



ASSISTANT GENERAL MANAGER, DEVELOPMENT
THE METROPOLITAN OPERA
NEW YORK, NEW YORK

The Met
ropolitan
Opera

The Aspen Leadership Group is proud to partner with the Metropolitan Opera in the search for its new Assistant General Manager, Development.

The Assistant General Manager, Development will serve as the organization's chief development officer, working closely with the General Manager and Board of Directors on the development, implementation, execution, and evaluation of short- and long-term fundraising goals and strategies for the Metropolitan Opera (the Met). The Assistant General Manager will manage relationships with key constituents including individuals, corporations, foundations, and other stakeholders, securing contributions of over \$100 million annually from all sources in support of the operations and activities of the Met.

The Metropolitan Opera is a vibrant home for the most creative and talented singers, conductors, composers, musicians, stage directors, designers, visual artists, choreographers, and dancers from around the world.

Since the summer of 2006, Peter Gelb has been the Met's general manager—the 16th in company history. Under his leadership, the Met has elevated its theatrical standards by significantly increasing the number of new operas and new productions, staged by the most imaginative directors working in theater and opera, and has launched a series of initiatives to broaden its reach internationally. These efforts to win new audiences prominently include the successful *Live in HD* series of high-definition performance transmissions to movie theaters around the world. To revitalize its repertoire, the Met regularly presents premieres of new works alongside the classics. In September 2018, Yannick Nézet-Séguin assumed the musical helm of the company as the Met's Jeannette Lerman-Neubauer Music Director.

REPORTING RELATIONSHIPS

The Assistant General Manager, Development reports to the General Manager, Peter Gelb and serves on the Met's Executive Management Team. The Assistant General Manager oversees a team of 43 full-time employees, including six direct reports; Senior Director, Patron and Institutional Giving; Senior Director, Major Gifts; Director, Leadership Gifts and Special Campaigns; Director of Gift Planning; Senior Director, Special Events; and a Development Associate, who provides direct support to the Assistant General Manager. In addition, a team of approximately 20 call center employees (represented by Local 210) report into the Assistant General Manager.

FROM PETER GELB, GENERAL MANAGER

Thanks for considering the position of Assistant General Manager, Development, at the Metropolitan Opera. To help you in your decision-making process I wanted to share some additional information with you about our company, our vision, and the exceptional leadership team with which I work. As the largest performing arts institution in the U.S., the Met performs approximately 200 opera performances of twenty different productions each season before an annual audience of more than 650,000. Additionally, an audience of 11 million+ experience the Met annually through our Live in HD cinema transmissions and our radio broadcasts, providing the Met with the largest global audience of any not-for-profit performing arts institution. Since its inception, the Met has been a leading force in the performing arts and a champion of change. In a recent strategic review, we redefined the Met's mission; 'to lead our art form boldly forward with new work, while honoring opera's traditions and transforming the Met's economics for long term sustainability.' In close partnership with our brilliant Music Director, Yannick Nézet-Séguin, this April we announced the Met's commitment to revitalizing the American operatic cannon by presenting seventeen new operas in the coming five seasons, alongside the traditional core repertory. This enhanced commitment to new work will provide many opportunities to nurture a new generation of artists, collaborators, audiences, and funders.

In joining the senior team at the Met, you would be working alongside a dedicated and talented senior management team, many of whom have been at the Met for a significant number of years. We are a collegial and supportive group, understanding and capable of handling the significant demands of working for an institution as complex as the Met. Our shared passion is the future of opera and the sustainability of the Met. With an operating budget of \$300 million+ and earned revenues covering less than half of our operating expenses, maintaining and broadening our fundraising is crucial. We require a creative and devoted fundraising leader to help achieve our economic goals, working in collaboration with our senior team.

As the Met moves forward with new artistic initiatives, I hope you will consider joining us as we continue to present the best of opera on one of the world's most famous stages.

—Peter Gelb, General Manager

THE METROPOLITAN OPERA'S COMMITMENT TO DIVERSITY, EQUITY, INCLUSION, AND ANTI-RACISM

The Metropolitan Opera believes that diversity is critical to its success and growth as a leading performing arts institution and it seeks to recruit, develop, and retain the most talented people from a wide candidate pool. The Met seeks a workforce that is representative, at all job levels, of the communities it serves.

The Metropolitan Opera is committed to combatting racism, increasing diversity among its ranks, and being a more racially equitable institution. It understands the need to take concrete steps and is taking them. The Met acknowledges there is much work to be done within the organization and in the overall world of opera and classical music to fully accomplish these goals. The Met is firmly committed to identifying and addressing systemic and structural inequities across all areas of its company, including but not limited to senior management and administrative staff, creative teams, backstage and front of house personnel, guest artists, and full-time performers and musicians.

PRIMARY RESPONSIBILITIES

The Assistant General Manager, Development will

- provide strategic vision, design, and implementation for a comprehensive strategic development plan that maximizes the short- and long-term fundraising potential of the Met across all contributed revenue streams;
- partner with the General Manager and Executive Management Team to develop and execute the development strategy in order to grow revenues with a focus on new initiatives as well as long-term sustainability;
- maintain and establish exemplary working relationships with key constituents including major donors, corporate and foundation partners, board members, Executive Leadership Team colleagues, and other key stakeholders across the organization;
- strategically manage, maintain, and personally solicit a diverse portfolio of major donors and prospects;
- partner with the General Manager and Board leadership to cultivate and solicit new high-level donors;
- expand pipelines and the donor base by identifying new constituencies, utilizing new tools, and creating new methods of securing philanthropic support;
- coordinate with the marketing team to enhance combined revenue from ticket sales and contributions;
- lead, oversee, and ensure the quality of development initiatives and special events that identify new donors, cultivate existing donors, and grow revenue from individual, foundation, and corporate sources, among others;
- support Board members in their role as fundraising volunteers;
- oversee the preparation of proposals to foundations and corporations, maintaining familiarity with their grant-making processes;
- design and direct campaigns targeted at a broader donor base across platforms and constituencies, here and abroad;
- ensure excellence in all aspects of development, with a focus on emerging and current best fundraising practices towards the achievement of ambitious annual and long-term fundraising goals; and
- lead, build, inspire, and continue to grow the Met's high-caliber team of fundraising professionals by establishing an environment that emphasizes and reinforces departmental goals, productivity, accountability, professionalism, creativity, communication, collaboration, and teamwork.

PREFERRED COMPETENCIES AND QUALIFICATIONS

The Metropolitan Opera seeks an Assistant General Manager, Development with

- a commitment to the mission of the Metropolitan Opera—to lead the art form of opera boldly forward with new work and other initiatives, while honoring opera's traditions and transforming the Met's economics for long-term sustainability;
- an ability to partner with leadership towards the achievement of ambitious fundraising goals;
- a history of cultivating and maintaining long-term relationships with major donors, including foundations and corporate partners, while successfully closing major gifts;
- an ability to communicate a vision that engages a wide range of stakeholders and propels giving;
- an ability to relate to donors and staff, board members, and patrons with authenticity and authority;

- an ability to lead, inspire, motivate, hire, and retain fundraising teams that achieve excellence and exceed goals;
- exceptional written and verbal communication skills including an ability to articulate the case for support persuasively and passionately with diverse stakeholders across platforms;
- experience engaging and activating boards to achieve fundraising goals;
- fluency in current and emerging best fundraising practices; and
- excellent organizational, time management, and strategic planning skills.

The Metropolitan Opera will consider candidates with a broad range of backgrounds. A bachelor's degree or an equivalent combination of education and experience and at least ten years of experience in a senior leadership fundraising role, including the oversight of high performing teams, is preferred.

ABOUT THE MET

The Metropolitan Opera was founded in 1883, with its first opera house built on Broadway and 39th Street by a group of wealthy businessmen who wanted their own theater.

From the start, the Metropolitan Opera has engaged the world's most important artists. Christine Nilsson and Marcella Sembrich shared leading roles during the opening season. In the German seasons that followed, Lilli Lehmann dominated the Wagnerian repertory and anything else she chose to sing. In the 1890s, Nellie Melba and Emma Calvé shared the spotlight with the De Reszke brothers, Jean and Edouard, and two American sopranos, Emma Eames and Lillian Nordica. Enrico Caruso arrived in 1903, and by the time of his death 18 years later had sung more performances with the Met than with all the world's other opera companies combined. American singers acquired even greater prominence with Geraldine Farrar and Rosa Ponselle becoming important members of the company. In the 1920s, Lawrence Tibbett became the first in a distinguished line of American baritones for whom the Met was home. Today, the Met continues to present the best available talent from around the world and discovers and trains artists through its National Council Auditions and Lindemann Young Artist Development Program.

Almost from the beginning, it was clear that the opera house on 39th Street did not have adequate stage facilities. But it was not until the Met joined with other New York institutions in forming Lincoln Center for the Performing Arts that a new home became possible. The new Metropolitan Opera House, which opened at Lincoln Center in September 1966, was equipped with the finest technical facilities.

Many great conductors have helped shape the Met, beginning with Wagner's disciple Anton Seidl in the 1880s and 1890s and Arturo Toscanini, who made his debut in 1908. There were two seasons with both Toscanini and Gustav Mahler on the conducting roster. Later, Artur Bodanzky, Bruno Walter, George Szell, Fritz Reiner, and Dimitri Mitropoulos contributed powerful musical direction. Former Met Music Director James Levine was responsible for shaping the Met Orchestra and Chorus into the finest in the world, as well as expanding the Met repertoire. He led more than 2,500 Met performances over the course of his four-and-a-half decades with the company. When Yannick Nézet-Séguin assumed the role of Music Director in September 2018, he became just the third maestro to occupy this position in company history.

The Met has given the U.S. premieres of some of the most important operas in the repertory. Among Wagner's works, *Die Meistersinger von Nürnberg*, *Das Rheingold*, *Siegfried*, *Götterdämmerung*, *Tristan und Isolde*, and *Parsifal* were first performed in this country by the Met. Other American premieres have included *Boris Godunov*, *Der Rosenkavalier*, *Turandot*, *Simon Boccanegra*, and *Arabella*. The Met's 32 world premieres include Puccini's *La Fanciulla del West* and *Il Trittico*, Humperdinck's *Königskinder*, and five recent works—John Corigliano and William Hoffman's *The Ghosts of Versailles* (1991), Philip Glass's *The Voyage* (1992), John Harbison's *The Great Gatsby* (1999), Tobias Picker's *An American*

Tragedy (2005), Tan Dun's *The First Emperor* (2006), and the Baroque pastiche *The Enchanted Island* (2011), devised by Jeremy Sams, with music by Handel, Vivaldi, Rameau, and others. An additional 78 operas have had their Met premieres since the opera house at Lincoln Center opened in 1966.

Hänsel und Gretel was the first complete opera broadcast from the Met on Christmas Day 1931. Regular Saturday afternoon live broadcasts quickly made the Met a permanent presence in communities throughout the United States and Canada.

In 1977, the Met began a regular series of televised productions with a performance of *La Bohème*, viewed by more than four million people on public television. Over the following decades, more than 70 complete Met performances have been made available to a huge audience around the world. Many of these performances have been issued on video, laserdisc, and DVD.

In 1995, the Met introduced Met Titles, a unique system of real-time translation. Met Titles appear on individual screens mounted on the back of each row of seats, for those members of the audience who wish to utilize them, but with minimum distraction for those who do not. Titles are provided for all Met performances in English, Spanish, and German. Titles are also provided in Italian for Italian-language operas.

Each season, the Met stages more than 200 opera performances in New York. More than 650,000 people attend the performances in the opera house during the season, and millions more experience the Met through new media distribution initiatives and state-of-the-art technology.

The Met continues its hugely successful radio broadcast series—the longest-running classical music series in American broadcast history. It is heard around the world on the Toll Brothers–Metropolitan Opera International Radio Network.

In December 2006, the company launched *The Met: Live in HD*, a series of performance transmissions shown live in high definition in movie theaters around the world. The series expanded from an initial six transmissions to 10 in the 2014–15 season and today reaches more than 2,000 venues in 73 countries across six continents.

The *Live in HD* performances are later also shown on public television, and several have been released on DVD. In partnership with the New York City Department of Education and the Metropolitan Opera Guild, the Met has developed a nationwide program for students to attend *Live in HD* transmissions for free in their schools.

Other media offerings include Metropolitan Opera Radio on SiriusXM Satellite Radio, a subscription-based audio service broadcasting both live and historical performances, commercial-free and round the clock. Met Opera on Demand (formerly called Met Player), a subscription-based online streaming service available at metoperaondemand.org, was launched in November 2008. It offers more than 550 Met performances, including *Live in HD* productions, classic telecasts, and archival broadcast recordings, for high-quality viewing and listening on any computer or iPad. The Met also provides free live audio streaming of performances on its website once every week during the opera season.

In 2006, the Met launched a groundbreaking commissioning program in partnership with New York's Lincoln Center Theater to provide renowned composers and playwrights the resources to create and develop new works at the Met and at Lincoln Center's Vivian Beaumont Theater. The first of these to reach the stage was Nico Muhly's *Two Boys*, with a libretto by Craig Lucas, which opened at the Met in the fall of 2013.

In 2023, the Met announced its plans to significantly change the ratio of new works to standard repertory with the premieres of 17 new operas over its next five seasons.

LEADERSHIP

Peter Gelb

Maria Manetti Shrem General Manager

Peter Gelb's career has followed a singular arc that began with his teenage years as an usher at the Metropolitan Opera and led to his appointment, in August 2006, as the storied company's 16th general manager. Gelb has overseen the launch of a number of initiatives aimed at revitalizing opera and connecting it to a wider audience since the start of his tenure. One of his fundamental goals has been to recruit the world's great theater directors to enhance the theatricality of the Met's productions and complement the company's extraordinary musical standards. Gelb is also committed to securing more engagements each season from the world's top singers. One of the most successful and trailblazing of his new initiatives is *The Met: Live in HD*, a Peabody and Emmy Award-winning series of live performance transmissions shown in high definition in movie theaters. The series has sold more than 29 million tickets since its inception in December 2006 and reaches more than 2,200 screens in more than 70 countries across six continents. The Met's HD programs have raised global awareness of opera, inspiring other institutions throughout the world that are in need of revitalization.

In 2020, the Met was thrust into the greatest crisis in its history when the Covid-19 pandemic forced the cancellation of the final three months of the 2019–20 season and the entire 2020–21 season. Within days of the closure, Gelb organized the launch of Nightly Met Opera Streams, free encore presentations of complete performances from the company's voluminous archive, streamed online. These streams continued uninterrupted for more than 16 months while the house was dark, reaching over 20 million viewers around the world and keeping the Met connected with its audience. Another innovative response to the crisis was the At-Home Gala on April 25, 2020, which brought together more than 40 leading opera stars, Music Director Yannick Nézet-Séguin, and members of the Met Orchestra and Chorus for an unprecedented and uplifting live event watched by nearly a million people. In July 2020, Gelb oversaw the launch of the groundbreaking *Met Stars Live in Concert* initiative, a pay-per-view streaming series which presented the world's greatest opera singers in 13 concerts from striking locations around the globe, transmitted live in state-of-the-art HD quality.

Gelb's extensive and varied experience in the field of classical music prepared him for the considerable challenge of overseeing both the artistic and the administrative aspects of one of the largest performing arts institutions in the world. As an award-winning producer of films, recordings, radio broadcasts, telecasts, concert events, operas, and festivals, he worked with many of the world's leading artists prior to becoming general manager, including Vladimir Horowitz, Herbert von Karajan, Mstislav Rostropovich, Luciano Pavarotti, and Plácido Domingo.

From 1995 until joining the Met, Gelb was President of Sony Classical, one of the largest international classical record labels. He led the company through a period of notable growth and creativity, expanding the focus of recording projects to include best-selling film music, while preserving the label's tradition of recording Broadway musicals and maintaining an extensive catalogue of classical works by many of the best-known artists in the world. He also initiated Sony Classical's program of commissioning new music, something no other classical label had attempted in recent years.

Gelb's career in classical music began at the age of 17 when he went to work as an office boy for Sol Hurok. Training from an early age under the legendary impresario instilled in him the kind of entrepreneurship and creative acumen that has since distinguished his work, from managing the Boston Symphony Orchestra's historic 1979 tour to China at the end of the Cultural Revolution, which made headlines around the world; to reviving Vladimir Horowitz's concert career in 1980 and producing the famed pianist's historic return to Russia in 1986; to the Tan Dun premiere *Symphony 1997*, featuring Yo-Yo Ma,

which Gelb commissioned in partnership with the Chinese government to be performed at the handover of Hong Kong to China.

Time magazine named Gelb a 2008 honoree of the Time 100 list of the world's most influential people. In 2010, France honored him as an Officier dans l'Ordre des Arts et des Lettres, and in 2012, he received the Diplomacy Award of the Foreign Policy Association. In 2013, he received the Sanford Prize from the Yale School of Music and was named Chevalier de la Légion d'honneur by the French President.

SALARY AND BENEFITS

The salary range for this position is \$325,000 to \$375,000 annually. The Metropolitan Opera offers a comprehensive package of employee benefits.

LOCATION

This position is based in New York City.

APPLICATION INSTRUCTIONS

All applications must be accompanied by a cover letter and resume. ***Cover letters should be responsive to the mission of the Metropolitan Opera as well as the responsibilities and qualifications stated in the position prospectus.*** Preference will be given to applications received by June 16, 2023.

To apply for this position, visit:

[Assistant General Manager, Development, The Metropolitan Opera.](#)

To nominate a candidate, please contact Anne Johnson:

[annejohnson@aspingleadershipgroup.com.](mailto:annejohnson@aspingleadershipgroup.com)

All inquiries will be held in confidence.