Paul Appleby

Tenor

Regarded as one of the most interesting artists of his generation, American tenor Paul Appleby is a graduate of New York’s Juilliard School and of the Metropolitan Opera’s prestigious Lindemann Program. Praised for the expressive and interpretive depth of his performances, Appleby has earned a reputation as a fine Mozartian through performances as Tamino (*Die Zauberflöte*), Don Ottavio (*Don Giovanni*) and, most recently, Belmonte in *Die Entführung aus dem Serail*, which he debuted to acclaim at the Metropolitan Opera.

A regular guest on the stage of The Met, Appleby has performed a diverse range of roles including Brian in Nico Muhly’s *Two Boys* (praised by the *New York Post* as his “star-making performance”), both Hylas in Berlioz’s *Les Troyens* and Don Ottavio in *Don Giovanni* under Fabio Luisi, David in *Die Meistersinger von Nürnberg*, and Tom Rakewell in Stravinsky’s *The Rake’s Progress*. It was also as Tom Rakewell that Paul Appleby gave his debut performances at Oper Frankfurt, and at the Festival d’Aix-en-Provence in the hugely-acclaimed production by Simon McBurney, which was broadcast live worldwide on ARTE and also marked Paul’s return to Dutch National Opera last season. Other notable performance highlights include Tamino at both Washington National and San Francisco Operas, Belmonte at Dutch National Opera, Don Ottavio at San Diego Opera, Jonathan in Barrie Kosky’s widely-acclaimed production of Handel’s *Saul* with Ivor Bolton at Glyndebourne Festival Opera, and Bénédict in Berlioz’s *Béatrice et Bénédict* both at Glyndebourne and in concert at Opéra National de Paris under Philippe Jordan. In the 2017/18 season, Paul Appleby created the role of Joe Cannon in the world premiere of John Adams/Peter Sellars’ *Girls of the Golden West* at San Francisco Opera.

A versatile artist, Appleby enjoys a buoyant concert career and has performed Mozart’s Requiem with both the Los Angeles Philharmonic and Gustavo Dudamel and the New York Philharmonic and Jane Glover, Haydn’s *Die Schöpfung* with the Pittsburgh Symphony Orchestra and Manfred Honeck, Schubert’s *Mass No.6* with the Chicago Symphony Orchestra and Riccardo Muti, and most recently Elgar’s masterwork *The Dream of Gerontius* with the Bamberger Symphoniker under David Zinman. With the St. Louis Symphony and David Robertson, Paul recently gave concert performances of *Der fliegende Holländer* as Steuermann, as well as Britten’s *Serenade for Tenor, Horn and Strings* with Fort Worth Symphony.

The recipient of numerous awards and scholarships including the 2011 Richard Tucker Career Grant and George London Foundation Award, Appleby is a passionate advocate of art song, and has performed at New York’s Carnegie Hall, Washington’s Kennedy Center, the Aspen Music and Caramoor festivals, as part of the Boston Celebrity Series, and for the Marilyn Horne Foundation. He made his debut appearance at London’s Wigmore Hall in 2016 with Malcolm Martineau, and returns to both Wigmore and Carnegie this season in recital, premiering Matt Aucoin’s new song cycle. Paul has recorded works by Schubert and Britten as part of The Julliard Sessions Digital Debut series released by EMI Classics.

In the current season, Appleby makes his role debut as Pelléas (*Pelléas et Mélisande*) at the Metropolitan Opera under Music Director Yannick Nézet-Séguin, followed by a new production at Dutch National Opera under Daniele Gatti. At Barcelona’s Gran Teatre del Liceu, Paul Appleby appears as Bernstein’s Candideand he returns to Amsterdam for the reprise of John Adams’ *The Girls of the Golden West*. In concert, he joins the Deutsches Symphonie-Orchester Berlin and Robin Ticciati for Berlioz *Roméo et Juliette*, the BBC Scottish Symphony Orchestra and Thomas Dausgaard for Bernstein’s *Songfest*, appears at the Edinburgh International Festival as Handel’s *Samson* with the Dunedin Consort, and comes together again with Manfred Honeck for performances of Berlioz’s *Te Deum* with the Pittsburgh Symphony Orchestra.

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