fund

Additional support from Mr. and Mrs. Michael Corey

Antony and Cleopatra—John Adams

MET PREMIERE

Opening: May 12, 2025

Conductor: John Adams

Production: Elkhanah Pulitzer*

Set Designer: Mimi Lien

Costume Designer: Constance Hoffman*

Lighting Designer: David Finn

Projection Designer: Bill Morrison*

Sound Designer: Mark Grey

Choreographer: Annie-B Parson

Dramaturg: Lucia Scheckner*

**Debut*

The most recent opera by preeminent American composer John Adams—a glorious adaptation of Shakespeare’s immortal drama—has its Met premiere. Adams himself takes the podium to conduct his lyrical and richly orchestrated score, leading a new staging by groundbreaking director Elkhanah Pulitzer that transports the story of troubled romance and political strife from ancient Rome to the Golden Age of Hollywood in the 1930s. Following her debut in the company premiere of Adams’s *El Niño* in 2024, soprano Julia Bullock stars as the irresistible Cleopatra, opposite bass-baritone Gerald Finley as the conflicted Antony. Tenor Paul Appleby is Caesar, who goes to war with Antony, and mezzo-soprano Elizabeth DeShong is Caesar’s sister and Antony’s forsaken wife, Octavia. The cast also includes mezzo-soprano Taylor Raven, in her Met debut, as Charmian; tenor Brenton Ryan as Eros; and bass-baritone Alfred Walker as Enobarbus.

Opera in Two Acts

Composed by John Adams

Libretto adapted by John Adams from Shakespeare

With supplementary passages from Plutarch, Virgil, and other classical texts

*Commissioned by the Metropolitan Opera, San Francisco Opera, and Liceu Opera
Barcelona*

A co-production of the Metropolitan Opera, San Francisco Opera, and Liceu Opera Barcelona

Production a gift of the Rosalie J. Coe Weir Endowment Fund

Additional support from the Francis Goelet Endowment Fund

Major support from Rolex

Antony and Cleopatra is part of the Neubauer Family Foundation New Works Initiative

Revivals by Month

SEPTEMBER

Offenbach's *Les Contes d'Hoffmann*

Opening: September 24, 2024

Live in HD: October 5, 2024

An ensemble of leading lights takes the stage for Offenbach's fantastical final work, headlined by tenor Benjamin Bernheim in the title role of the tormented poet. Hoffmann's trio of lovers are sung by soprano Erin Morley as the mechanical doll Olympia, soprano Pretty Yende as the plagued diva Antonia, and mezzo-soprano Clémentine Margaine as the Venetian seductress Giulietta. Marco Armiliato conducts Bartlett Sher's evocative production, which also features bass-baritone Christian Van Horn as the Four Villains and mezzo-soprano Vasilisa Berzhanskaya in an important company debut in the dual role as Hoffmann's friend Nicklausse and the Muse.

Puccini's *Tosca*

Opening: September 25, 2024

Live in HD: November 23, 2024

Three thrilling leading ladies trade off as the volatile diva Floria Tosca. First, soprano Aleksandra Kurzak reprises her riveting portrayal of the title role, starring alongside tenor SeokJong Baek as her revolutionary lover, Cavaradossi, and baritone George Gagnidze as the sadistic chief of police Scarpia. Later in the season, the extraordinary Lise Davidsen sings Tosca for her first time at the Met, alongside tenor Freddie De Tommaso in his company debut and powerhouse baritone Quinn Kelsey. And

in the winter, soprano Sondra Radvanovsky and tenor Brian Jagde reunite following their acclaimed 2021 performances of the lead pair, joining forces with bass-baritone Bryn Terfel, who returns to the Met after more than a decade. Maestro Xian Zhang conducts.

Verdi's *Rigoletto*

Opening: September 30, 2024

Verdi's heartbreaking masterpiece returns, with reigning Verdi baritone Quinn Kelsey reprising his devastating portrayal of the hunchbacked court jester. Soprano Nadine Sierra is his naïve daughter, Gilda, and tenor Stephen Costello is the rakish Duke of Mantua, with Maestro Pier Giorgio Morandi on the podium to conduct Bartlett Sher's Weimar-inspired production. A second run of performances features the Met debut of rising tenor Pene Pati, alongside soprano Erin Morley and baritone Luca Salsi, conducted by Maurizio Benini.

OCTOBER

Verdi's *Il Trovatore*

Opening: October 26, 2024

Verdi's charged drama of family strife and forbidden love stars tenor Michael Fabiano as Manrico, the bold troubadour unwittingly at war with his own brother. Sopranos Rachel Willis-Sørensen and Angela Meade share the role of the noble Leonora, with mezzo-sopranos Jamie Barton and Olesya Petrova trading off as Manrico's tormented mother, Azucena. Baritone Igor Golovatenko is the unbending Count di Luna, with bass-baritone Ryan Speedo Green as the soldier Ferrando. Italian conductor Daniele Callegari leads David McVicar's Goya-inspired staging.

NOVEMBER

Puccini's *La Bohème*

Opening: November 13, 2024

Four brilliant casts take the stage as Puccini's lovesick young bohemians in Franco Zeffirelli's picturesque staging. Sopranos Ailyn Pérez, Eleonora Buratto,

Kristina Mkhitaryan, and Corinne Winters alternate as the delicate seamstress Mimì, and tenors Matthew Polenzani, Joseph Calleja, and Dmytro Popov share the role of the enamored poet Rodolfo. Maestros Kensho Watanabe, Yannick Nézet-Séguin, Alexander Soddy, and Riccardo Frizza take the podium for performances throughout the season.

Strauss's *Die Frau ohne Schatten*

Opening: November 29, 2024

Met Music Director Yannick Nézet-Séguin takes the podium to lead Strauss's grand mythological epic, a tour de force for orchestra and soloists alike. A spectacular trio of sopranos leads the ensemble cast, with Elza van den Heever as the otherworldly Empress, Lise Lindstrom as the Dyer's Wife, and Nina Stemme as the Nurse. Following recent triumphs in Wagner's *Ring* cycle and *Die Meistersinger von Nürnberg*, baritone Michael Volle is Barak, with tenor Russell Thomas as the Emperor and bass-baritone Ryan Speedo Green as the Spirit Messenger.

DECEMBER

Mozart's *The Magic Flute*—Holiday Presentation

Opening: December 12, 2024

A beloved New York holiday tradition, Mozart's enchanting musical fairy tale returns in the Met's abridged, English-language production by Julie Taymor—the Tony Award-winning director of Broadway's *The Lion King*. With dazzling puppets and a colorful setting, the Met's *The Magic Flute* is one of the city's ultimate seasonal sensations for family audiences. Maestros Nimrod David Pfeffer and J. David Jackson share conducting duties, leading a spectacular cast. Tenors David Portillo and Duke Kim—in his company debut—share the role of Tamino, the brave prince on a quest to save the clever princess Pamina, sung by sopranos Hera Hyesang Park and Emily Pogorelc. The cast also features baritones Will Liverman and Sean Michael Plumb as the bird-catching Papageno; tenors Rodell Rosel and Thomas Capobianco as the malevolent Monostatos; sopranos Kathryn Lewek and Aigul Khismatullina—in her Met debut—as

the blazing Queen of the Night; and basses Soloman Howard and Peixin Chen as Sarastro.

MARCH

Beethoven's *Fidelio*

Opening: March 4, 2025

Live in HD: March 15, 2025

Following a string of awe-inspiring Met performances, soprano Lise Davidsen stars as Leonore, who risks everything to save her husband from the clutches of tyranny. Tenor David Butt Philip is the political prisoner Florestan, sharing the stage with bass-baritone Tomasz Konieczny as the villainous Don Pizarro, veteran bass René Pape as the jailer Rocco, and soprano Ying Fang and tenor Magnus Dietrich, in his company debut, as the young Marzelline and Jaquino. Bass Stephen Milling sings the principled Don Fernando, and Susanna Mälkki conducts the Met's striking production, which finds modern-day parallels in Beethoven's stirring paean to Enlightenment values.

Mozart's *Die Zauberflöte*

Opening: March 23, 2025

Simon McBurney's uproarious full-length German-language production of Mozart's beloved fable—with its ingenious theatrical concoction of puppetry, live projected drawings, and sound effects from an onstage Foley artist—returns to the Met stage following its celebrated 2023 premiere. Tenor Ben Bliss and soprano Golda Schultz are the noble lovers Tamino and Pamina, and baritone Thomas Oliemans repeats his animated portrayal of the outlandish bird catcher Papageno. Soprano Kathryn Lewek reprises her hair-raising turn as the Queen of the Night, Stephen Milling is the priest Sarastro, and Evan Rogister conducts.

Mozart's *Le Nozze di Figaro*

Opening: March 31, 2025

Live in HD: April 26, 2025

Conductor Joana Mallwitz makes her Met debut leading two extraordinary casts in Mozart's comic masterpiece, in a production by Richard Eyre. Bass-baritones Michael

Sumuel and Luca Pisaroni star as the clever valet Figaro, opposite sopranos Olga Kulchynska and Rosa Feola as his betrothed, the wily maid Susanna. Baritone Joshua Hopkins and bass-baritone Adam Plachetka alternate as the skirt-chasing Count, sopranos Federica Lombardi and Jacquelyn Stucker (in her Met debut) trade off as his anguished wife, and mezzo-sopranos Marianne Crebassa and Emily D'Angelo share the role of the adolescent page Cherubino.

APRIL

Rossini's *Il Barbiere di Siviglia*

Opening: April 15, 2025

Live in HD: May 31, 2025

Rossini's effervescent comedy retakes the stage in Bartlett Sher's madcap production. Two star mezzo-sopranos—Isabel Leonard and Aigul Akhmetshina—headline a winning ensemble as the feisty heroine, Rosina, alongside tenors Lawrence Brownlee and Jack Swanson, in his Met debut, as her secret beloved, Count Almaviva. Baritones Davide Luciano and Andrey Zhilikhovsky star as Figaro, the ingenious barber of Seville, with baritone Nicola Alaimo and bass-baritone Peter Kálmán as Dr. Bartolo and bass Alexander Vinogradov as Don Basilio rounding out the principal cast. In his company debut, Giacomo Sagripanti conducts.

MAY

Tchaikovsky's *The Queen of Spades*

Opening: May 23, 2025

Tchaikovsky's macabre thriller, set against the backdrop of Tsarist Russia, is back in the Met's atmospheric staging. Soprano Sonya Yoncheva makes her highly anticipated role debut as Lisa, the young woman who embarks on a deadly love affair with the gambling-obsessed officer Hermann, sung by tenor Brian Jagde, also in his role debut. Baritone Igor Golovatenko reprises his moving portrayal of Lisa's fiancé, Prince Yeletsky, alongside mezzo-soprano Violeta Urmana as the spectral Countess and baritone Alexey Markov as Count Tomsy. Keri-Lynn Wilson conducts the sweeping score.

Special Events

Met Orchestra and Met Orchestra Chamber Ensemble at Carnegie Hall

The Met Orchestra performs at Carnegie Hall in January, led by Myung-Whun Chung, with an all-Brahms program that includes the composer's Violin Concerto, featuring Perspectives Artist Maxim Vengerov as soloist, and Symphony No. 4. Music Director Yannick Nézet-Séguin conducts the orchestra twice in June, including an all-Richard Strauss program featuring soprano Elza van den Heever and a program including Gabriela Ortiz's *Antrópolis*; Bernstein's Symphony No. 1, "Jeremiah," with soprano Angel Blue; Dvořák's Symphony No. 9, "From the New World;" and the New York premiere of an orchestral suite from Terence Blanchard's opera *Fire Shut Up in My Bones*.

The Met Orchestra Chamber Ensemble also performs six concerts at Carnegie Hall, from October to May. The various programs include a presentation of works by South African composers Bongani Ndodana-Breen and Matthijs Van Dijk, featuring overtone singer Gareth Lubbe; a focus on Czech music, including selections by Janáček, Martinů, and Dvořák led by Music Director Yannick Nézet-Séguin; an "Italian Serenade" of music by Puccini, Briccialdi, Rota, Wolf, and Verdi; "A Fiddler's Tale," including Wynton Marsalis's work of the same name alongside Ravel's Sonata for Violin and Cello; Maestro Nézet-Séguin with mezzo-soprano Michelle DeYoung and tenor Ben Bliss for Gustav Mahler's *Das Lied von der Erde* (arr. Schoenberg) on a program that also includes Thomas Adès's *Alchymia*; as well as a program that includes Bolling's Selections from Suite for Flute and Jazz Piano Trio and Schumann's Piano Quartet.

Dates and additional program details can be found at carnegiehall.org.

Eric and Dominique Laffont Grand Finals Concert

The Metropolitan Opera Eric and Dominique Laffont Competition discovers promising young opera singers throughout North America and assists in their artistic and professional development. More than 1,500 applicants participate in a series of auditions leading up to the Grand Finals Concert, which will be held on Sunday, March 16, 2025, featuring the Met Orchestra. With more than a half million dollars in prizes awarded to

singers each season, the finalists will compete for cash prizes and the chance to launch a major operatic career.

The Met: Live in HD

Eight live Met performances will be transmitted to cinemas across the globe as part of *The Met: Live in HD* series, which begins with *Les Contes d'Hoffmann* (October 5, 2024) and continues with *Grounded* (October 19, 2024), *Tosca* (November 23, 2024), *Aida* (January 25, 2025), *Fidelio* (March 15, 2025), *Le Nozze di Figaro* (April 26, 2025), *Salome* (May 17, 2025), and *Il Barbiere di Siviglia* (May 31, 2025).

The Met: Live in HD series is made possible by a generous grant from its founding sponsor, the 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.

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 The WNET Group.

Education

HD Live in Schools

In its 17th season, the Met's *HD Live in Schools* national program returns to nearly 70 school districts across the country, including Puerto Rico. Each partner receives free tickets to *Live in HD* screenings at local movie theaters; complimentary educational licenses to Met Opera on Demand, the company's subscription streaming service; interdisciplinary, classroom-ready curricular materials designed for students across grade levels; virtual student engagement programming, including Opera Book Club, Virtual Honors Choir, Career Corner, and Artist Chats; and robust professional-development opportunities for educators and administrators.

The 2024–25 *HD Live in Schools* curriculum includes *Grounded* (October 19, 2024), *Tosca* (November 23, 2024), *Aida* (January 25, 2025), *Le Nozze di Figaro* (April 26, 2025), and *Salome* (May 17, 2025). Interested partners have the option to attend an encore screening of the Met's holiday presentation of *The Magic Flute* (December 7,

2024). Met Education continues to provide free access to Met Opera on Demand for all students and teachers in the program.

The National Educator Conference, a professional-development initiative that brings together teachers and administrators from across the United States, is scheduled to return to the Met on October 8–11, followed by two virtual professional-development conferences in the winter and the spring. More details will be announced at a later date.

Access Opera

Access Opera: Guild Open Rehearsals for Students welcomes local students and educators to attend final dress rehearsals live at the Metropolitan Opera House. During the 2024–25 season, *Access Opera* offers school groups access to 13 dress-rehearsal performances: *Grounded*, *Rigoletto*, *Ainadamar*, *Il Trovatore*, *Die Frau ohne Schatten*, *The Magic Flute*, *Moby-Dick*, *Die Zauberflöte*, *Le Nozze di Figaro*, *Il Barbiere di Siviglia*, *Salome*, *Antony and Cleopatra*, and *The Queen of Spades*. Of these rehearsals, at least four will be designated as special student dress rehearsals, with most of the seating allocated to school groups. Exact dates and registration details will be announced at a later date.

The program continues its Repertoire Exploration Program (REP), offering in-school teaching artist residencies and one-time workshops to interested schools. Two professional development workshops hosted at the Met—free to *Access Opera* educators—will also take place this season.

Access Opera: Guild Open Rehearsals for Students is made possible by Stephen E. and Evalyn E. Milman.

Additional funding from The Robert and Jane Toll Foundation, The Joseph and Robert Cornell Memorial Foundation, The Halff Windham Foundation, The Arthur F. and Alice E. Adams Charitable Foundation, and Nike.

This program is also supported by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Family Open Houses

Met Education will once again host its beloved Holiday Open House prior to a weekend matinee performance of the Met’s holiday presentation of Mozart’s *The Magic Flute*. The Open House allows thousands of children and families to take part in hands-on musical explorations and experience behind-the-scenes demonstrations by members of the Met’s backstage and artistic staff, including musicians, actors, dancers, and members of the wig and costume shops and scenic departments.

The third annual Spring Open House will also be scheduled, preceding a weekend matinee performance of Rossini’s *Il Barbiere di Siviglia*.

Both events are free to all ticketholders for that day’s performance. More details will be announced at a later date.

Met Opera on Demand: Insights

Launched during the 2023–24 season, Met Opera on Demand: Insights provides exclusive access to conversations with Met composers, multimedia curricular resources, and rare archival materials to colleges and universities with institutional subscriptions to Met Opera on Demand: Student Access. Each semester features core content highlighting thematic connections between one contemporary Met premiere and one title available on Met Opera on Demand.

The fall 2024 program focuses on “Opera and Gender” and includes an interview with *Grounded* composer Jeanine Tesori, featuring questions submitted by students; multimedia resources for the Met’s 2016 production of Kaija Saariaho’s *L’Amour de Loin*; and archival documents detailing the U.S. premiere of Smyth’s *Der Wald* (1903), the first opera by a female composer staged by the Met.

The spring 2024 unit on “Opera and Literature” includes an interview with *Moby-Dick* composer Jake Heggie, with a student-submitted Q&A; multimedia resources on the Met’s 2023 production of Heggie’s *Dead Man Walking*; and archival materials detailing the premiere of Barber’s *Antony and Cleopatra* (1966), which opened the Met’s first season at Lincoln Center.

Met Students

The Met Students program offers full-time undergraduate and graduate students the opportunity to purchase student tickets to select performances at a special discount rate. In the 2024–25 season, Met Education will also continue convening a cohort of Met Students Ambassadors, comprising local undergraduate and graduate students, to serve as the Met’s student think tank for publicizing new initiatives, offers, and discounts; devising promotional strategy on local campuses; and planning exclusive events for Met Students members. Ambassadors will also gain exclusive access to Met staff, creatives, and artists—as well as free admission to select ticketed events.

Fridays Under 40

The Met’s popular Friday’s Under 40 program welcomes operagoers aged 40 and under to purchase special discounted tickets for every Friday performance, with complimentary pre-performance parties on select dates. The Friday’s Under 40 parties for the 2024–25 season are scheduled for *Grounded* (September 27, 2024), *Ainadamar* (October 25, 2024), *Il Trovatore* (November 22, 2024), *The Magic Flute* (December 20, 2024), *Rigoletto* (January 24, 2025), *Aida* (March 14, 2025), *Le Nozze di Figaro* (April 11, 2025), *Salome* (May 2, 2025), and *Antony and Cleopatra* (May 30, 2025).

The Met on the Radio and Online

The Met’s 94th consecutive Saturday Matinee Broadcast season will be transmitted over The Robert K. Johnson Foundation–Metropolitan Opera International Radio Network beginning December 7, 2024, with Strauss’s *Die Frau ohne Schatten* and concluding June 7, 2025, with Tchaikovsky’s *The Queen of Spades*. Debra Lew Harder returns as host, and Ira Siff returns as commentator for the broadcasts. The Metropolitan Opera Saturday Matinee Broadcasts also receive long-term support from the Annenberg Foundation and Gregory Annenberg Weingarten, GRoW @ Annenberg, the Neubauer Family Foundation, the Vincent A. Stabile Endowment for Broadcast Media, and through contributions from listeners worldwide.

Metropolitan Opera Radio on the SiriusXM app continues as the country's premier subscription radio channel dedicated to opera, with live performances presented each week during the season, hosted by Debra Lew Harder and featuring commentator William Berger, as well as encore presentations of historic broadcasts from the Met's radio archive stretching back to the 1930s. Metropolitan Opera Radio on SiriusXM is available to subscribers in the United States and Canada.

In addition, two Met Opera performances will be broadcast every week on SiriusXM's Symphony Hall channel 78 on Sundays at 3PM and Wednesdays at 9PM ET.

Met Opera on Demand

The Met's exclusive streaming service now features more than 850 full-length Met performances, available worldwide on multiple platforms that include computers; Amazon Fire TV and Tablet; iPad, iPhone, and Apple TV; Android; Roku; and Samsung Smart TV. The Met Opera on Demand library includes more than 155 presentations from the *Live in HD* series, as well as more than 85 classic telecasts and 600 radio broadcasts dating back to 1935.

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

Met Opera on Demand: Student Access allows university and college libraries to make this digital resource from the Met accessible to their student populations. Now in its ninth year, Student Access is currently available at more than 200 schools around the world.

Lindemann Young Artist Development Program

The Met's Lindemann Young Artist Development Program continues to nurture and develop great operatic talent under the leadership of Artistic Director Yannick Nézet-Séguin, Executive Director Melissa Wegner, and Head of Music Myra Huang. Five current Lindemann artists will return next season, and the complete roster of 2024–25 artists will be announced later this year.

Ticket Information

Ticket prices for the 2024–25 season range from \$25 to \$480 for the 3,800 seats in the opera house. Single-ticket buyers and Subscribers may exchange their tickets online by logging in to their account on [metopera.org](https://www.metopera.org) and visiting the Tickets section of the My Account page. Exchanges may also be requested by calling Met Customer Care at 212.362.6000 or visiting the Met box office.

The Rush Tickets program returns in the 2024–25 season, making more than 30,000 \$25 tickets available to the general public. Rush Tickets can be purchased on a first-come, first-served basis by visiting [metopera.org](https://www.metopera.org) at 12PM for weekday performances, 2PM for Saturday evening performances, and four hours before curtain for matinee performances.

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