PAUL APPLEBY, Tenor

Admired for his interpretive depth, vocal strength, and range of expressivity, tenor Paul Appleby is one of the most sought-after voices of his generation. He graces the stages of the world’s most distinguished concert halls and opera houses and collaborates with leading orchestras, instrumentalists, and conductors. *Opera News* writes, “[Paul’s] tenor is limpid and focused, but with a range of color unusual in an instrument so essentially lyric… His singing is scrupulous and musical; the voice moves fluidly and accurately.”

Paul Appleby’s concert calendar for the 2024-25 season includes the title role of Berlioz’ *La damnation de Faust* with Hannu Lintu leading the Gulbenkian Orchestra and Choir, Haydn’s *The Creation* with Martin Pearlman and Boston Baroque, concert performances of Puccini’s *La Rondine* with Sir Antonio Pappano and the London Symphony Orchestra, John Corigliano’s captivating *Poem in October*, inspired by a rich and imaginative poem by Dylan Thomas, with the Chamber Music Society of Lincoln Center, and Evangelist in Bach’s *Matthäus-Passion* with Kent Tritle at the Cathedral of St. John the Divine. The tenor returns to the stage of the Metropolitan Opera for the company premiere of John Adams’ *Antony and Cleopatra*, reprising the role of Caesar which was written for him, in a staging by groundbreaking director Elkhanah Pulitzer.

Last season Paul Appleby made his debuts at La Monnaie in the world premiere of *Cassandra*, written by Bernard Foccroulle and Matthew Jocelyn under the baton of Kazushi Ono, and at the Gran Teatre del Liceu in the European premiere of *Antony and Cleopatra*, and he returned to Glyndebourne singing Tamino in *Die Zauberflöte* led by Constantin Trinks in a production by Barbe & Doucet. Igor Stravinsky featured prominently in the American tenor’s concert diary with performances of *Les Noces* led by Esa-Pekka Salonen both with the San Francisco Symphony and Orchestre de Paris, *Pulcinella* with Music Director Gustavo Gimeno and the Toronto Symphony Orchestra, and in the title role of *Œdipus Rex* with Santtu-Matias Rouvali leading the Munich Philharmonic. Assaying the role of the Evangelist in Schmidt’s seldom-heard oratorio *Das Buch mit sieben Siegeln*, he achieved great success with Music Director Fabio Luisi leading the Dallas Symphony Orchestra.

Paul Appleby gave the world premiere of *Antony and Cleopatra* at San Francisco Opera conducted by Music Director Eun Sun Kim and other highlights of the recent past include the title role of Bernstein’s *Candide* for the Opéra de Lyon, Los Angeles Philharmonic performances of John Adams’ *Girls of the Golden West* under the baton of the composer as well as *Die Zauberflöte* with Music Director Gustavo Dudamel, Handel’s *Samson* with the Dunedin Consort at the Edinburgh International Festival, Elgar’s *The Dream of Gerontius* with David Zinman and the Bamberger Symphoniker, Bach’s *Matthäus-Passion* both with the New York Philharmonic and Hong Kong Philharmonic conducted by Jaap van Zweden, Beethoven’s Ninth Symphony with Marin Alsop leading the Chicago Symphony Orchestra, Britten’s *Serenade for Tenor, Horn, and Strings* with the Met Chamber Orchestra at Carnegie Hall, and a wide range of repertoire and on numerous occasions in North America and Europe with his frequent musical partner Manfred Honeck.

A leading artist of the Metropolitan Opera, where his association with the company has yielded critically acclaimed performances, Paul Appleby has bowed in *Die Meistersinger von Nürnberg* led both by Sir Antonio Pappano and James Levine, *Rodelinda* conducted by Harry Bicket, the title role of *Pelléas et Mélisande* conducted by Yannick Nézet-Séguin, *The Rake’s Progress* under the baton of James Levine, and the North American premiere of Nico Muhly’s *Two Boys* with David Robertson. Celebrated as a distinguished Mozartean, he has bowed at the Metropolitan Opera in the leading tenor roles of *Don Giovanni* and *Die Entführung aus dem Serail*.

Operatic performances span both world premieres and beloved classics and have included *Pelléas et Mélisande* at Dutch National Opera led by Stéphane Denève; the world premiere of John Adams and Peter Sellars’ *Girls of the Golden West* at the Dutch National Opera and San Francisco Opera; Stravinsky’s *The Rake’s Progress* at the Festival d’Aix-en-Provence, Oper Frankfurt, and Dutch National Opera;

Handel’s *Saul* directed by Barrie Kosky at Glyndebourne and Houston Grand Opera; and *Die Zauberflöte* at Teatro Real, San Francisco Opera, and Washington National Opera. Closely affiliated with the title role of *Béatrice et Bénédict,* he has been lauded in performances at Glyndebourne directed by Laurent Pelly and conducted by Antonello Manacorda, at the Opéra de Paris under the direction of Philippe Jordan, and in a new production for his debut with Oper Köln conducted by François-Xavier Roth.

Respected as a consummate recital artist, Paul Appleby has presented solo appearances at the Wigmore Hall with Malcolm Martineau, toured North America extensively with pianists Natalia Katyukova, Ken Noda, and Conor Hanick, and has given his Tanglewood debut in a performance of Janáček’s *The Diary of One Who Vanished* with Emanuel Ax. With pianist Wu Han, he has sung Schubert’s masterpiece, *Winterreise,* under the auspices of The Schubert Club.

Paul Appleby’s recording catalogue includes Nico Muhly’s opera *Two Boys*, recorded live by the Metropolitan Opera and released by Nonesuch; DVDs of Glyndebourne’s acclaimed presentation of Handel’s *Saul* and Berlioz’s *Béatrice et Bénédict* released commercially by Opus Arte; *Dear Theo*, the first album dedicated solely to works by American composer Ben Moore released by Delos; and *Songs and Structures,* a portrait album of recent vocal and chamber works by composer Harold Meltzer released on Bridge Records; in addition to other recordings by Virgin Classics, and EMI’s Juilliard Sessions.

Mr. Appleby is a founding core member of the American Modern Opera Company (AMOC) and is a graduate of the Metropolitan Opera’s Lindemann Young Artist Development Program. A recipient of an Artist Diploma in Opera Studies at The Juilliard School, he also earned a Master’s Degree from Juilliard and a Bachelor’s Degree in English Literature and in Music from the University of Notre Dame.