Anthony Roth Costanzo

Countertenor

Grammy Award-winning countertenor Anthony Roth Costanzo was named Musical America’s 2019 Vocalist of the Year and was honoured with both the Beverly Sills Award from The Metropolitan Opera and the Opera News Award in 2020. Costanzo came to international attention when he took First Prize at Operalia in 2010 going on to become one of the most versatile, innovative and creative artists of his time.

A uniquely engaging performer, early debuts took Costanzo to the 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 he appeared at Santa Fe Opera in the 2021 world premiere of John Corigliano’s *Lord of Cries*, marking his Festival debut*.*

Anthony’s stand-out 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” (*Telegraph*) and won him the 2022 Grammy Award for Best Opera Recording.

An exclusive recording artist for Decca Gold, Costanzo’s debut album *Glass Handel* was Grammy-nominated and presented in a multimedia, immersive run of performances at Opera Philhadelphia, New York’s St John the Divine and, with the ENO Orchestra and conductor Karen Kamensek, at London’s Printworks as part of the 2022 BBC Proms. His subsequent 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 and subsequently comes to Wilton’s Music Hall in London as part of his 2022/23 season.

Costanzo conceived and produced the 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 during the pandemic. As the orchestra’s Artist-in-Residence in the 2021/22 season, Anthony 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”.

Elsewhere on the concert platform, Anthony has performed Ligeti’s *Le Grand Macabre* under Sir Simon Rattle with both Berliner Philharmoniker and London Symphony Orchestra, and under Alan Gilbert with both NDR Elbphilharmonie and New York Philharmonic. With The Cleveland Orchestra he has sung *Carmina Burana* and Bernstein’s *Chichester Psalms*, and is a regular soloist in Handel’s *Messiah*, most recently at Carnegie Hall.

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



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