Anthony Roth Costanzo

Countertenor

One of the most versatile, innovative, and creative artists of his time, Grammy-winning Countertenor Anthony Roth Costanzo came to international attention in 2010 as the First Prize winner at Operalia going on to win a string of awards and accolades.  Named Musical America’s Vocalist of the Year in 2019, he was honoured in 2020 with both the Beverly Sills Award from The Metropolitan Opera and the Opera News Award and was selected by Teatro Real Madrid as the recipient of their Award for outstanding artistic contribution to the 2022/23 season for his stunning portrayal of Armindo in Handel’s *Partenope*.

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 has appeared as Ferdinand and Prospero in the world premiere of *The Enchanted Island*, Prince Orlofsky (*Die Fledermaus*), Unulfo (*Rodelinda*), and he debuted at Santa Fe Opera in 2021, in the world-premiere of John Corigliano’s *Lord of Cries*.

Most recent highlights include a return to Teatro Real as Medoro in Claus Guth’s production of *Orlando*, conducted by Ivor Bolton, his debut at Opéra National de Paris as Francisco in Calixto Bieito’s new staging of Thomas Adès’ *The Exterminating Angel*, Glück’s *Orfeo ed Euridice* under Christian Curnyn at the Metropolitan Opera and he created the role of Jonathan in the world premiere of Gregory Spears’ and Tracy K Smith’s *The Righteous* at Santa Fe Opera.

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” (Telegraph) and won him the 2022 Grammy for Best Opera Recording.

Among highlights of Costanzo’s 2024/25 season are Louisa Proske’s production of *Rinaldo* under conductor Roberto Kalb at Detroit Opera, the premiere of his self-conceived project *The Seasons*at Boston Lyric Opera conducted by Stephen Stubbs, and a radical reinvention of *The Marriage of Figaro*with Zack Winokur, artistic director of Little Island.  He returns to London in a collaboration with Academy of Saint Martin in the Fields for an Easter concert including music by Golijov and Handel.

Highlights on the concert stage include his 2021/2022 residency with the New York Philharmonic Orchestra where he curated and performed a series of special concerts as part of a two-week festival entitled “Authentic Selves: The Beauty Within”, with Jaap van Zweden and other collaborators.  His debut at Wigmore Hall in a curated programme of Mozart, Rameau and Gluck with La Nuova Musica and David Bates, John Adams’ El Niño in a collaboration between Cincinatti Symphony Orchestra and American Modern Opera Company, 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.

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 the 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 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.

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