



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 2026-27 season includes return appearances with the Houston Grand Opera singing Tamino in *Die Zauberflöte* and with the Dallas Symphony Orchestra as Don Ottavio in performances of *Don Giovanni* led by Fabio Luisi. A dynamic array of concert appearances includes Handel's *L'Allegro, il Penseroso ed il Moderato* with Jonathan Cohen and the Handel & Haydn Society, Messiah with Ivor Bolton leading the Toronto Symphony Orchestra, and Haydn's Lord Nelson Mass with Carlos Miguel Prieto and the Saint Louis Symphony. Additional concert highlights feature Britten's *War Requiem* both with Edward Gardner and the London Philharmonic Orchestra and with Marin Alsop leading the ORF Radio Symphony as well as performances of Handel's Messiah, Beethoven's Mass in C and *Christus am Ölberge* with Manfred Honeck leading the Pittsburgh Symphony.

Last season Paul Appleby sang the title role of Berlioz' *La damnation de Faust* with Tomáš Netopil and the Prague Radio Symphony Orchestra, gave the world premiere of Angélica Negrón's *For everything you keep losing* with Fabio Luisi and the Dallas Symphony Orchestra, and joined Kirill Karabits and Bournemouth Symphony Orchestra for performances and a commercial recording of Thomas de Hartmann's *Esther*.

He bowed in the title role of *Ædipus Rex* in a staged production at the Norwegian Opera & Ballet in a new production by the internationally celebrated choreographer Sir Wayne McGregor and joined Petr Popelka for performances with the Prague Radio Symphony Orchestra in Dvořák Hall, Rudolfinum and at the Smetana Litomyšl Festival. Additionally, Paul Appleby made a role debut as Captain Vere in *Billy Budd* for the Opéra national de Lyon and returned to the Metropolitan Opera, which the tenor considers his 'home company,' bowing as Don Ottavio in *Don Giovanni* and as Tamino in *The Magic Flute*, solidifying – yet again – his place as one of the most distinguished Mozartean tenors of our day.

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Much like his praised association with the music of Mozart, Paul Appleby is lauded internationally for his remarkable performances of Berlioz across a wide range of the French composer's oeuvre – a recent highlight included the title role of Berlioz' *La damnation de Faust* with Hannu Lintu leading the Gulbenkian Orchestra and Choir. Closely affiliated with the title role of *Béatrice et Bénédict*, he has given remarkable performances of the willful lord of Padua at the Opéra de Paris under the direction of Philippe Jordan, at Glyndebourne in a production by Laurent Pelly and conducted by Antonello Manacorda, and in a new production for his debut with Oper Köln conducted by François-Xavier Roth.

Paul Appleby made his debut at La Monnaie / De Munt in the world premiere of *Cassandra*, written by Bernard Foccroulle and Matthew Jocelyn under the baton of Kazushi Ono, and has bowed at Glyndebourne both as Tamino in *Die Zauberflöte* led by Constantin Trinks in a production by Barbe & Doucet and in Barrie Kosky's landmark production of Handel's *Saul* conducted by Ivor Bolton. Operatic performances span both world premieres and beloved classics and include the title role of *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, the title role of *Candide* at the Gran Teatre del Liceu, Opéra national de Lyon, and Grand Théâtre de Genève, and *Die Zauberflöte* at Teatro Real, San Francisco Opera, and Washington National Opera.

A leading artist of the Metropolitan Opera over many seasons, 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, the North American premiere of Nico Muhly's *Two Boys* with David Robertson, and in revivals of *Don Giovanni* and *Die Entführung aus dem Serail*. He also bowed as Caesar in the Metropolitan Opera premiere of John Adams' *Antony and Cleopatra*, a role he created for the world premiere at San Francisco Opera and revived at the Gran Teatre del Liceu for the opera's European premiere.

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Symphonic highlights include Stravinsky's *Pulcinella* with Gustavo Gimeno and the Toronto Symphony Orchestra, *Œdipus Rex* with Santtu-Matias Rouvali leading the Munich Philharmonic, Schmidt's seldom-heard oratorio *Das Buch mit sieben Siegeln* with Fabio Luisi leading the Dallas Symphony Orchestra, 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, and Britten's *Serenade for Tenor, Horn, and Strings* with the Met Chamber Orchestra at Carnegie Hall.

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 showcases his versatility and commitment to both traditional and contemporary vocal music. Among his notable opera recordings is Nico Muhly's *Two Boys*, captured live at the Metropolitan Opera and released by Nonesuch, in which Appleby performed the lead role of Brian. His performances in acclaimed Glyndebourne productions are featured on Opus Arte DVDs, including Handel's *Saul*, where he sang Jonathan, and Berlioz's *Béatrice et Bénédict*, in which he took on the role of Bénédict. As a champion of American composers, Appleby recorded *Dear Theo*, the first album dedicated solely to the vocal works of Ben Moore, released by Delos. He also appears on *Songs and Structures*, a portrait album of recent vocal and chamber works by composer Harold Meltzer, released by Bridge Records. In addition to these projects, Appleby has contributed to other recordings under Virgin Classics and EMI's *Juilliard Sessions*, further highlighting his range and artistry across genres and styles.

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