PAUL APPLEBY, Tenor

Admired for his interpretive depth, vocal strength, and range of expressivity, tenor Paul Appleby is one of the sought-after voices of his generation.  A versatile artist, he is equally in demand on the world’s leading concert, recital, and opera stages.

Following a summer season that featured Mr. Appleby in his Festival d’Aix-en-Provence debut in a new production of Stravinsky’s *The Rake’s Progress* (as Tom Rakewell) by director Simon McBurney, he creates the role of Joe Cannon in the world premiere of John Adams/Peter Sellars’ *Girls of the Golden West* at San Francisco Opera.  Later in 2017-18, Paul Appleby returns to Dutch National Opera revisiting McBurney’s production of *The Rake’s Progress* in its Dutch premiere conducted by Ivor Bolton.

The tenor’s dedication to performing in the great concert halls of the world yields collaborations with Riccardo Muti and the Chicago Symphony Orchestra in Schubert’s Mass in E flat Major, D. 950 and with Gustavo Dudamel and the Los Angeles Philharmonic in concert performances of *Die Zauberflöte* and Mozart’s seldom heard *Laut verkunde unsre*.  Paul Appleby joins his frequent musical partner, Manfred Honeck, for performances of Berlioz’s *Te Deum* with the Pittsburgh Symphony and appears with the Fort Worth Symphony in a presentation of Britten’s *Serenade for Tenor, Horn, and Strings*.

A robust concert calendar last season brought the artist together with Philippe Jordan and the orchestra and chorus of the Opéra de Paris in Berlioz’s *Béatrice et Bénédict* at the Palais Garnier, with David Zinman and the Bamberger Symphoniker for Elgar’s *The Dream of Gerontius*, and with Jeffrey Kahane and the Los Angeles Chamber Orchestra for Beethoven’s Ninth Symphony.  Paul Appleby bowed in the title role of Glyndebourne’s new production by Laurent Pelly of *Béatrice et Bénédict*, made a return to the Metropolitan Opera stage in the role of Don Ottavio in *Don Giovanni*, and gave a Dutch National Opera debut as Belmonte in Mozart’s *Die Entführung aus dem Serail* (a role he also had recently performed at the Metropolitan Opera under James Levine).

Operatic highlights of the recent past include debuts at Glyndebourne in a new production by Barrie Kosky of Handel’s *Saul* conducted by Ivor Bolton and at the San Francisco Opera in *The Magic Flute* led by Lawrence Foster.  Paul Appleby has sung *The Rake’s Progress* and David in *Die Meistersinger von Nürnberg* at the Metropolitan Opera, both conducted by James Levine, and the lead role of Brian in the North American premiere of Nico Muhly’s *Two Boys* under the baton of David Robertson.  Company debuts have enabled performances at Santa Fe Opera in Offenbach’s *The Grand Duchess of Gerolstein*, Canadian Opera Company in *Così fan tutte*, Washington National Opera in *The Magic Flute*, and Oper Frankfurt in *The Rake’s Progress*.

Profoundly committed to the art of song, the tenor made his Wigmore Hall recital debut in 2016 accompanied by Malcolm Martineau and toured North America with pianist Ken Noda under the auspices of Carnegie Hall, Boston’s Celebrity Series, Friends of Chamber Music of Miami, and the University of Notre Dame.  With Steven Blier and the New York Festival of Song, Paul Appleby surveyed the exquisite lyricism of Franz Schubert and The Beatles.

Mr. Appleby’s discography includes projects for Delos, Virgin Classics, Opus Arte, EMI’s Juilliard Sessions, and Nonesuch.  Nico Muhly’s opera, *Two Boys*, released by Nonesuch, was recorded live by the Metropolitan Opera, and DVD’s of Glyndebourne’s acclaimed presentation of Handel’s *Saul*(2015) and Berlioz’s *Béatrice et Bénédict* (2016)were released commercially by Opus Arte.  Delos released *Dear Theo*; the first album dedicated solely to works by American composer Ben Moore, featuring the song cycle from which the album takes its name accompanied by Brian Zeger, as well as the bonus track, Mr. Moore’s widely performed setting of W.B. Yeats poem, “The Lake Isle of Innisfree.”

Paul Appleby is a graduate of Metropolitan Opera’s Lindemann Young Artist Development Program and received the 2012 Leonore Annenberg Fellowship in the Performing and Visual Arts.  Other awards include the 2012 Top Prize by the Gerda Lissner Foundation, 2012 Martin E. Segal Award from Lincoln Center, 2011 Richard Tucker Career Grant and George London Foundation Award, and National Winner of the 2009 Metropolitan Opera National Council Auditions.

A recipient of an Artist Diploma in Opera Studies at The Juilliard School, he has also received a Master’s Degree from Juilliard and a Bachelor’s Degree in English Literature and in Music from the University of Notre Dame.