



CLAY HILLEY, Tenor

Winning critical acclaim for “vocal heft, clarion sound, and stamina” (*New York Times*) and for performances described as “close to perfection – powerful, subtle, intelligent, every word crystal clear” (*Financial Times*), American Heldentenor Clay Hilley garners success in an ever-growing list of opera’s most monumental heroic roles. He is the winner of the 2024 Richard Tucker Music Foundation Award and is proud to represent the legacy of one of the greatest American tenors of the last one hundred years by carrying the honor forward into the 21st Century.

During the 2026-27 season, Clay Hilley’s remarkable artistic journey is celebrated with a Metropolitan Opera debut in the title role of *Samson et Dalila*. He returns to the Canadian Opera Company to perform Bacchus in *Ariadne auf Naxos* led by Music Director Johannes Debus and continues to distinguish himself as the leading Wagner Heldentenor with productions of *Siegfried*, conducted by Daniel Harding, with the Orchestra dell’Accademia Nazionale di Santa Cecilia, in the title role of *Parsifal* at the Bayerische Staatsoper under the baton of Pablo Heras-Casado, and as the title role of *Tannhäuser* at Teatro Real in a company new production by David Hermann led by Music Director Gustavo Gimeno. No less celebrated is his symphonic diary, which includes *Gurre-Lieder* with the Warsaw Philharmonic Orchestra conducted by Christoph König, the First Act of *Die Walküre* with Nathalie Stutzmann and the Atlanta Symphony Orchestra, as well as Mahler’s *Das klagende Lied* with Rafael Payare and the Orchestre Symphonique de Montréal, and *Das Lied von der Erde* with Jordan de Souza leading the Dortmunder Philharmoniker.

Last season Clay Hilley bowed in the title role of *Tristan und Isolde* in new productions by Michael Thalheimer at Deutsche Oper Berlin conducted by Sir Donald Runnicles and by Bárbara Lluch at the Gran Teatre del Liceu conducted by Susanna Mälkki. Other return engagements brought him to the Wiener Staatsoper in the title role of *Tannhäuser* and as Bacchus in *Ariadne auf Naxos*, to the Bayerische Staatsoper in the title role of *Parsifal*, and to Deutsche Oper Berlin for a revival of Stefan Herheim’s production of *Der Ring des Nibelungen*. The tenor achieved remarkable success sharing the stage with Yannick Nézet-Séguin and the Rotterdam Philharmonic Orchestra on a European tour of concert performances of *Siegfried*, and with his frequent musical partner Sir Antonio Pappano in concert performances of *Tristan und Isolde* with the London Symphony Orchestra in a run that crowned the season at the Barbican Centre before continuing on tour in Europe.

AUGUST 2026: PLEASE DESTROY PREVIOUSLY DATED MATERIALS

For additional information, please contact Étude Arts, LLC

www.etudearts.com



Clay Hilley made his celebrated debut at the Wiener Staatsoper in the title role of *Tannhäuser* in a new production directed by Lydia Steier and conducted by Music Director Philippe Jordan. Other highlights of the recent past include *Der Kaiser* in a new production of Strauss' *Die Frau ohne Schatten* directed by Tobias Kratzer and led by Sir Donald Runnicles at Deutsche Oper Berlin, productions of *Tristan und Isolde* and *Götterdämmerung* at the Bayreuth Festival, and revivals at Deutsche Oper Berlin of *Tannhäuser* conducted by Axel Kober and *Tristan und Isolde* led by Petr Popelka and Sir Donald Runnicles. On the concert stage Hilley made a debut with l'Orchestre Symphonique de Montréal in performances of *Gurre-Lieder* led by Music Director Rafael Payare, and performed in Mahler's *Das Lied von der Erde* with Sir Simon Rattle and the Lucerne Festival Orchestra and with Juraj Valčuha leading the Yomiuri Nippon Symphony Orchestra.

Beyond Wagner, Clay Hilley has appeared as Beethoven's Florestan (*Fidelio*) for the Canadian Opera Company, with conductor Johannes Debus, Strauss's Bacchus (*Ariadne auf Naxos*) at the Hong Kong Arts Festival with the orchestra of the Bayerische Staatsoper under Patrick Lange, and in his Staatsoper Hamburg debut as Laca in Janáček's *Jenůfa* with performances conducted by Tomáš Netopil.

Vocally and dramatically assured in even the most challenging repertoire, recent high-profile role debuts include *Die Frau ohne Schatten* with the Berlin Philharmonic and Kirill Petrenko, both in concert at the Berlin Philharmonie and in a new staging by Lydia Steier at the Baden-Baden Festival, as well as the Drum Major in Deborah Warner's new production of Berg's *Wozzeck* for the Royal Opera House Covent Garden conducted by Music Director Sir Antonio Pappano – also the tenor's company debut.

AUGUST 2026: PLEASE DESTROY PREVIOUSLY DATED MATERIALS
For additional information, please contact Étude Arts, LLC
www.etudearts.com



As an artist accomplished on the world's leading concert stages, recent highlights include Mahler's Eighth Symphony with Marin Alsop and the Chicago Symphony Orchestra at the Ravinia Festival, and *Das Lied von der Erde* with the Houston Symphony and Juraj Valčuha, Saint Louis Symphony Orchestra and Stéphane Denève, and the Accademia Nazionale di Santa Cecilia under Sir Antonio Pappano where he subsequently returned for Kodaly's *Psalmus Hungaricus*.

Concert performances of opera are also a fixture of the busy tenor's schedule: Clay Hilley has been heard as Florestan (*Fidelio*) for both Atlanta Symphony Orchestra under Robert Spano and the Edinburgh International Festival with Sir Donald Runnicles and The Philharmonia; in Act Two of *Tristan und Isolde* with Edward Gardner and the Orchestra of the Norwegian National Opera; in Act Three of *Siegfried* with Erik Nielsen and the Bilbao Symphony; and as Radamès in Act Three of *Aïda* with Nicola Luisotti and the Atlanta Symphony Orchestra.

The tenor's burgeoning video catalogue includes *Der Ring des Nibelungen* from Deutsche Oper Berlin (Naxos) - about which Opera News wrote, "Vocally, he's the finest Siegfried on DVD, with ringing top notes, perfect diction and impressive tonal flexibility" - and *Götterdämmerung* filmed at the Bayreuth Festival (Deutsche Grammophon).

AUGUST 2026: PLEASE DESTROY PREVIOUSLY DATED MATERIALS
For additional information, please contact Étude Arts, LLC
www.etudearts.com