

# JOHN UPPERTON

# DRAMATIC TENOR

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**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 in the upper register.

**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

**Plans for 2018/19:** Rodolfo (*Luisa Miller*), MacDuff, Andrea Chénier, Siegfried (*Götterdämmerung*), Gerontius, Verdi Requiem and Beethoven *Choral Symphony* - variously in London, Snape and Oslo.

**Roles include:**

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

**Reviews:**

**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)

**Ponchielli La Gioconda** (St John's Waterloo)

"John Upperton, Powerful but lean of voice, brought a buccaneering edge to Enzo and deserves special credit for opening 'Cielo e mar' his big tenor moment, as a gentle rhapsody." (Yehuda Shapiro, Opera).

**Janáček Zápisník Zmizelého** (Beckenham Festival)

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

**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)