

# 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

**Roles include:**

Norsk Opera and Ballet	Siegfried	<i>Götterdämmerung</i>	James Duddle
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
	Radames	<i>Aïda</i>	Keri-Lynn Wilson
	Gregor	<i>Věc Makropulos</i>	Sir Richard Armstrong
	Hermann	<i>The Queen of Spades</i>	Edward Gardner
Midsummer Opera	Siegmund	<i>Die Walküre</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
Grimeborn	Harry Benn	<i>The Boatswain's Mate</i>	John Warner
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 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." (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)