



Elena Villalón

Soprano



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Winner of the Metropolitan Opera National Council Auditions, several prizes at the Hans Gabor Belvedere Competition, and both Third Prize and the Audience Prize at the 2023 Operalia Competition, Cuban American soprano Elena Villalón is rapidly gaining recognition as one of the most exciting young voices of her generation.

In the 2026–27 season, Villalón makes several highly anticipated debuts, including her company debut as Gilda in *Rigoletto* at Staatsoper Berlin; her company and role debut as Zerlina in a new production of *Don Giovanni* at the Opéra national de Paris; her company and role debut as Musetta in *La bohème* at Zurich Opera House and her role debut as Lauretta in *Gianni Schicchi* at the Royal Opera House. Other highlights include her return to the Metropolitan Opera as Glauce in *Medea* under Carlo Rizzi, and appearances as Pamina in *Die Zauberflöte* at the Royal Opera House. On the concert platform, she performs Mahler's *Symphony No. 4* with the Orchestra del Teatro Petruzzelli in Bari.

Her 2025–26 season included several exciting company debuts: as Dalinda in a new production of *Ariodante* at the Royal Opera House, Glauce in *Medea* at Chicago Opera Theater, Pamina in *Die Zauberflöte* at Opéra de Bordeaux, and Fiorilla in *Il turco in Italia* for her Glyndebourne Festival debut. On the concert platform, she performed Beethoven's *Egmont* arias with the Los Angeles Philharmonic and Haydn's *Paukenmesse* at the Wiener Konzerthaus.

A graduate of the Houston Grand Opera Studio, Villalón's 2024–25 season included her appearance as Nuria in the Metropolitan Opera's premiere of Osvaldo Golijov's *Ainadamar* and her solo recital debut at Carnegie Hall alongside pianist Craig Terry. She also returned to Santa Fe Opera as Gilda in *Rigoletto*, and made debuts as Almirena in *Rinaldo* at Detroit Opera and in the title role of *Rodelinda* at Oper Frankfurt, where she also appeared as Susanna in *Le nozze di Figaro* and Sophie in *Der Rosenkavalier*.

Highlights on the opera stage include her Metropolitan Opera debut as Amore in *Orfeo ed Euridice*; Sheila in the world premiere of Gregory Spears' *The Righteous* at Santa Fe Opera; Gretel (*Hänsel und Gretel*) and Tina (*Flight*) at Dallas Opera; Susanna in *Le nozze di Figaro*, her role debut as Pamina in *Die Zauberflöte*, Iole in *Barrie Kosky's Hercules*, Atalanta in *Xerxes*, and Frasquita in *Carmen*, all at Oper Frankfurt; and Susanna at both Austin Opera and Houston Grand Opera.

Villalón has also appeared in concert with the Boston Symphony Orchestra in Mahler's *Symphony No. 4* under James Gaffigan at Tanglewood; as the Queen of Sheba in *Solomon* on international tour with The English Concert and Harry Bicket; with the Pittsburgh Symphony in Handel's *Messiah* and Brahms' *Ein deutsches Requiem*; in Bach's *Christmas Oratorio* at the Tiroler Festspiele; and in Mahler's *Symphony No. 2* with the Lubbock Symphony in her native Texas. Additional credits include *Carmina Burana* with the Los Angeles Philharmonic, *Ode for St. Cecilia's Day* with Boston Baroque, *Gloria* with the Grand Rapids Symphony, and a recital at the Kennedy Center presented by Vocal Arts DC with pianist Kathleen Kelly.

A native of Austin, Texas, Villalón is a graduate of the University of Cincinnati College-Conservatory of Music and made her professional debut as a Gerdine Young Artist at Opera Theatre of Saint Louis, where she sang Barbarina in *Le nozze di Figaro* and later returned as Lauretta in *Gianni Schicchi*. She is a 2019 Grand Finals winner of the Metropolitan Opera National Council Auditions and a recipient of the 2022 Sara Tucker Career Grant from the Richard Tucker Music Foundation and the Richard F. Gold Career Grant from Houston Grand Opera. She also won Second Prize, the Audience Prize, the CS Prize, and the Wil Keune Prize at the Hans Gabor Belvedere Competition.

2026–27 season / 625 words. Not to be altered without permission.
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