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PHILIP COKORINOS

BASS-BARITONE

Hailed by *Opera News* for his “comedic high jinks” and “first-rate singing,” Philip Cokorinos was winner of the Metropolitan Opera National Council Auditions in 1985 and went on to sing his début during the Met’s 1987-1988 season. Since then, he appeared in more than 400 performances of 40 operas at the Met, including “Live from the Met” telecasts of *Don Giovanni*; the world premiere of *The Ghosts of Versailles*; and the Met’s premieres of *Sly*, *Cyrano de Bergerac*, *The Gambler*, and Shostakovich’s verismo expressionist opera *Lady Macbeth of Mtsensk*, to name a few. He appeared many times in their productions of the standard repertoire, including *Tosca*, *La bohème*, *La fanciulla del West*, *La Traviata*, *Adriana Lecouvreur*, *La rondine*, *Die Meistersinger von Nürnberg*, *Macbeth*, *Manon*, *Don Carlo*, *Tosca*, *Il barbiere di Siviglia*, *Gianni Schicchi*, *Manon Lescaut*, and *Le nozze di Figaro*. The Metropolitan Opera Live in HD broadcasts have included *Manon*, *La fanciulla del West*, *The Nose*, *Werther*, *Manon Lescaut*, *Le nozze di Figaro*, *La bohème*, and *Lady Macbeth of Mtsensk*. Mr. Cokorinos’s tenure at the Metropolitan Opera has recently included their productions of *Lady Macbeth of Mtsensk*, *La bohème*, and *Tosca*.



Last season. Mr. Cokorinos returned to the Metropolitan Opera to cover Bartolo in *Le nozze di Figaro*. He also joined Opera Tampa to sing the title role in *Don Pasquale*, El Paso Opera to sing Frère Laurent in *Roméo et Juliette*, and he finished his season with the Bard Music Festival, reprising the role of Grandfather in Martinů’s *Julietta*. Next season he rejoins the Metropolitan Opera, this time to cover Matthieu in *Andrea Chenier*. He also joins Florentine Opera as the Sacristan in *Tosca* and reprises his Frère Laurent with Resonance Works.

Outside of the Met, recent appearances include Benoit/Alcindoro in *La bohème* with The Atlanta Opera and the Pacific Symphony, Dulcamara in *L’elisir d’amore* with Anchorage Opera and San Francisco Opera (cover), Frère Laurent in *Roméo et Juliette* with New York City Opera, and Schlendrian in On Site Opera’s English translation of Bach’s *Coffee Cantata*. Mr. Cokorinos sang the Sacristan in *Tosca* at Los Angeles Opera and Opera San Antonio, Benoit/Alcindoro in *La bohème* at the Seiji Ozawa Music Academy, San Diego Opera’s long-awaited *Gianni Schicchi* as Simone, performances of Cappadocia, Slave, and Second Nazarene in *Salome* with Spoleto Festival USA and The Atlanta Opera, and Grandfather in the U.S. premiere of *Julietta* with American Symphony Orchestra at Carnegie Hall. 2020 engagements were to include Simone in *Gianni Schicchi* with the San Diego Opera and a return to the Metropolitan Opera for *La bohème*, the Sacristan in *Tosca*, and Johann in *Werther*. In the spring of 2021, he returned to the stage with Austin Opera for the Sacristan in *Tosca*.

A house favorite with Los Angeles Opera, Mr. Cokorinos has appeared many times with the company including a triumphant return for their “Beaumarchais Trilogy,” singing Bartolo in *Il barbiere di Siviglia*, Antonio in *Le nozze di Figaro*, and Pasha in *The Ghosts of Versailles*, all under Maestro James Conlon. He



later returned as Betto di Signa in their production of **Gianni Schicchi/Pagliacci**. Other roles with the house include Benoit/Alcindoro in **La bohème**, Baron Duphol in **La Traviata**, the Sacristan in **Tosca**, Zaretsky in **Eugene Onegin**, Duke of Verona in **Roméo et Juliette**, Zuniga in **Carmen**, Bitterolf in **Tannhäuser**, and Ser Amantio di Nicolao in **Gianni Schicchi** with director Woody Allen.

Elsewhere, he performed the title role in **Don Pasquale** with Opera Santa Barbara and Anchorage Opera. With New York City Opera, Mr. Cokorinos performed the roles of Archibaldo in **L'amore dei tre re**, the Priest in **La campana sommersa**, and made his role début as Riolo in **Florença en el Amazonas**. He sang Daland in **Der fliegende Holländer** with Lyric Opera of Kansas City, and he added Swallow in **Peter Grimes** to his many roles with Chautauqua Opera, which include Méphistophélès in **Faust**, Oroveso in **Norma**, the Forester in **The Cunning Little Vixen**, and Raimondo in **Lucia di Lammermoor**. With Opera Colorado, he sang Don Magnifico in **La Cenerentola** and the Sacristan in **Tosca**; with the Spoleto Festival USA, he sang Coley in **Flora** and Capellio in Bellini's **I Capuleti e i Montecchi**; and with Central City Opera, he sang Don Marco in **The Saint of Bleeker Street**, Pandolfe in **Cendrillon**, and his most frequently performed role, Leporello in **Don Giovanni**.

Additional North American engagements include Frère Laurent in **Roméo et Juliette** with Opera Carolina and Nashville Opera; Rocco in **Fidelio** with Palm Beach Opera; Timur in **Turandot** with Florida Grand Opera; Banquo in **Macbeth** with Edmonton Opera; Basilio in **Il barbiere di Siviglia** with Calgary Opera and Opera Lyra Ottawa; Don Alfonso in **Così fan tutte** with Atlanta Opera; and multiple productions with Glimmerglass Opera, including **Il matrimonio segreto**, **Le comte Ory**, **Il barbiere di Siviglia**, and **La finta giardiniera**.

On the concert stage, Mr. Cokorinos' notable symphonic appearances include Haydn's **Creation** and Handel's **Messiah** at Carnegie Hall, Herod in Berlioz' **L'enfance du Christ** telecast with NHK Symphony in Tokyo. He appeared in concert with the Minnesota Orchestra; Cincinnati May Festival; Spoleto Festival USA; Spokane Symphony; The St. Paul Chamber Orchestra; Jacksonville Symphony; the Little Orchestra Society of New York; and in several performances with Opera Orchestra of New York including Don Magnifico in **La Cenerentola**, Raimondo in Wagner's **Rienzi**, Rochefort in **Anna Bolena**, Astarote in **Armida**, Cardinal de Brogni in **La Juive**, the Prefect in **Linda di Chamounix**, Capellio in **I Capuleti e i Montecchi**, and Sarastro in **Die Zauberflöte**, staged in the Temple of Dendur at the Metropolitan Museum of Art.

His discography includes two works of Hector Berlioz with the Montreal Symphony under Charles Dutoit: Herod in **L'enfance du Christ** and Wagner in **Huit Scenes de Faust**, both released on DECCA. He can also be heard on the world-premiere recording of Stephen Paulus' oratorio **To Be Certain of the Dawn** with the Minnesota Orchestra under Osmo Vanska, and the Grammy Award-winning recording of Corigliano's **The Ghosts of Versailles** with Los Angeles Opera.

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