ARYEH NUSSBAUM COHEN

Countertenor

Countertenor Aryeh Nussbaum Cohen brings his “astonishingly beautiful,” “golden-toned” (*The Guardian*) instrument to a broad range of repertoire spanning the Baroque to the contemporary. Acclaimed as both a “young star” and “complete artist” by the *New York Times* and as "extravagantly gifted... Nussbaum Cohen is poised to redefine what’s possible for singers of this distinctive voice type” by the *San Francisco Chronicle*.

Nussbaum Cohen finds a close affinity between the ancient musical traditions of his Jewish heritage and the Baroque works comprising much of his operatic repertoire. Equally invigorated performing new works, Nussbaum Cohen performed on the GRAMMY® Award-winning recording of Kenneth Fuchs' *Poems of Life*  with the London Symphony Orchestra under JoAnn Falletta; and his interpretation of the Refugee’s aria from Jonathan Dove’s *Flight* provided the centerpiece for his extensive competition successes, including winning the Grand Prize at the 2017 Metropolitan Opera Laffont Competition, top prizes in Houston Grand Opera’s Eleanor McCollum and the Dallas Opera Guild Competitions, a George and Nora London Foundation Award, the Richard Tucker Study Grant and Career Grant, and in 2024, top prize in the Gerda Lissner Foundation’s International Vocal Competition.

In the 2024-25 season, Nussbaum Cohen performs the role of Ismael in the premiere of Mikael Karlsson and Royce Vavrek’s adaptation of Ingmar Bergman’s *Fanny and Alexander* at La Monnaie de Munt in Brussels. He also returns to Deutsche Oper Berlin to reprise the role of Angel / The Boy in Sir George Benjamin’s *Written on Skin*. Nussbaum Cohen makes his debut this season with the Chicago Symphony Orchestra and gives his French debut performing Vivaldi at the Festival de Froville with I Gemelli. His concert schedule also takes him to Deutsche Oper Berlin, Ars Lyrica Houston, Carnegie Hall for Handel’s *Messiah* with the Oratorio Society of New York under Kent Tritle, and concerts with his JIVE (Jewish Innovative Voices & Experiences) series in the Bay Area, California.

Nussbaum Cohen sings the music of Clara and Robert Schumann, Korngold, and Brahms on a new solo album, *Departure*, set for release on AVIE Records in 2025. In conjunction with the release, he and pianist John Churchwell embark on a North American recital tour with performances at Carnegie Hall and the Kennedy Center, and in Houston and Minneapolis/St. Paul. His recording catalogue includes a solo program of Gluck, Handel, and Vivaldi with Jeffrey Thomas and American Bach (2019), and the 2023 release of Bach’s *St. John Passion* with the Cantata Collective led by Nicholas McGegan, about which *Early Music America* praised the countertenor for his “voice of arresting beauty, singing with the utmost expressiveness and artistry.”

Throughout the summer of 2024, Nussbaum Cohen performed the title role in Sir David McVicar’s production of *Giulio Cesare in Egitto* at Glyndebourne to great acclaim. He counts among his other career highlights his Metropolitan Opera debut as Rosencrantz in the U.S. premiere of Brett Dean's *Hamlet,* and recent roles including David (Handel’s *Saul),* Sesto (Handel’s *Giulio Cesare*) Endimione (Cavalli’s *La Calisto*), Oberon (Britten’s *A Midsummer Night’s Dream*), Medoro (Handel's *Orlando*), Prince Go-Go (Ligeti's *Le Grand Macabre*), Ottone (Handel's *Agrippina*),and Athamas (Handel’s *Semele*). Recent seasons have taken him to Teatro dell’Opera di Roma, the Bayerische Staatsoper, Opernhaus Zürich, the Adelaide Festival (AUS), Komische Oper Berlin, San Francisco Opera, Ballet, and Symphony, Los Angeles Opera, Moscow Chamber Orchestra, Netherlands Radio Philharmonic, Music of the Baroque, Apollo’s Fire, Philharmonia Baroque Orchestra, The English Concert, and Saint Paul Chamber Orchestra.

After earning his bachelor's degree in history from Princeton University, along with academic certificates in vocal performance and Judaic studies, Nussbaum Cohen went on to become the first countertenor in the Houston Grand Opera Studio. He is also a graduate of San Francisco Opera’s Merola and Adler Fellowship Programs and the Wolf Trap Opera Studio.