

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, including all major Wagnerian roles except so far, Erik and Parsifal. John has retained the flexibility as well as the ease and resilience in the upper register from his earlier high lyric and *bel canto* roles.

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 *Dom Sébastien*
Gherardo *Gianni Schicchi*
Panas *The Tsarina's Slippers*

Sir Mark Elder
Antonio Pappano
Alexander Polianichko
Kwamé Ryan
Sir Richard Armstrong
Paul Daniel
Keri-Lynn Wilson
Alexander Joel
Sir Richard Armstrong
Edward Gardner

English National Opera (understudies)

Herodes *Salome*
Walter *The Passenger*
Mime *Rhinegold and Siegfried*
Radamès *Aïda*
Rodolfo *Luisa Miller*
Gregor *Makropulos Case*
Hermann *The Queen of Spades*
Lazarus *The Gospel according to the other Mary*

Boston Youth SO Norsk Opera and Ballet Midsummer Opera

Tristan *Tristan und Isolde (act 2)*
Siegfried *Götterdämmerung*
Hermann *Queen of Spades*
Tristan *Tristan und Isolde*
Tannhäuser *Tannhäuser*
Florestan *Fidelio*
Siegmund *Die Walküre*
Enzo *La Gioconda*
Chénier *Andrea Chénier*
Macduff *Macbeth*
Don Carlo *Don Carlo*
Otello *Otello*
Cavaradossi *Tosca*
Dick Johnson *La Fanciulla del West*
Prunier *La Rondine*
Calàf *Turandot*
Mime *Das Rheingold/Siegfried*
Apollo *Daphne*
Harry Benn *The Boatswain's Mate*
Harry Collins *Take Care*
Janíček *Zápisník Zmizelého*

Joana Carneiro
Federico Cortese
James Duddle
David Roblou
Richard Black
Nicholas Bosworth
David Roblou
David Roblou
David Roblou
David Roblou
David Roblou
David Roblou
David Roblou
David Roblou
David Roblou
David Roblou
David Roblou
David Roblou
Stephen Anthony Brown
José Gandia
John Warner
Jonathan Tillbrook
Piano: Joan Taylor

Gafa Arts
Opera at Home
Spectra Ensemble
University of Nottingham
Purcell Room

Some reviews:

Tchaikovsky *Queen of Spades* (Midsummer Opera)

"As young, wild-eyed Herman, John Upperton gave a good idea of the haunted loner, steering the role from impenetrable introspection to climactic disintegration in the last act. Upperton's quiet singing had a cool neutrality that effortlessly bloomed into heroic defiance, his tone was incisive and his English words clear." (Peter Reed, Opera)

Verdi *Don Carlo* (Midsummer Opera)

"John Upperton sang the title role again, possibly with a degree more caution than in 2010. His voice moved seamlessly into his top register, his lyrical line was unforced, but then an Italianate sob would crack the smooth facade and reveal Carlo's fragility and recklessness to memorable effect." (Peter Reed, Opera)

Wagner *Tristan und Isolde* (Midsummer Opera)

"John Upperton sang Tristan's taxing role with a powerful sense of drama and a glowing richness which brought out the baritone qualities in his voice, responding to Lisa Stonham's tender cor anglais as though they were singing in duet." (Katie Barnes, Wagner News)

Wagner *Siegfried* (Gafa Arts)

"John Upperton's Mime... ably compensated for the lack of subtitles with excellent diction and the guileful delivery of [a] practised Wagnerian... [his] University Challenge exchange of wits [with the Wanderer] supplied the highlight of the First Act." (Peter Quantrill, The Arts Desk)

Wagner *Siegfried* (Gafa Arts)

"John Upperton, who must be one of the most versatile tenors on the planet (the day after *Rheingold*, I heard him sing Verdi and Dvořák with equal aplomb), was a most winning Mime who resembled a mournful bloodhound that just knew that it was going to be kicked. In *Siegfried* it was revelatory to hear the role sung by a voice of Heldentenor capability, and he articulated each word exquisitely. Act I became a duel between two Heldentenors. Most Mimes are hyperactive, but Upperton made the character's conflict almost entirely internal, with his stillness and concentration contrasting with Siegfried's flamboyance. That sense of control made his final scene, when Mime unwittingly kicks over all the traces, all the more striking and delicious." (Katie Barnes, Wagner News)

Wagner *Tannhäuser* (Midsummer Opera)

"John Upperton, pitched instantly into title role's most demanding music, gave the Rome Narrative wonderful, full-bodied tone and immense dramatic urgency which made me quite forget that I had heard the music before. His fining down his the voice into a thread for *Heilige Elisabeth* was masterfully done." (Katie Barnes, Wagner News)

Puccini *Tosca* (Midsummer Opera)

"Tonight's Tosca should perhaps have been titled Cavaradossi ... And in his big moment - the aria 'E lucevan le stelle' in which he contemplates life in light of his imminent death - Upperton makes us believe that for him, singing is as natural as talking." (Francesca Wickers)

Donizetti *Dom Sébastien* (Royal Opera House, Covent Garden)

"Amongst the smaller roles John Upperton (Dom Antonio) caught my ear. with absolutely clear diction." (Serena Fenwick, Musical Pointers)

Ponchielli *La Gioconda* (Midsummer Opera)

"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)

Giordano *Andrea Chénier* (Midsummer Opera)

"...John Upperton's singing as Chénier was on a heroic scale with a full ringing tone." (Katie Barnes, Music Club London, Harmony Magazine)

Verdi *Otello* (Midsummer Opera)

"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)

Verdi *Macbeth* (Midsummer Opera)

“John Upperton naturally took the place apart with Macduff’s single aria and made much of the character.”
(Katie Barnes, Music Club London, Harmony Magazine)

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)