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*Great Performances at the Met: Fire Shut Up in My Bones*
TCA Panelist Bios

**Terence Blanchard**Oscar-nominated and six-time Grammy-winning trumpeter and composer
Facebook: [@TerenceBlanchardJazz](https://www.facebook.com/TerenceBlanchardJazz); Twitter: [@T\_Blanchard](https://twitter.com/T_Blanchard); Instagram: [@Terence\_Blanchard](https://www.instagram.com/terence_blanchard/)
Terence Blanchard is a jazz artist whose creative endeavors go far beyond the genre into film scoring, crafting television series soundscapes and conceiving grand operas. In addition, Blanchard has been at the forefront of giving voice in his works to socio-cultural issues and racial injustices of our time.

In 2020, Blanchard scored Regina King’s feature directorial debut, “One Night in Miami…”and, in 2021, Blanchard was nominated for an Oscar for his film score writing and arranging Spike Lee’s“Da 5 Bloods,” marking his second Academy Award nomination. He also collaborated with Lee on composing the music for the director’s eight-hour series on the aftermath of 9/11 on HBO. His collaboration with Spike Lee began when he first performed on the soundtracks to “Do the Right Thing” and “Mo’ Better Blues,” but Blanchard’s score for “Jungle Fever” marked the beginning of their long-standing collaboration. Blanchard was nominated for an Academy Award for Best Score for Lee’s 2018 film “BlacKkKlansman” and with his 2021 nomination for ”Da 5 Bloods,” he became the second African American composer nominated twice in the category after Quincy Jones’ honors for “In Cold Blood” in 1967 and “The Color Purple” in 1985. While Blanchard says he and Lee have lost count of how many projects they’ve worked on together, it’s estimated to be in the range of 20, including 17 films and three television projects. Highlights include 1992’s “Malcolm X” and the 2006 Hurricane Katrina documentary film, “When the Levees Broke: A Requiem in Four Acts.”

Beside working with Lee, Blanchard composed music for two Kasi Lemmons films (1997’s “Eve’s Bayou” and 2019’s “Harriet”), Stephen Adly Guirgis’ Broadway play “The Motherfucker With the Hat” (2011), George Lucas’ film “Red Tails” (2012), the 2012 Broadway revival of “A Streetcar Named Desire” and the 2021 National Geographic limited series “Genius: Aretha.” In 2020, he contributed to the HBO television revival of the “Perry Mason” series, working with director Tim Van Patten.

His first opera, featuring a libretto by Pulitzer Prize winner Michael Cristofer, “Champion,” premiered at the Opera Theatre of Saint Louis in 2013. In his score, Blanchard captures the life and struggles in the early ’60s of African American welterweight champion Emile Griffith from St. Thomas as he deals with a tragedy in his career as well as his bisexuality.

Blanchard was appointed to his 2019 position as the Kenny Burrell Chair in Jazz Studies at the UCLA Herb Alpert School of Music after serving as artistic director of The Berklee College of Music, The Thelonious Monk Institute of Jazz (2000-2011) and the Henry Mancini Institute at the University of Miami (2011-2014).

In his 30th year as a recording leader, the six-time Grammy winner released his album “Absence” in collaboration with his longtime e-collective band, pianist Fabian Almazan, guitarist Charles Altura, bassist David Ginyard, drummer Oscar Seaton and the acclaimed Turtle Island Quartet. Starting out as a tribute to jazz saxophonist and composer Wayne Shorter, Blanchard created a chamber jazz ensemble with new arrangements of Shorter’s belovedsongs as well as originals inspired by his music..

**Charles M. Blow**
Author
Facebook: [@CharlesMBlow](https://www.facebook.com/CharlesMBlow); Twitter: [@CharlesMBlow](https://twitter.com/CharlesMBlow); Instagram: [@CharlesMBlow](https://www.instagram.com/charlesmblow/)

Charles M. Blow has been an Op-Ed columnist at The New York Times since 2008 and is also the host of *Prime with Charles Blow* on the Black News Channel, a lecturer and the author of two books. The New York Times best-selling memoir “Fire Shut Up in My Bones” won a Lambda Literary Award, the Sperber Prize and was developed into a Metropolitan Opera production, premiering April 1 at 9 p.m. on PBS (check local listings) as part of the ***Great Performances at the Met*** series. In September 2021, he published “The Devil You Know: A Black Power Manifesto." Blow joined The New York Times in 1994 and worked there as a graphics designer and art director before taking up the role of art director at National Geographic in 2006. Before going to the Times, he worked as a graphic artist at The Detroit News.

**Kasi Lemmons**
Librettist, Screenwriter, Director, Producer, Actor
Twitter: [@Kasi\_Lemmons](https://twitter.com/kasi_lemmons); Instagram: [@Kasi\_Lemmons](https://www.instagram.com/kasi_lemmons/)

Award-winning screenwriter-director, actor, producer and librettist Kasi Lemmons’ storytelling has brought the African American experience to the fore for decades. She has taken audiences from the complex social world of Louisiana’s intelligentsia in her first feature, “Eve’s Bayou,” recently added to the Library of Congress’ National Film Registry; to the streets and airwaves of Vietnam-era Washington, D.C., in “Talk to Me,” which won her an NAACP Image Award for outstanding directing; to the treacherous Southern fields and freedom-promising North in “Harriet,” starring Cynthia Erivo as the iconic liberator, which was nominated for two Oscars.

Lemmons is an arts professor in the graduate film department at NYU’s Tisch School of the Arts, and has just completed filming the Whitney Houston biopic, “I Wanna Dance With Somebody” while developing the feature, “The Shadow King,” based on the critically acclaimed novel by Maaza Mengiste, and the television series, “Ring Shout,”" based on the novel by P. Djéli Clark. ***Great Performances at the Met: Fire Shut Up in My Bones*** is her first libretto.

**Peter Gelb**

General Manager, The Metropolitan Opera
Facebook: [@MetOpera](https://www.facebook.com/MetOpera); Twitter: [@MetOpera](https://twitter.com/MetOpera); Instagram: [@MetOpera](https://twitter.com/MetOpera)

Peter Gelb’s career began with his teenage years as an usher at the Metropolitan Opera and his journey to his appointment, in August 2006, as the company’s 16th general manager.

Now entering his 16th year at the helm of the Met, Gelb has overseen a number of initiatives aimed at revitalizing opera and connecting it to a wider audience. One of the most successful and trailblazing has been “The Met: Live in HD,” a Peabody- and Emmy Award-winning series of live performance transmissions shown in high definition in movie theaters. Gelb has also made a priority of revitalizing the repertory with new productions of both classic operas and modern masterpieces. Since he took over during the 2006-07 season, the Met has added more contemporary and modern works to its repertory than in any previous era in company history, presenting many of the most important operas written in recent decades and acting as a driving force for new compositions. In addition, Gelb has brought some of the world’s greatest theater, film and opera directors to the Met, overseeing more than 80 new stagings that have reimagined the theatrical and dramatic possibilities of opera’s canonical works.

In 2016, Gelb selected Yannick Nézet-Séguin as the third Music Director in Met history, who shares his vision for an ever more dynamic Met that reaches as broad an audience as possible. Maestro Nézet-Séguin officially assumed the post beginning with the 2018-19 season.

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 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 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 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. These concerts premiered on PBS as part of season 15 of *Great Performances at the Met*.

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 Met General Manager. As president of CAMI Video, a division of Columbia Artists Management that Gelb founded in 1982, he served as executive producer of the Met’s television series for six years, producing 25 televised presentations for the company. His productions have earned 13 Primetime Emmy Awards as well as multiple Peabody Awards.

From 1995 until joining the Met, Gelb was president of Sony Classical, one of the largest international classical record labels, which he led through a period of notable growth and creativity.

**David Horn**

Executive Producer*, Great Performances*

Director, Performance & Arts Programming, The WNET Group

Facebook: [@GreatPerformances](https://www.facebook.com/GreatPerformances); Twitter: [@GPerfPBS](https://twitter.com/GPerfPBS)

As the executive producer of the Emmy Award-winning series ***Great Performances***, David Horn oversees the development, production and programming of The WNET Group’s national performing arts presentations on PBS. During his 41-year tenure with the series, Horn has twice received the prestigious Peabody Award and has been nominated for a Primetime Emmy more than 25 times, winning five. In 2015, he was honored with The Drama League’s Unique Contribution to the Theater Award for his vital work in bringing New York theater to a larger audience across America.

In addition to ***Great Performances***, Horn is the creator and executive producer of the Emmy Award-winning series *NYC-ARTS*, a weekly magazine program hosted by Philippe de Montebello and Paula Zahn that features the dynamic arts and culture scene in New York City. Horn is also the creator, executive producer and director of *Theater Close-Up*,a series dedicated to showcasing the innovative productions of New York City’s Off- and Off-Off-Broadway theaters. Horn has also directed several productions in collaboration between The WNET Group and the subscription streaming service BroadwayHD, including the historic first live stream of the Broadway musical *She Loves Me*, followed by Noël Coward’s *Present Laughter* starring Kevin Kline, Paula Vogel’s critically acclaimed play *Indecent* and Irving Berlin’s *Holiday Inn*.

After his successful productions of *King Lear*, *Cyrano de Bergerac* and *Macbeth*, all of which were recognized with Best Actor Emmy nominations for Sir Ian McKellen, Kevin Kline and Sir Patrick Stewart, respectively, Horn continued his commitment to incorporate Shakespeare into the ***Great Performances*** repertoire. In 2015, Horn served as executive producer alongside Sam Mendes and Gareth Naeme for the series *The Hollow Crown*. Produced as film adaptations of Shakespeare’s history plays, *The* *Hollow Crown* featured Jeremy Irons, Tom Hiddleston and Ben Whishaw, and was followed by *The Wars of the Roses*,starring Tom Sturridge as Henry VI, Benedict Cumberbatch as Richard III and an all-star cast, including Sophie Okonedo, Judi Dench and Hugh Bonneville. In summer 2019, he directed the first ***Great Performances*** live recording from The Public Theater’s Free Shakespeare in the Park since 1974, Kenny Leon’s modern production of *Much Ado About Nothing*,featuring an all-Black cast, including Danielle Brooks.

Horn’s extensive catalog of original productions includes creating *In the Spotlight*(1993), a series of primetime popular music specials, and executive producing *Sessions at West 54th*; he was honored with the ASCAP Deems Taylor Award for both in recognition of excellence in music broadcast programming. He was also the executive producer of two landmark miniseries for PBS: *Make ‘Em Laugh: The Funny Business of America* in 2009and *Broadway: The American Musical*, whichgarnered the Primetime Emmy for Non-Fiction Series in 2005.

Horn has produced numerous classical music concerts from Carnegie Hall, as well as internationally in Vienna, Salzburg, Rome and Paris. He has also played an instrumental role in producing a variety of regional operas, many of them world premieres, in San Francisco, Santa Fe, Los Angeles, Dallas and Houston, where he won an Emmy for John Adams’ *Nixon in China*.

Horn’s multi-camera directing credits for ***Great Performances*** include the *Bernstein Centennial from Tanglewood*, five *GRAMMY® Salute to Music Legends* specials, the *Joan Baez 75th Birthday Celebration*, *Tony Bennett & Lady Gaga: Cheek to Cheek LIVE!*, *Steve Martin & Edie Brickell in Concert*, *Great Performances 40th Anniversary Celebration*, multiple Andrea Bocelliconcerts including his Central Parkevent, *Pete Seeger’s 90th Birthday Celebration at MSG*, *Chess in Concert*, *Hitman: David Foster & Friends*, *We Love Ella!: A Tribute to the First Lady of Song*, *South Pacific at Carnegie Hall*, *Michael Bublé: Caught in the Act*, *Josh Groban Live at the Greek* and many others*.* From 1981-1983, Horn produced the series *In Performance at the White House*.

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