Paul Appleby
Tenor

American tenor Paul Appleby has steadily grown his repertoire from the core Mozart roles of Tamino (*Die Zauberflöte*), Don Ottavio (*Don Giovanni*) and Ferrando (*Così fan tutte*) through Debussy’s Pelléas, Stravinsky’s Tom Rakewell and Wagner’s David, to the creation of major roles in John Adams’ *Antony and Cleopatra*and Nico Muhly’s *Two Boys,*showcasing a fearless embrace of musical development.

The 2025/26 season marks another new chapter in Appleby’s artistic journey with a further expansion of his operatic profile in a role debut as Captain Vere (*Billy Budd*) at Opéra national de Lyon, conducted by Finnegan Downie Dear in a new production by Richard Brunel; and his debut with Norwegian Opera & Ballet in *Jocasta’s Line*, a bold new dance-work by Sir Wayne McGregor blending Stravinsky's *Oedipus Rex* with new music by Samy Moussa.  In concert, he returns to *Œdipus Rex* with Prague Radio Symphony Orchestra, performing in Dvořák Hall and at the Smetana Litomyšl Festival under Petr Popelka, and to Berlioz’s *La damnation de Faust* with Tomáš Netopil and Prague Radio Symphony Orchestra, following a triumphant debut last season with Hannu Lintu and the Gulbenkian Orchestra.

Back home in the United States, Appleby joins the Dallas Symphony Orchestra and Fabio Luisi for the world premiere of Angélica Negrón’s *For everything you keep losing*, and returns to The Metropolitan Opera to reprise his acclaimed portrayals of Don Ottavio and Tamino, continuing his enduring relationship with the company where previous standout performances include David (*Die Meistersinger von Nürnberg* ) under Sir Antonio Pappano, Grimoaldo (*Rodelinda*) under Harry Bicket, *Pelléas et Mélisande* under Yannick Nézet-Séguin, and *The Rake’s Progress* with James Levine.

Appleby’s extensive operatic successes elsewhere include Pelléas at Dutch National Opera led by Stéphane Denève, Tom Rakewell in Simon McBurney’s production at Festival d’Aix-en-Provence, Candide at Opéra national de Lyon and Gran Teatre del Liceu, as well as Jonathan in Barrie Kosky’s staging of Handel’s *Saul* under Ivor Bolton and in Berlioz’s *Béatrice et Bénédict* with Laurent Pelly and Antonello Manacorda at Glyndebourne Festival Opera. He created the role of Joe Cannon in the world premiere of John Adams and Peter Sellars’ *Girls of the Golden West*at Dutch National Opera, San Francisco Opera and with Los Angeles Philharmonic Orchestra under Gustavo Dudamel, and of Caesar in *Antony and Cleopatra* at San Francisco Opera conducted by Music Director Eun Sun Kim, and he debuted at La Monnaie in the world premiere of *Cassandra*, written by Bernard Foccroulle and Matthew Jocelyn under the baton of Kazushi Ono.

Major concert credits in recent seasons include Stravinsky’s *Pulcinella* with Gustavo Gimeno and Toronto Symphony Orchestra and *Œdipus Rex* with Santtu-Matias Rouvali and Münchner Philharmoniker, and Berlioz’s *Roméo et Juliette* with Robin Ticciati and Deutsches Symphonie-Orchester Berlin. He has performed Schmidt’s *Das Buch mit sieben Siegeln* with Dallas Symphony and Fabio Luisi, Mozart’s Mass in C Minor with The Cleveland Orchestra and Franz Welser-Möst, Mozart’s Requiem with Los Angeles Philharmonic and Gustavo Dudamel, and Schubert’s Mass No.6 with Chicago Symphony under Riccardo Muti.  Under Jaap van Zweden, he has performed Bach, *St Matthew Passion*with both New York Philharmonic and Hong Kong Philharmonic orchestras.

A passionate advocate for art song, Appleby has appeared at Carnegie Hall, Park Avenue Armory, Kennedy Center, Wigmore Hall, and the Aspen and Caramoor Festivals. With pianist Ken Noda, he performed 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. He made his Tanglewood debut in a performance of Janáček’s *The Diary of One Who Vanished* with Emanuel Ax, and with pianist Conor Hanick, Appleby gave a North American recital tour with concerts in New York City, Philadelphia, Berkeley, and Sacramento.