

JOHN UPPERTON

DRAMATIC TENOR

john@johnupperton.com

www.johnupperton.com

109 Algernon Road, London, SE13 7AP, UK

+44 (0) 7973 191730



Vocal history: Now firmly established in the Heldentenor repertoire, John has retained the flexibility from the high lyric roles as well as the ease and resilience at the top of the voice.

Musical education includes:

University of Liverpool BA (Hons) in Music

Royal College of Music (postgraduate singing course)

LGSM pianoforte teachers' diploma (external)

Singing teacher: David Pollard

Languages: English, French, Italian, German, Czech, Greek, Russian, Spanish

Roles include:

Royal Opera House	Dom Antonio Gherardo	<i>Dom Sébastien</i> <i>Gianni Schicchi</i>	Mark Elder Antonio Pappano
English National Opera	Herodes Walter Mime Gregor Hermann	<i>Salome</i> <i>The Passenger</i> <i>Das Rheingold/Siegfried</i> <i>Věc Makropulos</i> <i>The Queen of Spades</i>	Kwamé Ryan Sir Richard Armstrong Paul Daniel Sir Richard Armstrong Edward Gardner
Midsummer Opera	Siegmund Siegfried Don Carlo Otello Dick Johnson	<i>Die Walküre</i> <i>Götterdämmerung</i> <i>Don Carlo</i> <i>Otello</i> <i>La Fanciulla del West</i>	David Roblou David Roblou David Roblou David Roblou David Roblou
Purcell Room	Janáček	<i>Zápisník Zmizelého</i>	Piano: Joan Taylor

Verdi Otello (St John's Waterloo)

"John Upperton has the ideal tenor for Othello, with lyrical sound that is pure, powerful, and ringing: spot-on pitches; no forcing, shouting or screaming; intelligible, communicative command of Italian. Verdi would have admired him mightily." (Andrew Porter, Opera)

Janáček Zápisník Zmizelého (Beckenham Festival)

"In strong and unflinching voice he gave a stunning performance, combining impeccable Czech and the full variety of Janáček's declamation without sacrificing any of his searing lyricism." (Dvořák Society Journal, Terry Heard)

Rossini Ermione (Queen Elizabeth Hall)

"...while Upperton, his voice flowing like silk, disquietingly conveyed Pirro's hauteur." (The Guardian)

"As Pirro, John Upperton's tenor had more of an Italianate ring, and he negotiated the fearsome colorature and tessitura with aplomb." (Opera)

Rossini La Donna del Lago (St John's, Smith Square)

"...there was one tenor equal to the challenge, John Upperton, who flung off Roderick's more-than-two-octave scale leaps with confident, ringing tone." (The Times)

"John Upperton threw out Rodrigo's scintillating high Cs with apparent ease." (The Guardian)

"John Upperton was the most successful tenor of the evening, his lyric voice purling with confidence." (The Stage)