Paul Appleby

Tenor

Admired for the expressive and interpretive depth of his performance, American Paul Appleby has become one of the most sought-after tenor voices of his generation and graces the stages of the world’s most distinguished concert halls, opera houses and recital venues. Opera News wrote, “… his tenor is limpid and focused, but with a range of colour unusual in an instrument so essentially lyric… His singing is scrupulous and musical; the voice moves fluidly and accurately.”

Paul Appleby’s 2019-2020 season includes a return to the Metropolitan Opera as Vanya Kudrjas in Katya Kabanova under Lothar Koenigs; debuts at Houston Grand Opera as Jonathan in Handel’s Saul, at Teatro Real Madrid as Tamino in Die Zauberflöte and at Moscow’s Stanislavsky Music Theatre as Tom Rakewell in The Rake’s Progress. On the concert stage, his appearances include Mozart’s Mass in C Minor with the Cleveland Orchestra, Beethoven’s Ninth Symphony with the San Diego Symphony and Mendelssohn’s Elijah with the Indianapolis Symphony.

A graduate of New York’s Juilliard School and the Lindemann Young Artist Program, Appleby has since been a frequent guest on the stage of the Metropolitan Opera including as both Hylas in Berlioz’s Les Troyens and Don Ottavio in Don Giovanni under Fabio Luisi, David in Die Meistersinger von Nürnberg, Tom Rakewell, Belmonte in Die Entführung aus dem Serail and, earning particular praise for his “star-making performance” (New York Post), as Brian in Nico Muhly’s Two Boys.

Last season brought Appleby’s debut in Debussy’s Pelléas et Mélisande both at the Metropolitan Opera under Music Director Yannick Nézet-Séguin and at Dutch National Opera under Stephane Deneve (accents needed) with Tom Rakewell serving as the vehicle for his debut at both Oper Frankfurt and Festival d’Aix-en-Provence, the latter in Simon McBurney’s widely-acclaimed production which was broadcast worldwide on ARTE. Alongside concert performances of Bernstein’s Candide at both Gran Teatro del Liceu and Carnegie Hall, Berlioz’s Béatrice et Bénédict at Opéra National de Paris under Philippe Jordan, other operatic highlights including Tamino at Washington National and San Francisco Operas and Jonathan in Barrie Kosky’s widely-acclaimed production of Handel’s Saul at Glyndebourne Festival Opera. Paul Appleby garnered unanimous praise for his creation of Joe Cannon, a pivotal character in John Adams and Peter Sellars’ Girls of the Golden West in both its world-premiere at San Francisco Opera and subsequent reprise at Dutch National Opera.

Appleby enjoys a buoyant concert career and has recently performed Schubert’s Mass No.6 with the Chicago Symphony Orchestra and Riccardo Muti, Elgar’s The Dream of Gerontius with both the Bamberger Symphoniker under David Zinman and the Bournemouth Symphony Orchestra under Kirill Karabits, Mozart’s Requiem with the Los Angeles Philharmonic and Gustavo Dudamel, Bernstein’s Songfest with the BBC Scottish Symphony Orchestra under Thomas Dausgaard, Berlioz’s Roméo et Juliette with Deutsches Sinfonie-Orchester Berlin under Robin Ticciati and Handel’s Samson with the Dunedin Consort under John Butt for his first appearance at the Edinburgh International Festival

Paul Appleby is a passionate advocate of art song, and has performed at New York’s Carnegie Hall, Washington’s Kennedy Center, London’s Wigmore Hall, the Aspen and Caramoor Festivals, as part of the Boston Celebrity Series and for the Marilyn Horne Foundation. This season, together with pianist Ken Noda, he sings Schumann’s Dichterliebe at Lincoln Center and has recorded works by Schubert and Britten as part of The Julliard Sessions Digital Debut series, released by EMI Classics.

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