Anthony Roth Costanzo

Countertenor

Countertenor Anthony Roth Costanzo was named Musical America’s 2019 Vocalist of the Year, was honoured with both the Beverly Sills Award from The Metropolitan Opera and the Opera News Award in 2020 and was presented with Teatro Real’s Award for outstanding artistic contribution to their 2022/23 season, for his portrayal of Armindo in Handel’s *Partenope*. Costanzo first came to international attention when he took first prize at Operalia in 2010, developing into one of the most versatile, innovative, and creative artists of his time.

A uniquely engaging performer, early debuts took Costanzo to Glyndebourne Festival as Eustazio (*Rinaldo*), Houston Grand Opera as Giulio Cesare, Teatro Real Madrid as Apollo (*Death in Venice*), San Francisco Opera as Armindo (*Partenope*), English National Opera as Ixbalanqué (*Indian Queen*) and Finnish National Opera as Spirit/Angel in Saariaho’s *Only the Sound Remains*. At The Metropolitan Opera, he appeared as Ferdinand and Prospero in the world premiere of *The Enchanted Island*, Prince Orlofsky (*Die Fledermaus*), Unulfo (*Rodelinda*), and debuted at Santa Fe Opera in the 2021 world premiere of John Corigliano’s *Lord of Cries*.

Anthony’s spellbinding interpretation of Philip Glass’ *Akhnaten* in Phelim McDermott's unforgettable production seen at The Metropolitan Opera, Los Angeles Opera and English National Opera has earned him universal acclaim for his “touchingly vulnerable portrayal” (*The Telegraph*) and won him the 2022 Grammy for Best Opera Recording.

As part of his 2023/24 season commitments, Costanzo returns to Teatro Real as Medoro in Claus Guth’s production of *Orlando* with conductor Ivor Bolton, debuts at Opéra National de Paris as Francisco in a new staging by Calixto Bieito of Adès’ *The Exterminating Angel*, conducted by the composer, sings the title role in Glück’s *Orfeo ed Euridice* under Christian Curnyn at the Metropolitan Opera and ends the season in the world premiere of Gregory Spears’ and Tracy K Smith’s *The Righteous* at Santa Fe Opera.

On the concert stage in the current season, Anthony makes his debut at Wigmore Hall in a curated programme of Mozart, Rameau and Gluck with La Nuova Musica and David Bates, and sings John Adams’ *El Niño* in a collaboration between Cincinatti Symphony Orchestra and American Modern Opera Company. Previous appearances on the concert platform include Ligeti’s *Le Grand Macabre* under Sir Simon Rattle with both Berliner Philharmoniker and London Symphony Orchestra, and with Alan Gilbert conducting NDR Elbphilharmonie and New York Philharmonic Orchestra. With The Cleveland Orchestra he has performed *Carmina Burana* and Bernstein’s *Chichester Psalms*, and is a regular soloist in Handel’s Messiah, most recently at Carnegie Hall. As Artist-in-Residence with New York Philharmonic Orchestra in the 2021/22 season, Costanzo curated and performed in a series of special concerts with Jaap van Zweden and other collaborators as part of a two-week festival entitled ‘Authentic Selves: The Beauty Within’.

An exclusive recording artist for Decca Gold, Anthony Roth Costanzo’s debut album *Glass Handel* was Grammy-nominated and was presented in a multimedia, immersive run of performances at Opera Philhadelphia, New York’s St John the Divine, with ENO Orchestra and conductor Karen Kamensek at London’s Printworks as part of the 2022 BBC Proms, and at Bayer Kultur stARTfestival in Leverkusen. His second release *Only an Octave Apart*, a collaboration with Justin Vivian Bond, was recently presented as a live musical fantasia at St Ann’s New York, Spoleto USA and at Wilton’s Music Hall in London, receiving widespread critical acclaim.

A uniquely collaborative artist, Costanzo has been instrumental in the creation of numerous special projects including The Tales of Genji, performed to sold-out houses in Kyoto, combining traditional Kabuki, Noh actors, dancers and western music and, as a member of their Artistic Council, two critically-acclaimed shows at New York’s National Sawdust: Aci, Galatea e Polifemo and Matthew Aucoin’s Orphic Moments.

During the pandemic, he conceived and produced New York Philharmonic Orchestra’s Bandwagon project, an initiative which spontaneously took its musicians to every borough of New York City ensuring classical music continued to be heard while theatres were closed.

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