

WOLFGANG AMADEUS MOZART

COSÌ FAN TUTTE

CONDUCTOR
Nimrod David Pfeffer

PRODUCTION
Phelim McDermott

SET DESIGNER
Tom Pye

COSTUME DESIGNER
Laura Hopkins

LIGHTING DESIGNER
Paule Constable

REVIVAL STAGE DIRECTOR
Sara Erde

C. GRAHAM BERWIND, III
CHORUS DIRECTOR
Tilman Michael

MARIA MANETTI SHREM
GENERAL MANAGER
Peter Gelb

JEANETTE LERMAN-NEUBAUER
MUSIC DIRECTOR
Yannick Nézet-Séguin

PRINCIPAL GUEST CONDUCTOR
Daniele Rustioni

Opera in two acts

Libretto by Lorenzo Da Ponte

Tuesday, October 13, 2026
7:30–10:55PM

The production of *Così fan tutte* was made possible by a generous gift from
**William R. Miller, and John Sucich /
Trust of Joseph Padula**

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The revival of this production is made possible by a gift of Anne and Christopher Flowers

Co-production of the Metropolitan Opera and English National Opera

In collaboration with Improbable

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The Metropolitan Opera

2026–27 SEASON

The 212th Metropolitan Opera performance of
WOLFGANG AMADEUS MOZART'S

COSÌ FAN TUTTE

CONDUCTOR
Nimrod David Pfeffer*

IN ORDER OF VOCAL APPEARANCE

FERRANDO
Duke Kim

GUGLIELMO
Andrey Zhilikhovsky

DON ALFONSO
Gerald Finley

FIORDILIGI
Federica Lombardi

DORABELLA
Samantha Hankey

DESPINA
Ana María Martínez

SKILLS ENSEMBLE
Betty Bloomerz
Sarah Rebecca Folkins
Arthur Lazalde
Leo the Human Gumby
Griffin Massey
Jonathan Nosan
Cristina Pitter
Eli Rose
Sage Sovereign
Anna Venizelos
Josh Walker
Zoe Ziegfeld

CONTINUO
FORTEPIANO
Jonathan C. Kelly
CELLO
Kari Jane Docter

Tuesday, October 13, 2026, 7:30–10:55PM



A scene from
Mozart's
Così fan tutte

Musical Preparation **Howard Watkins,* Carol Isaac,
Jonathan C. Kelly, and William Long**

Italian Diction Coach **Hemdi Kfir**

Assistant Stage Directors **J. Knighten Smit and Paula Suozzi**

Stage Director Fellow **Mayah Lourdes Burke**

Met Titles **Cori Ellison**

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Opera; Metropolitan Opera Costume Department; Pink
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Opera Wig and Makeup Department**

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A scene from Mozart's *Così fan tutte*

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Synopsis

Act I

A seaside amusement park, during the 1950s. Two officers, Ferrando and Guglielmo, are taking a vacation with their fiancées, sisters Dorabella and Fiordiligi, at the Skyline Motel near the Pleasure Garden. At a nightclub, the boys' new friend, the cynical Don Alfonso, tells them of his doubts in the fidelity of women. He offers them a wager: He will prove that their lovers will be unfaithful, like all other women. The boys defend their fiancées and accept the challenge.

The next morning, Fiordiligi and Dorabella daydream about their lovers while strolling along the boardwalk. Alfonso arrives and explains that the boys have been called away to war. After saying goodbye to their lovers, the girls are inconsolable.

Despina, a maid at the motel, complains about how much work she has to do. When the sisters return heartbroken, she encourages the girls to enjoy their freedom and find new lovers, but Fiordiligi and Dorabella cannot fathom such a betrayal. Don Alfonso arrives and bribes Despina to help him introduce the sisters to two "infatuated young friends" of his, who are in fact Guglielmo and Ferrando in disguise. When the new suitors make advances toward the sisters, the girls are outraged and refuse to listen to any declarations of love. The men are confident of winning the bet.

Alfonso has another plan: The young men pretend to take poison in order to gain the sisters' sympathy. Despina and Alfonso go off to fetch help, leaving the two girls to care for the strangers. Despina reappears disguised as "Dr. Magnetico" and pretends to heal the boys with her famous vibration machine. When Ferrando and Guglielmo request kisses in order to fully recover, the sisters again reject them, but it is clear that they're beginning to show interest in the strangers.

Intermission (AT APPROXIMATELY 9:05PM)

Act II

Despina chastises Fiordiligi and Dorabella for not knowing how to deal with men. The sisters decide that perhaps Despina is right—there can be no harm in amusing themselves with the handsome strangers. They choose which man they'd like, each picking the other's fiancé. Don Alfonso brings the girls into the Pleasure Garden to meet the boys again.

In the fairground, Dorabella responds quickly to the disguised Guglielmo's advances. She accepts a gift and relinquishes her locket with Ferrando's portrait. Fiordiligi, however, refuses to yield to Ferrando, although she admits to herself that her heart has been won.

Ferrando is certain that they have won the wager. Guglielmo is happy to hear that Fiordiligi has been faithful to him, but when he shows his friend the portrait he took from Dorabella, Ferrando is furious. Guglielmo asks Alfonso to pay him his half of the winnings, but Alfonso reminds him that the day is not yet over.

Fiordiligi condemns Dorabella for her betrayal and resolves to leave the Pleasure Garden and join her beloved at the front. Ferrando suddenly appears and declares his love for Fiordiligi with renewed passion. While Guglielmo watches helplessly, she finally accepts. Guglielmo and Ferrando are distraught at their fiancées' infidelity, but Don Alfonso encourages the boys to forgive the women and marry them. After all, their behavior is only human nature.

The sisters have agreed to marry the young strangers, and Despina, impersonating a lawyer, does the honors. Alfonso suddenly announces that Guglielmo and Ferrando have returned from battle. In panic, the sisters hide their intended husbands, who return as their real selves and are horrified to discover the marriage contracts. Finally, the boys reveal the entire charade, and Fiordiligi and Dorabella ask forgiveness. Alfonso bids the lovers learn their lesson.

Wolfgang Amadeus Mozart

Così fan tutte

Premiere: Burgtheater, Vienna, 1790

The third and final collaboration between Mozart and librettist Lorenzo Da Ponte is a fascinating paradox: a frothy comedy of manners with a rather cynical take on human nature; an old story (it has antecedents in Boccaccio, Shakespeare, and Cervantes, among others) with a startlingly modern tone; and a beautiful score depicting questionable behavior. The premise is simple: Two friends brag that their fiancées, who happen to be sisters, are incapable of infidelity. An older, more philosophical man bets that he can prove them wrong in 24 hours and enlists the help of the sisters' devious maid to help him in his practical joke. He coerces the young men to disguise themselves as strangers and attempt to seduce the women, which they do successfully. Although he has won the bet, the philosopher advises his friends to forgive their fiancées and to learn from the experience—after all, “all women act like that” (to paraphrase the opera's title, which is famously difficult to translate).

The Creators

Wolfgang Amadeus Mozart (1756–91) was the son of Leopold, a Salzburg court musician and composer, who was also his principal teacher and exhibited him as a musical prodigy throughout Europe. His works continue to enthrall audiences around the world, and his achievements in opera—in terms of beauty, vocal challenge, and dramatic insight—remain unsurpassed. The extraordinary Lorenzo Da Ponte (1749–1838) led an adventurous life in Venice and Vienna. He converted from Judaism as a youth and joined the Catholic Church, where he took Holy Orders. He supplied libretti for the prominent composers of his time, including Antonio Salieri, and also collaborated with Mozart on *Le Nozze di Figaro* and *Don Giovanni*. Da Ponte migrated to America and eventually settled in New York, where he served as the first professor of Italian at Columbia College (now University) and was instrumental in developing an audience for Italian opera.

The Setting

The opera was originally set in Naples—with its natural beauty and abundant sunshine, the city was a popular destination in the 18th century—and the preponderance of woodwinds in the score evokes the breezy atmosphere of the Mediterranean coast. The Met's current production, by Phelim McDermott, updates the action to a seaside amusement park, inspired by New York's Coney Island, in the 1950s.

The Music

The score of *Così* is elegant and refined on its surface and dramatically insightful on closer inspection. The Act I trio, “Soave sia il vento,” for example, is widely recognized as one of Mozart’s most ravishing creations, but the contrary shape of Don Alfonso’s and the two women’s vocal lines clearly depicts divergent thoughts. In fact, it is often possible in this opera to tell who is siding with whom, and to what degree, in the various ensembles. The characters’ development is apparent in the diversity of their solos: There is melodic simplicity in Guglielmo’s Act I aria, in which he describes his own physical charms. Dorabella’s self-pity in her Act I aria, “Smanie implacabili,” precedes the remarkably cheerful Act II number “È Amore un ladroncello,” in which she adapts to the new situation. Fiordiligi’s progress is even more extreme: Her Act I solo “Come scoglio” is highly dramatic, with leaps, drops, and runs up and down a two-octave range. It is both a supreme example of the showstopping arias of 18th-century opera, and—in the context of the piece—a parody of the form. Unlike the more frivolous Dorabella, Fiordiligi’s heroic posturing gives way to the genuine human pathos of her extended Act II lament “Per pietà, ben mio, perdona.” Conversely, the maid Despina’s arias are intensely text-driven and less about noble melody, while the lack of extended solos for Don Alfonso is appropriate to the enigma of his motivations and personality.

Met History

The Met gave the opera’s U.S. premiere in 1922, in a production designed by Joseph Urban, with a cast including Florence Easton, Frances Peralta, and Giuseppe De Luca. An English-language production by Alfred Lunt, starring Eleanor Steber and Richard Tucker, opened in 1951. Among those who appeared in this staging over the following years were Teresa Stich-Randall (1961–62) and Leontyne Price (1965) as Fiordiligi, Blanche Thebom as Dorabella (1951–56), and Roberta Peters as Despina (28 performances from 1953 to 1965, and an additional two in 1975 to mark her 25th anniversary with the Met). This same production later moved to the Met’s new Lincoln Center home, where it played in Italian with artists such as Teresa Stratas as Despina and Walter Berry as Don Alfonso (1971–72). A new production, by Colin Graham, appeared in 1982 with Kiri Te Kanawa, Maria Ewing, Kathleen Battle, David Rendall, James Morris, and Donald Gramm. Revivals featured Pilar Lorengar, Hei-Kyung Hong, Ann Murray, Tatiana Troyanos, Håkan Hagegård, Thomas Hampson, and Cornell MacNeil. In 1996, a new production starred Carol Vaness, Susanne Mentzer, Jerry Hadley, Dwayne Croft, Thomas Allen, and Cecilia Bartoli in her Met debut as Despina. Other notable appearances in this production included Renée Fleming, Dawn Upshaw, Susan Graham, and Paul Groves. The current staging, directed by Phelim McDermott, premiered in 2018, with Broadway veteran Kelli O’Hara as Despina, alongside Amanda Majeski, Serena Malfi, Ben Bliss, Adam Plachetka, and Christopher Maltman, conducted by David Robertson.

Program Note

In December 1789, while he was immersed in composing *Così fan tutte*, Mozart concluded a letter to his friend Michael Puchberg with an invitation to stop by his apartment for an upcoming private rehearsal of the opera-in-progress. “I’m inviting only you and Haydn,” he wrote. No doubt the composer hoped with this enticement to sweeten the letter’s main point—his latest request for another loan. Beginning in 1788 and continuing into 1790, Mozart was repeatedly compelled to entreat Puchberg, a wealthy Viennese merchant and fellow Freemason, for financial help (usually granted) to weather a series of personal crises.

Oblique though it is, this represents one of the precious few references to *Così fan tutte* from Mozart’s surviving correspondence. Overall, he was in the midst of an exceptionally difficult period following his initial years of success in Vienna. The composer’s wife, Constanze, had required expensive treatments while pregnant the previous summer, and their daughter (and fifth child) subsequently died within an hour of her birth.

Meanwhile, Emperor Joseph II, in alliance with Russia, had been waging war on the Ottoman Empire. The prospect of being called up suddenly for service, a plot device used in *Così* that can strike modern audiences as contrived, was in fact all too real when the opera was created. The war also devastated Vienna’s economy, and as a freelance artist, Mozart was especially vulnerable to the fallout. The emperor even contemplated shutting down the court theater to save money but was talked out of that measure.

A little more than a year before, Mozart had been given an official position as Imperial Court Composer, but this was a minor appointment—it merely required him to contribute dances for Carnival—and distinctly inferior to that of Antonio Salieri, who became Kapellmeister at the court in 1788. In fact, it was Salieri who initially began to set the latest text by the court librettist Lorenzo Da Ponte—the pair had collaborated on several previous operas—but he dropped it, for reasons unclear, after composing the first two tríos. The resulting availability of the *Così fan tutte* libretto allowed Mozart to return to the art form he loved above all else, following a two-year hiatus since his most recent commission for the stage.

Also noteworthy in the letter to Puchberg is Mozart’s evident high regard for the new project—high enough for him to test it out on the composer whose opinion he valued most, Franz Joseph Haydn. Soon after, on January 26, 1790, *Così* premiered at the Burgtheater in Vienna, but Mozart’s streak of misfortunes continued: Emperor Joseph died on February 20, which led to a temporary closure of the theaters in accordance with public mourning protocol. The production had been off to a successful start, but this interruption broke its momentum. Only a handful of performances followed when *Così*’s run resumed later in the summer.

Otherwise, the genesis and initial reception of *Così* remain for the most part obscure. Even Da Ponte, looking back over his career decades later in his memoirs, had very little to say about his third and final collaboration with Mozart—in

contrast to *Le Nozze di Figaro* and *Don Giovanni*. This baffling reticence, suggests musicologist Ian Woodfield, can be attributed to the fact that, by that point, *Così*'s premise had come to seem so out of tune with contemporary sensibilities that "there was little credit to be gained from the claim of authorship."

The situation only deteriorated from there. Throughout the 19th century and into the 20th, *Così* was either ignored, regarded as an embarrassing lapse of taste on the part of Mozart, or, at best, performed using absurdly retrofitted alternate plots. Two extremes of Mozart idolatry predominated at the time—one focused on the "demonic" genius associated with *Don Giovanni* and another stuck on an image of angelic innocence of Mozart as an eternal child. Neither could accommodate the problematic *Così*. The opera provoked charges of triviality and—more tellingly—of decadence. After all, its two young couples are tricked into experiencing an unsettling truth that was anathema to one of Romanticism's core tenets. As an Enlightenment parable, *Così* attacks blind faith in passionate love—a faith that, after God had been proclaimed dead, was called on to fill the void. However suspect he seems to us as a cynical, embittered manipulator, Don Alfonso (portrayed as an "old philosopher") essentially dramatizes a basic process of Enlightenment thinking: the questioning of conventional assumptions through lived experience—and the initial professions of unbreakable love and devotion on the part of both couples are pointedly conventional, as both Mozart and Da Ponte go to great lengths to illustrate.

The Romantic reaction to *Così* lives on, albeit in modified, updated form. Few other operas that are acknowledged to be masterpieces have had to contend with such enduring resistance—or, at the very least, apologies. One typical response, still frequently encountered, reserves praise for the glories of Mozart's score but denounces Da Ponte's libretto as stuck in a benighted era, the charge of "immorality" now replaced by disappointment with the misogyny codified by the title: "All Women Are Like That." In fact, that choice of title bears Mozart's stamp—just one instance of his characteristically active involvement in helping to shape the libretto—and was intended as an in-joke alluding to a line and a musical fragment from *Le Nozze di Figaro* (Don Basilio's "*Così fan tutte le belle!*" in Act I). Mozart not only frames the action with this phrase but embeds its musical motto in the overture.

If we consider the behavior of the quartet of lovers, both genders prove themselves to fit the pattern, and the opera ends up demonstrating that, actually, "we're all like that." Da Ponte's original title (*Così*'s subtitle) was the more conventional *La Scuola degli Amanti* (*The School of the Lovers*). It grounds the opera in a tradition of stage comedy that has roots in the Renaissance and that was fervently seized on by Enlightenment thinkers as a didactic tool, a way of using the leavening agent of humor to provoke insight.

To treat *Così* as a case of Mozart "transcending" a trivial or even demoralizing

text is to overlook the nature of his collaboration with Da Ponte. Indeed, far from supplying heartrending music in spite of a story that on a superficial level appears nasty and offensive, the composer is thoroughly complicit in underscoring and intensifying the sentimental education *Così* traces—in all its facets, comic and painful. In her now-classic study *Mozart's Women*, the conductor Jane Glover aptly refers to the “Pandora’s box of emotion” that the opera’s creators open up: “The emotional chaos that [the story’s] mischief engendered was potentially vast, and this was real grist to the combined mill of Mozart and Da Ponte.”

The result arguably represents Mozart’s most sophisticated achievement as a musical dramatist. Certainly, *Così fan tutte* stands apart even within the grand Da Ponte trilogy, the surface simplicity of its plot masking an intricacy of construction that, as David Cairns so memorably puts it, “gave Mozart the ironist and compassionate anatomist of the human heart a perfect field for his gifts.” The opera’s sextet of characters interlocks and recombines with the provocative geometry of a Tom Stoppard play. We might sketch out the layers of artifice as follows: At the most immediate level, the two sisters, cocooned at first in their unchallenged belief in love; the two soldiers in disguise, observing their beloveds at one remove, caught between a desire to fail in their attempted seductions and their natural competitiveness; the collaborating Despina, another step back; and still another for Don Alfonso, who has set the whole machinery in motion. And behind all these layers, even behind Da Ponte, stands Mozart, providing an omniscient perspective through his music and allowing us to perceive contradictory emotions simultaneously.

Così’s score structures Da Ponte’s love experiment into a perfectly paced sequence of ensembles (from duets to sextets), while the arias pinpoint the degree of individual struggle that the lovers face. Mozart allies Shakespearean depth of characterization in his vocal writing with symphonic elaboration, using his complement of woodwinds in particular to tint and shade the story’s emotional implications. Take Fiordiligi’s moment of capitulation to Ferrando in their second-act duet, when the oboe’s poignant phrase signals that she has passed the point of no return. Here, just as the plot is pressing home Alfonso’s cruel insistence that “women are all like that,” Mozart’s music ensures that we hear her uniqueness, the unmistakably *differentiated* nature of Fiordiligi compared with Dorabella.

Fiordiligi’s great aria preceding this turn, “Per pietà, ben mio, perdona”—a model for Beethoven’s Leonore, despite his predictable disdain for *Così*’s story—is an emblem of the rich ambiguity with which Mozart laces this score. The prominent horn accompaniment broadcasts her heroic “masculine” resolve but is at the same time a sonic symbol of cuckolding. Parody of the tragic gestures from opera seria merges with the outright comedy, say, of Despina’s various disguises (holdovers from the *commedia dell’arte* tradition), but also runs up against sincere emotions. Mozart’s exquisitely wrought musical amalgam continually leaves us



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guessing as to where one tips into the other, and this slipperiness plays as much a part in the fascinating challenge that the opera presents for its interpreters as do its remarkable vocal demands.

Così fan tutte's belated reassessment as a work of psychological insight with previously unappreciated contemporary resonance doesn't remove the opera's unsettling qualities. Indeed, if today's audiences are more struck by the inherently monstrous aspects of *Don Giovanni's* antihero, we are also more sensitive to the potential trauma inflicted by Alfonso's mind games. In *Don Giovanni*, the fury of violent punishment allows at least some form of catharsis, while the balm of forgiveness relights a path out of the chaotic night at the end of *Nozze*. Forgiveness is on offer in *Così*, too, when all is revealed and Da Ponte's final chorus intones the desired lesson, but it rings hollow, the heartbreak unhealed. "There is no doubt at all, from Mozart's brittle, almost manic setting of these words," observes Glover, "that he too has lost all faith in this Enlightenment philosophy."

—Thomas May

Thomas May is a writer, critic, educator, and translator. His books include Decoding Wagner and The John Adams Reader, and he blogs at memeteria.com.

Thank You, Robert L. Turner

The Metropolitan Opera gratefully acknowledges and thanks Robert L. Turner, whose generous gift has allowed Cecily Brown's *Triumph of the Vanities 1* to be returned to our lobby. Originally created as part of the Gallery Met initiative in 2018, Brown's work can be viewed on the Grand Tier at the top of the grand staircase.



JONATHAN TICHLER / MET OPERA

The Cast



Nimrod David Pfeffer

CONDUCTOR (TEL AVIV, ISRAEL)

THIS SEASON *Così fan tutte* at the Met and Yonatan Cnaan's *Theodor* at the Israeli Opera.

MET APPEARANCES *The Magic Flute* and *Le Nozze di Figaro* (debut, 2022).

CAREER HIGHLIGHTS He was a member of the Met's music staff from the 2014–15 season through the 2025–26 season, assisting on productions of *La Bohème*, *Un Ballo in Maschera*, *Die Entführung aus dem Serail*, *Otello*, *Tannhäuser*, *Guillaume Tell*, *Die Zauberflöte*, *Le Nozze di Figaro*, *Les Contes d'Hoffmann*, *Don Giovanni*, *La Traviata*, *Turandot*, and *Die Frau ohne Schatten*. He conducted the world premiere of *Theodor* at the Israeli Opera in 2023. In 2016, he was named music director of the Lyric Opera Company of Guatemala, where he has led *Rigoletto*, *L'Elisir d'Amore*, *La Bohème*, and *La Traviata*. Other recent engagements include performances at the Komische Oper Berlin, Polish National Opera, Valencia's Palau de les Arts Reina Sofía, Juilliard Opera, and with the Nuremberg Symphony Orchestra, Mariinsky Theatre Orchestra, San Francisco Symphony, Hungarian State Opera Orchestra, and Jerusalem Symphony Orchestra, among others. He is a graduate of the Met's Lindemann Young Artist Development Program.



Gerald Finley

BASS-BARITONE (MONTREAL, CANADA)

THIS SEASON Don Alfonso in *Così fan tutte* and the Diamond Jubilee gala at the Met, Bluebeard in *Bluebeard's Castle* in concert with the Royal Concertgebouw Orchestra and Trondheim Symphony Orchestra, Don Alfonso at Covent Garden and the Vienna State Opera, Amfortas in *Parsifal* at the Tyrolean Festival Erl, Scarpia in *Tosca* at the Bavarian State Opera, and concerts and recitals throughout Europe and the United States.

MET APPEARANCES Since his 1998 debut as Papageno in *Die Zauberflöte*, he has sung more than 100 performances of 12 roles, including Antony in John Adams's *Antony and Cleopatra*, Count Almaviva in *Le Nozze di Figaro*, Don Alfonso, Bluebeard, and Athanaël in *Thaïs*.

CAREER HIGHLIGHTS He has appeared at many of the world's leading opera houses, including the Norwegian National Opera, Salzburg Festival, Paris Opera, Glyndebourne Festival, Dutch National Opera, and Canadian Opera Company, among others. He has appeared in multiple world premieres, including Adams's *Antony and Cleopatra* and *Doctor Atomic* at San Francisco Opera and Tobias Picker's *The Fantastic Mr. Fox* at LA Opera.



Samantha Hankey

MEZZO-SOPRANO (MARSHFIELD, MASSACHUSETTS)

THIS SEASON Dorabella in *Così fan tutte* at the Met and Santa Fe Opera, Octavian in *Der Rosenkavalier* at Staatsoper Berlin and Houston Grand Opera, Donna Elvira in *Don Giovanni* at the Bavarian State Opera, the Composer in *Ariadne auf Naxos* at Lyric Opera of Chicago, and Hänsel in *Hänsel und Gretel* with the Berlin Philharmonic.

MET APPEARANCES Stéphano in *Roméo et Juliette*, Octavian, Prince Charming in *Cinderella*, Wellgunde in the *Ring* cycle, Countess Ceprano in *Rigoletto*, Mercédès in *Carmen*, Mlle. Dangeville in *Adriana Lecouvreur*, and Pantalís in *Mefistofele* (debut, 2018).

CAREER HIGHLIGHTS Between 2019 and 2021, she was a member of the ensemble at the Bavarian State Opera, where her roles have included Octavian, Cherubino, Carmen in Marina Abramović's *7 Deaths of Maria Callas*, Wellgunde in *Das Rheingold*, the Second Lady in *Die Zauberflöte*, and Hänsel. Recent performances elsewhere include the Composer at the Glyndebourne Festival and Vienna State Opera, Octavian and Dorabella at the Vienna State Opera, the title role of Barber's *Vanessa* in concert with the Boston Symphony Orchestra, Nicklausse / the Muse in *Les Contes d'Hoffmann* at Staatsoper Berlin, and the title role of *Carmen* in Tokyo.



Duke Kim

TENOR (TORRANCE, CALIFORNIA)

The role of Ferrando is underwritten by Anne Kline Pohanka.

THIS SEASON Ferrando in *Così fan tutte* at the Met, the title role of *Candide* at LA Opera, the Duke of Mantua in *Rigoletto* at the Polish National Opera, Gennaro in *Lucrezia Borgia* in Lyon, and Nemorino *L'Elisir d'Amore* at the Canadian Opera Company.

MET APPEARANCES Tamino in *The Magic Flute* (debut, 2024).

CAREER HIGHLIGHTS Recent performances include Alfredo in *La Traviata* at the Polish National Opera and Pittsburgh Opera; Roméo in *Roméo et Juliette* in Rome, Dresden, and at LA Opera; Nadir in *Les Pêcheurs de Perles* with Washington Concert Opera; Count Almaviva in *Il Barbiere di Siviglia* at Des Moines Metro Opera and Seattle Opera; Gennaro in Seville; Tony in *West Side Story* at LA Opera; the Duke of Mantua at the Santa Fe Opera; Nemorino at Irish National Opera; Tamino in *Die Zauberflöte* at Seattle Opera; and the title role of *Faust* at the Berkshire Opera Festival. He has also sung Alfredo at Seattle Opera, Roméo and Tybalt in *Roméo et Juliette* at Washington National Opera, Faust at Irish National Opera, and Ferrando at Palm Beach Opera. He was a winner of the 2021 Metropolitan Opera Eric and Dominique Laffont Competition.



Federica Lombardi

SOPRANO (CESENA, ITALY)

THIS SEASON Fiordiligi in *Così fan tutte* and Mimi in *La Bohème* at the Met, Violetta in *La Traviata* at the Deutsche Opera Berlin and Vienna State Opera, Donna Anna in *Don Giovanni* at the Vienna State Opera, Salomé in Massenet's *Hérodiade* in concert at Lyric Opera of Chicago, and the title role of *Norma* at Dutch National Opera.

MET APPEARANCES Donna Anna and Donna Elvira (debut, 2019) in *Don Giovanni*, Countess Almaviva in *Le Nozze di Figaro*, Mimi and Musetta in *La Bohème*, and Elettra in *Idomeneo*.

CAREER HIGHLIGHTS Recent performances include Amelia Grimaldi in *Simon Boccanegra* at Dutch National Opera and the Vienna State Opera; the title role of *Luisa Miller* in Valencia; Elisabetta di Valois in *Don Carlo* at the Deutsche Oper Berlin; Norma, Countess Almaviva, Fiordiligi, Amelia Grimaldi, Donna Elvira, and Donna Anna at the Vienna State Opera; Countess Almaviva

at Lyric Opera of Chicago; Elettra in Geneva; and Donna Elvira at the Salzburg Festival and in concert at the Théâtre des Champs-Élysées. She has also sung the title role of *Anna Bolena* at the Deutsche Oper Berlin and Vitellia in *La Clemenza di Tito* at the Vienna State Opera.



Ana María Martínez

SOPRANO (SAN JUAN, PUERTO RICO)

THIS SEASON Despina in *Così fan tutte* at the Met, recitals in Tucson and Las Vegas, and concerts with the Oakland Symphony and Aspen Festival Orchestra. She also directs a new production of *Die Zauberflöte* for Family Day at Houston Grand Opera.

MET APPEARANCES Donna Elvira in *Don Giovanni*, Cio-Cio-San in *Madama Butterfly*, Musetta in *La Bohème*, and Micaëla in *Carmen* (debut, 2005).

CAREER HIGHLIGHTS Recent performances include Catrina in Gabriela Lena Frank's *El Último Sueño de Frida y Diego* and Despina at Lyric Opera of Chicago, Margarita Xirgu in Osvaldo Golijov's *Ainadamar* and Despina at LA Opera, and the title role of *Tosca* at Pittsburgh Opera. She has also appeared at the Paris Opera, Vienna State Opera, Covent Garden, Primorsky Stage of the Mariinsky Theatre in Vladivostok, Salzburg Festival, Glyndebourne Festival, Dutch National Opera, San Diego Opera, Houston Grand Opera, San Francisco Opera, Santa Fe Opera, Dallas Opera, and in Rome, among others. In 2019, she became the first-ever artistic advisor for Houston Grand Opera, and following a two-year appointment as artist-in-residence at Rice University's Shepherd School of Music, she became a professor in their department of voice in July 2021.



Andrey Zhilikhovsky

BARITONE (CHIȘINĂU, MOLDOVA)

THIS SEASON Guglielmo in *Così fan tutte* at the Met, Baden-Baden's New Year's Eve Concert, Prince Yeletsky in *The Queen of Spades* at the Vienna State Opera and in concert with the Boston Symphony Orchestra, Escamillo in *Carmen* at the Bavarian State Opera, the title role of *Eugene*

Onegin in Tokyo, and a concert in Bari.

MET APPEARANCES Figaro in *Il Barbiere di Siviglia* and Schaunard in *La Bohème* (debut, 2019).

CAREER HIGHLIGHTS Recent performances include Albert in *Werther* and Achilla in *Giulio Cesare* at the Salzburg Festival, Robert in *Iolanta* at the Bucharest Opera Festival, Count Almaviva in *Le Nozze di Figaro* at Covent Garden and the Komische Oper Berlin, Sharpless in *Madama Butterfly* in Geneva, Lionel in Tchaikovsky's *The Maid of Orleans* at Dutch National Opera, Don Pedro in Donizetti's *Maria Padilla* in concert in Seville, Rodrigo in *Don Carlo* at the Finnish National Opera, the Hunter in *Rusalka* in Naples, Marcello in *La Bohème* at Covent Garden, and Figaro in Dresden. He has also sung Marcello in Turin and at Berwick Festival Opera, the title role of *Don Giovanni* at the Glyndebourne Festival, and Prince Andrei Bolconsky in *War and Peace* at the Bavarian State Opera.