



Stuart Jackson

Tenor

Glyndebourne on Tour 50th Anniversary Gala, Queen Elizabeth Hall, London

... Stuart Jackson's thrillingly-voiced account of Prince Ramiro's aria from *La Cenerentola* and the Champagne Chorus from *Die Fledermaus*.

George Hall, Opera, February 2019

STRAUSS *Salome* (Narraboth), English National Opera

The finest singing comes from Stuart Jackson as Narraboth, the Salome-struck young Syrian.

Fiona Maddocks, The Observer, October 2018

There's an outstanding Narraboth from Stuart Jackson ...

Hugh Canning, The Sunday Times, October 2018

...tenor Stuart Jackson confirms his promise as Narraboth ...

Richard Fairman, Financial Times, October 2018

In his house debut, young Jackson sang with such tonal beauty, sweetness, and surety as to elicit cheers and guarantee a lovely career. He also sounded sensitive enough to kill himself when he recognized his complicity with Salome's evil.

Jason Victor Serinus, San Francisco Classical Voice, October 2018

Stuart Jackson and Clare Presland likewise impressed in sensitive – especially given the context – performances, attentive to word and line, of Narraboth and Herodias's Page.

Mark Berry, Seen & Heard International, October 2018

Stuart Jackson stood out as Narraboth, showing a bright and clean tenor voice with shaped phrases and plenty of colour. His diction was strong and his performance cut through the staging to bring an air of credibility and humanity to his character.

Dominic Lowe, Bachtrack, October 2018

Stuart Jackson's Narraboth is a touching, beautifully sung pleasure ...

Peter Reed, Classical Source, October 2018

Stuart Jackson makes a compelling Narraboth, using beautifully shaped phrasing and variety in his clear tenor ...

Aliyah Al-Hassan, Broadway World, October 2018

HANDEL *Saul*, Glyndebourne Festival Opera

...tenor Stuart Jackson is clarion-clear in various supporting roles.

Richard Fairman, The Financial Times, July 2018

Singing with a ringing tenor sound, Stuart Jackson commanded the attention in his sinister Master of Ceremonies role, overseeing everything with a smirk and reminding us that all this was for our entertainment as much as our edification ...

Erica Jeal, Opera, October 2018

Stuart Jackson's cabaret turns in supporting roles are always offbeat and entertaining.

Geoff Brown, The Times, July 2018

MONTEVERDI *The Return of Ulysses*, The Royal Opera at The Roundhouse

From the mostly British ensemble cast, watertight in quality, bass David Shipley (Antinous) and tenor Stuart Jackson (Irus), stood out.

Fiona Maddocks, The Observer, January 2018

That ever-surprising tenor Stuart Jackson pulled out some of the biggest, most exciting phrasing of the evening.

David Nice, The Arts Desk, January 2018

... and the quiet pathos of Stuart Jackson's singing was a discomfiting contrast to his fat-suited buffoonery as Irus...

Richard Bratby, The Spectator, January 2018

MOZART *Il sogno di Scipione*, Classical Opera, Ian Page. CD Signum Records

The virtuoso arias demand singers of agility, which Classical Opera's cast, headed by tenor Stuart Jackson, supplies in abundance. Ian Page is the lively conductor.

Richard Fairman, The Financial Times, October 2017

Stuart Jackson manages the melismas and wide leaps of his two arias with confidence and elegance ...

Richard Lawrence, Gramophone, October 2017

... among its fresh-voiced young singers a standout leading tenor, Stuart Jackson, as Scipio.

Max Loppert, BBC Music Magazine, December 2017

Stuart Jackson's Scipio cuts a suitably heroic figure, singing with ringing tone in the upper register...

Brian Robins, Opera, December 2017

BEETHOVEN / MOZART, Classical Opera, Ian Page, Barbican Hall

...Jackson's exquisite performance of Mozart's *Accogli, oh re del Mar* (from *Idomeneo*)

Anna Picard, The Times, October 2017

CAVALLI *Erismena*, Aix-en-Provence

Mention spéciale pour Stuart Jackson, l'indispensable nourrice-ténor ici devenue une sorte de géante hommase, qui n'a pas besoin d'en rajouter pour être impayable ...

A special mention to Stuart Jackson, the essential babysitter-tenor who, here, is a kind of giant hunk who needs to add nothing to be priceless...

Laurent Bury, Forum Opera, July 2017

HANDEL *Saul*, Adelaide Festival

The Festival Theatre stage has surely never felt as sprawling as during a stripped-down Saul's scramble over the earth and into the bosom of Kanen Breen's Witch of Endor, who thankfully does not appear at the same time as any of Stuart Jackson's medley of characters, their respective stage-encompassing presences

absorbing all attention in no small part thanks to the costuming of Berliner Katrin Lea Tag.

Max Oprey, The Guardian, 4 March 2017

In a range of roles, Stuart Jackson is an attendant spirit of magic fantasy, singing with quietly glowing declamation.

Peter McCallum, The Sydney Morning Herald, 6 March 2017

With stifling ruff, freakishly long purple fingernails and swirling hand gestures, Stuart Jackson's sinister presence is made even more grotesque by the incongruous precision and beauty of his singing.

John Severn, The Conversation, 6 March 2017

English tenor Stuart Jackson's performance of the court jester, an ingenious amalgamation of multiple roles, was most alluring with its stylised movement and facial expression, rich tone and perfect declamation, not to mention dancing ability

Dr Daniela Kaleva, The Australian Stage, 5 March 2017

Kosky reinforces the Lear reference by conflating various priests and messengers into a purple taloned camp following jester figure given uproarious life by Stuart Jackson.

Ewart Shaw, The Advertiser, 3 March 2017

The chorus (a brilliant State Opera Chorus) move like a curious mob throughout, usually led by the High Priest (Stuart Jackson) looking like a Tim Burton extra with his painted white face, dark lips and gigantic black fingernails directing the swaying chorus.

David Knight, The Adelaide Review, 6 March 2017

Stuart Jackson was in fine voice as several characters rolled into one *King Lear*-like fool ...

Stephen Whittington, Opera, July 2017

MOZART: 1767 – A Retrospective: works by Mozart and his contemporaries, Classical Opera, Wigmore Hall

... beautifully controlled, dramatic tenor Stuart Jackson...

Cara Chanteau, The Independent, 18 January 2017

Tenor Stuart Jackson joined the sonorous Riches in excerpts from Haydn's *Stabat Mater*, Jackson finding room for his sweet tenor to shine...

Nick Kimberley, The Evening Standard, 18 January 2017

HANDEL *Messiah*, Classical Opera, Middle Temple Hall

The best of it, though, was wonderfully intimate and confessional, a mood struck superbly by young tenor Stuart Jackson. Bearlike in figure, strikingly rapt in voice, his opening *Comfort ye* was electric and he was superbly attentive to the switches in emotional register in Charles Jennens's heartfelt libretto. Every word compelled attention.

Neil Fisher, The Times, December 2016

MOZART *Zaide*, Classical Opera. CD recording (Signum)

Stuart Jackson performs Soliman's furious melodrama ('*Zaide, entflohen*') and vengeful aria ('*Der stolze Loew*') with controlled malevolence ...

David Vickers, Gramophone, October 2016

...Stuart Jackson's strongly-projected Sultan.

Brian Robins, Opera, January 2017

PURCELL *The Fairy Queen*, Iford Arts

...two highlights are Jake Arditi's singing of "O solitude" (allotted here to Oberon) and Stuart Jackson's of "One charming night".

Rupert Christiansen, The Daily Telegraph, 31 July 2016

MOZART *Don Giovanni*, Classical Opera, Cadogan Hall

As Ottavio ... Stuart Jackson made light work of the challenges of 'Il mio tesoro' ...

Claire Seymour, Opera, August 2016

JOMMELLI *Il Volgeso*, Classical Opera, Cadogan Hall

...a series of terrific arias in Acts 2 and 3, showing flexibility and power.

Claire Seymour, Opera, July 2016

With expressive and wellfocused singing from the sopranos Summerfield and France, the mezzos Kelly and Simkin, the tenor Jackson and the countertenor Tom Verney as Aniceto, this was an impressive modern premiere/

Anna Picard, The Times, 2 May 2016

DAVID BRUCE *Nothing*, Glyndebourne Youth Opera

Stuart Jackson sang Pierre with haunting, wistful coolness. The melismatic writing hinted at another outsider, Britten's Peter Grimes, a role for which this tenor is surely destined.

Fiona Maddocks, The Observer, 28 February 2016

The work is confidently delivered by the Southbank Sinfonia under Sian Edwards with a group of young principals. Among them, Stuart Jackson's phlegmatic Pierre and Robyn Allegra Parton's increasingly troubled Agnes provide standouts.

George Hall, The Guardian, 28 February 2016

Five young professional soloists, led by Stuart Jackson as Pierre, sing them [the solo parts] with eloquent beauty.

Rupert Christiansen, The Telegraph, 27 February 2016

The vocal writing for Pierre, in particular, is Brittenesque, drawing parallels with other "outsiders" like Peter Grimes and Quint. Stuart Jackson – destined to sing those great Britten roles – has an other-worldly quality about his tenor, colouring his words with such care that his was a deeply moving performance.

Mark Pullinger, Bachtrack.com, 29 February 2016

Meanwhile the writing for the rebel Pierre – persuasively sung by the tenor Stuart Jackson – was exquisite, establishing a positively Elizabethan sound with its graceful harp accompaniment.

Michael Church, Opera, May 2016

PURCELL *The Fairy Queen*, RIAS Kammerchor, Akademie für Alte Musik, Rinaldo Alessandrini

Stuart Jackson radiated vocal warmth and golden tenorial tone as Phoebus.

Carlos Maria Solare, Opera, April 2016

HANDEL *Messiah*, BBC National Orchestra of Wales, Cardiff

Equilbey also was fortunate in her stellar line-up of soloists, soprano Mary Bevan, countertenor Iestyn Davies, tenor Stuart Jackson and bass Brindley Sherratt.

Rian Evans, The Guardian, 9 December 2015

HANDEL *Saul*, Glyndebourne on Tour

...an exceptional group of soloists. Stuart Jackson was admirable in his multiple roles as the evening's court jester.

Roger Parker, Opera, December 2015

Stuart Jackson made an ebullient, vocally assured impact in multiple small roles.

Fiona Maddocks, The Observer, 1 November 2015

J C BACH, *Adriano in Siria*, Classical Opera, Ian Page

...tenor Stuart Jackson – a rising star – sings with his usual effortless grace.

Michael Church, The Independent, 15 April 2015

The singing is nimble and stylish...Stuart Jackson displays gleaming top notes as the rebel king Osroa...

Anna Picard, The Times, 15 April 2015

Stuart Jackson's Osroa was a commanding presence...Jackson used his alluring tenor, and the text, to convey the King's integrity in his two arias.

Claire Seymour, Opera Today, 16 April 2015

...accomplished singing from Rowan Hellier as a forthright Adriano, Ellie Laugharne as a graceful Emirena, Erica Eloff as her bold lover Farnaspe, Stuart Jackson as the volatile Parthian King Osroa...

George Hall, The Guardian, 16 April 2015

ROSSINI *La Cenerentola*, Scottish Opera

...a second night performance that required tenor Stuart Jackson to sing the key role of Don Ramiro in plain clothes at the side of the stage...Jackson actually excelled himself, opening out into a radiant, virtuoso vocal display.

Kenneth Walton, Opera Now, December 2014

...the young tenor Stuart Jackson sang the part from the side of the stage – disclosing a clean plangent tenor and elegant musicality.

John Allison, The Telegraph, 23 October 2014

TCHAIKOVSKY *Eugene Onegin*, Royal Academy Opera, Jane Glover

Stuart Jackson's Triquet was a brief but telling show-stopper.

Peter Reed, Opera, May 2013

Good contributions, though, come from Stuart Jackson's Monsieur Triquet, here a preening Pierrot...

Neil Fisher, The Times, 13 March 2013

BACH *Cantatas*, OAE, Kings Place, London

...Stuart Jackson singing Bach at Kings Place with an exquisite subtlety, refinement, care for detail and bequiling beauty... Give him a few years and he'll be singing Bach Evangelists in spotlit venues.

Michael White, The Telegraph, 27 March 2013

BRITTEN *Serenade for Tenor, Horn and Strings*, Melos Sinfonia

...Stuart Jackson...singing Britten's *Serenade for Tenor, Horn and Strings*...he impressed me then as a fantastic find: straight out of college but with bright, clear almost helden resonance that filled the space but also served the text. A dazzling combination...

Michael White, The Telegraph, 27 March 2013

BACH *Cantatas*, The Wallfisch Band, Kings Place, London

...but Stuart Jackson was the big discovery. This 25-year-old may still be studying at the Royal Academy of Music, but the ethereal sweetness of his tone plus his accomplished artistry surely mark him out for a brilliant future.

Michael Church, The Independent, 2 January 2013

...but the real discovery for me was tenor Stuart Jackson. His mysteriously quiet tone for the aria *Meine Seele wartet (My soul awaits)* was riveting just because it was so understated.

Ivan Hewitt, The Telegraph, 10 January 2013

...the strikingly expressive tenor, Stuart Jackson...

Paul Driver, The Sunday Times, 13 January, 2013

MOZART *Die Zauberflöte*, Royal Academy of Music, London, Jane Glover

All the main roles were superbly taken - any may be a star of the future - as were the cameo roles. Could you find a more expressive, more lyrically sung First Armed Man than Stuart Jackson?

Fiona Maddocks, The Observer, 25 March 2012

Wigmore Hall International Song Competition, 2011

Stuart Jackson...produced some exquisite pianissimi and seemed completely inside both Schubert's *An der Mond* and one of Liszt's most operatic Petrarch sonnets.

Rupert Christiansen, The Telegraph, 12 September 2011

The tenor, Stuart Jackson, who was placed second, has won many other song competitions, and it showed in his confident stage manner. This is an operatic voice in which one could definitely hear a Lensky...He has a sense of power in



reserve in all he does and it won't be any surprise if he is snapped up pretty soon by even the larger opera houses.

Melanie Eskenazi, Music OMH, 8 September 2011

Jackson's tenor voice has natural colour and agility, but more importantly, he uses it intelligently. He's very sensitive to emotional nuance...Jackson seems to relish the Russian syntax...Jackson conveys both darkness and tenderness, so the song is deeply moving even if you don't know the words. Plenty of volume, too, huge crescendo where needed but achieved through careful modulation, projected effectively outwards. No barking here, no straining for effect, but good technical control. A very good Listz *Pace non trovo* (*Petrarch Sonnet No 104*) indicates that he can act with his voice. Jackson has an extremely interesting voice, but it's his sensitivity to meaning and expressiveness that will give him an edge. Properly polished and nurtured, Jackson will be someone to look out for.

Anne Ozorio, Opera Today, 19 September 2011