



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... poised to redefine what’s possible for singers of this distinctive voice type” by the *San Francisco Chronicle*, Mr. Nussbaum Cohen’s passion for creating performances of great vocal beauty and dramatic intensity have earned him a reputation as “a redefining force in the countertenor field” (*Limelight*).

In the 2026-27 season, Nussbaum Cohen’s dynamic international operatic profile includes his return to Komische Oper Berlin for the new production premiere of Aribert Reimann’s *Lear* led by the creatives Barrie Kosky and Nicholas Carter, his debut at Dutch National Opera in the title role of Gluck’s *Orfeo ed Euridice* in a new production staged by Ted Huffman conducted by Francesco Corti, and the artist’s first collaboration with director R.B. Schlather in a new production of Handel’s final opera, *Deidamia*, bowing as Ulysse in collaboration with Ruckus and Hudson Hall, marking the opera’s first professional staging in the United States. The German-American’s vibrant concert schedule includes his role debut as Farnace in Mozart’s *Mitridate* with Kammerorchester Basel on tour around Europe, tour performances to China in the title role of *Giulio Cesare* with Laurence Cummings at the Beijing Music Festival, and a program of Bach and Pergolesi with Marc Minkowski marking the countertenor’s debut with Boston Baroque under the baton of its new Music Director.

Three major title role debuts anchored the artist’s concert schedule of the past season: Handel’s *Rinaldo* on an international concert tour with Harry Bicket leading The English Concert, Handel’s *Tolomeo* with Peter Whelan, Music Director of Philharmonia Baroque Orchestra, and Gluck’s *Orfeo ed Euridice* with Dame Jane Glover conducting Music of the Baroque. On the opera stage, Nussbaum Cohen made his Spanish debut at the Palau de les Arts Reina Sofia in Handel’s *Giulio Cesare* under the baton of Marc Minkowski in a production by Vincent Boussard, and he returned to Houston Grand Opera in a fully-staged presentation led by Patrick Summers of Robert Wilson’s mesmerizing vision of the beloved *Messiah*.

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Recent seasons have taken him to many of the world's greatest theaters and orchestras: The Metropolitan Opera, Teatro dell'Opera di Roma, the Bayerische Staatsoper, Opernhaus Zürich, Chicago Symphony Orchestra, San Francisco Opera, Ballet, and Symphony, Saint Paul Chamber Orchestra, Los Angeles Opera, Carnegie Hall, The Kennedy Center, La Monnaie de Munt (Brussels), the Salzburger Festspiele, the Adelaide Festival (AUS), Komische Oper Berlin, Netherlands Radio Philharmonic Orchestra at the Concertgebouw, Moscow Chamber Orchestra, Apollo's Fire, Ars Lyrica Houston, Indianapolis Symphony, and the Buffalo Philharmonic. He has enjoyed collaborations with conductors Nicholas McGegan, Patrick Summers, Masaaki Suzuki, James Gaffigan, Dame Jane Glover, Nicholas Carter, Richard Egarr, Laurence Cummings, David Bates, Christopher Moulds, Hans Graf, and Harry Bicket.

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's first commercial recording project – the world premiere of Kenneth Fuchs' *Poems of Life* performed with the London Symphony Orchestra under JoAnn Falletta – was honored with a GRAMMY® Award for Best Classical Compendium in 2019; and his interpretation of the Refugee's aria from Jonathan Dove's *Flight* provided the centerpiece for his extensive catalogue of 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.

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His growing recording catalogue includes a solo album of German lieder, *Uncharted*, which *BBC Music Magazine* hailed as “excellent... achingly beautiful... Nussbaum Cohen's countertenor is characterised by its richness and warmth, wielded with great technical skill.” Additional highlights include Handel’s *Jephtha* with Music of the Baroque led by Dame Jane Glover (2024), Handel’s *Saul* with Philharmonia Baroque Orchestra (2020), a solo program of Gluck, Handel, and Vivaldi with American Bach (2019), and releases of Bach’s *Easter Oratorio* and *Magnificat* (2025) and Bach’s *St. John Passion* (2023) with the Cantata Collective led by Nicholas McGegan, about which *Early Music America* wrote, “Countertenor Aryeh Nussbaum Cohen... triumphs in the alto arias, with a voice of arresting beauty, singing with the utmost expressiveness and artistry.”

In 2024, Nussbaum Cohen performed the title role in Sir David McVicar’s production of *Giulio Cesare in Egitto* at Glyndebourne to great acclaim, with *OperaNow* citing his “commanding projection and plenty of agility to negotiate Handel’s challenging runs” and *Bachtrack* declaring “the title role was superbly sung... strong and stirring... tender and poignant.” His recent roles also include David (Handel’s *Saul*), Endimione (Cavalli’s *La Calisto*), Olga (Eotvös’ *Tri Sestry*), Oberon (Britten’s *A Midsummer Night’s Dream*), Medoro (Handel’s *Orlando*), Prince Go-Go (Ligeti’s *Le Grand Macabre*), Rosencrantz (Dean’s *Hamlet*), Ottone (Handel’s *Agrippina*), and Athamas (Handel’s *Semele*).

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 history of 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.

In recent years, Nussbaum Cohen has given masterclasses at the San Francisco Conservatory of Music, University of Michigan, Buffalo Philharmonic, and his alma maters Princeton University and Fiorello H. LaGuardia High School of the Arts. He currently resides in Northern California with his wife Abbi and son Elliot, where he serves as Western Region Soloist Representative on the board of the American Guild of Musical Artists.

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