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 Orfeo (*Orfeo ed Euridice)*and he debuted at Santa Fe Opera in 2021, in the world-premiere of John Corigliano’s Lord of Cries, returning ​to create the role of Jonathan in Gregory Spears’ and Tracy K. Smith’s *The Righteous*.

Anthony Roth Costanzo’s mesmerising portrayal of Philip Glass’ *Akhnaten* in Phelim McDermott's landmark production staged at The Metropolitan Opera, Los Angeles Opera and English National Opera has garnered universal acclaim, with the Telegraph praising his “touchingly vulnerable portrayal”. His interpretation won him the 2022 GRAMMY Award for Best Opera Recording, confirming his status as one of the most compelling artists of our time.

In the 2025/2026 season, Costanzo returns to the role at Gran Teatre del Liceu and, as part of the NTR ZaterdagMatinee series, at Amsterdam’s Concertgebouw, both conducted by Karen Kamensek.  He also stars in the new production of *Satyagraha*at Opéra national de Paris, conducted by Ingo Metzmacher and brings his critically acclaimed interdisciplinary Glass Handel project to Palais Garnier, featured in Opéra national de Paris’ prestigious concerts and recital series.

​Other recent highlights include his debut at Opéra National de Paris as Francisco in Calixto Bieito’s new staging of Thomas Adès’ *The Exterminating Angel*, Medoro in Claus Guth’s production of *Orlando*at Teatro Real, conducted by Ivor Bolton, Louisa Proske’s *Rinaldo* under 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.

Highlights on the concert stage include his residency with the New York Philharmonic Orchestra where he curated and performed a series of innovative programmes as part of a two-week festival entitled “Authentic Selves: The Beauty Within”, collaborating with Jaap van Zweden and many others. As Prince Go-Go in Ligeti’s *Le Grand Macabre*, he debuted with both Berliner Philharmoniker and London Symphony Orchestra under Sir Simon Rattle, reprising the piece with Alan Gilbert conducting NDR Elbphilharmonie and New York Philharmonic Orchestra and he performed John Adams’ *El Niño* in a collaborative presentation between Cincinatti Symphony Orchestra and American Modern Opera Company. With The Cleveland Orchestra, Costanzo has performed *Carmina Burana* and Bernstein’s *Chichester Psalms*, he debuted at London’s Wigmore Hall in a curated programme of Mozart, Rameau and Gluck with La Nuova Musica and David Bates and in collaboration with Academy of Saint Martin in the Fields, presented an Easter focused programme at St Martin in the Fields, juxtaposing works by Golijov and Handel. Returning to Bayer Kultur stARTfestival in Leverkusen last season, Costanzo unveiled his new solo programme COUNTERTENOR, tracking the voice type through the ages and genres, accompanied by paired scents, curated by perfume artist Sissel Tolaas.

An exclusive recording artist for Decca Gold, Anthony Roth Costanzo’s debut album *Glass Handel* was Grammy-nominated and has been 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 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.  In 2024, Costanzo became the General Director and President of Philadelphia Opera.

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