Paul Appleby

Tenor

American Paul Appleby has become one of the most admired tenor voices of his generation, regularly appearing on the world’s great opera, concert and recital stages. *Opera News* writes of him, “… 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.”Appleby’s 2020/2021 season includes a return to Glyndebourne Festival as Tamino in Barbe et Doucet’s production of Mozart’s *Die Zauberflöte* under Constantin Trinks.

A graduate of New York’s Juilliard School and the Lindemann Young Artist Program at the Metropolitan Opera, Appleby has since been a frequent guest artist on that stage including as Hylas in Berlioz’s *Les Troyens* under Fabio Luisi, as Don Ottavio in *Don Giovanni*, as Belmonte in *Die Entführung aus dem Serail* and David in *Die Meistersinger von Nürnberg* conducted by James Levine, and in a “star-making performance” *(New York Post*) as the lead role of Brian in the North American premiere of Nico Muhly’s *Two Boys* under the baton of David Robertson.

Recent seasons in Paul’s operatic calendar have featured the title role of *Pelléas et Mélisande* at the Metropolitan Opera, conducted by Yannick Nézet-Séguin, and at Dutch National Opera led by Stéphane Denève and Stravinsky’s Tom Rakewell (*The Rake’s Progress*) at Oper Frankfurt, the Metropolitan Opera and, in a widely-acclaimed new production by Simon McBurney, at the Festival d’Aix-en-Provence and Dutch National Opera, broadcast worldwide on ARTE. At Glyndebourne Festival Opera he has appeared as Jonathan in Barrie Kosky’s new production of Handel’s *Saul* under Ivor Bolton and as Bénédict in Berlioz’s *Béatrice et Bénédict* directed by Laurent Pelly, conducted by Antonello Manacorda, both subsequently released by Opus Arte. In productions of *Die Zauberflöte*, Appleby made debuts at Teatro Real Madrid, Washington National Opera and San Francisco Opera, and a reprise of Jonathan in Handel’s *Saul* marked his debut at Houston Grand Opera.

Boasting a buoyant concert career, Paul Appleby has recently performed Mozart’s Mass in C Minor with The Cleveland Orchestra and Franz Welser-Möst, 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 Bournemouth Symphony Orchestra under Kirill Karabits and Mozart’s *Requiem* with the Los Angeles Philharmonic and Gustavo Dudamel. In Bernstein’s *Songfest*, he appeared at Carnegie Hall with The Juilliard Orchestra and Marin Alsop and with BBC Scottish Symphony Orchestra under Thomas Dausgaard, in Berlioz’s *Roméo et Juliette* with Deutsches Sinfonie-Orchester Berlin and Robin Ticciati and in Handel’s *Samson* with the Dunedin Consort he marked his first appearance at the Edinburgh International Festival. Concert performances of Bernstein’s *Candide* took Appleby to both Gran Teatro del Liceu and Carnegie Hall, of Berlioz’s *Béatrice et Bénédict* to Opéra National de Paris’s Palais Garnier under Philippe Jordan and of Mozart’s *Die Zauberflöte* to the Los Angeles Philharmonic Orchestra under Gustavo Dudamel.

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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