



## Stuart Jackson

### Tenor

#### **Flax and Fire – Songs of Devotion, with Jocelyn Freeman (piano). CD (Orchard Classics)**

Stuart Jackson and Jocelyn Freeman have selected songs about love so impassioned it turns to near-religious fervour. The title is from Canticle 1: My Beloved Is Mine, one of three Britten choices, each beautifully articulated by Jackson, who has a natural instinct for mood and drama – especially when this canticle darkens, with heavy, sooty piano chords, deftly shaded by Freeman, fading to a hushed end: so much compressed into seven minutes.

*Fiona Maddocks, The Guardian, July 2020*

There is much to admire in Stuart Jackson's bright, energetic sound ... [he] is at his best in the extrovert English songs, sounding thrilling and virile. He's superbly responsive to Britten's awkward, elusive tenderness in *Canticle 1*.

*Natasha Loges, BBC Music Magazine, October 2020*

In Liszt's *Petrarch Sonnets* Jackson has the right sort of voice and the right instincts. Unfurling an operatic fullness of tone, he is exciting – fearlessly nailing the top Bs and Dflats.

*Richard Wigmore, Gramophone, October 2020*

#### **HANDEL *Saul*,**

La mise en scène prévoit ici d'attribuer à un seul ténor les rôles du Grand Prêtre, du Général Abner, de l'Amalécite et de l'Édomite Doeg. Résultat, une apparition scénique protéiforme du jeune Stuart Jackson qui se glisse dans chacun d'eux, alternant voix de poitrine au timbre percutant et voix de tête ...

The staging here assigns the roles of High Priest, Abner and Doeg to a single tenor. The result is a multi-faceted appearance of the tenor, Stuart Jackson, who slips into each of them, alternating chest voice with punchy timbre and head voice ..

*Claire de Oliveira, Olyrix.com, January 2020*

Enfin, Stuart Jackson donne beaucoup de satisfactions, autant au niveau de la solidité vocale que dans la malice de son interprétation.

Finally, Stuart Jackson gives much satisfaction, as much for his vocal solidity as for the malice of his acting.

*Florent Coudeyrat, Concertonet.com, January 2020*

Jackson s'empare des seconds rôles avec un charisme d'ogre et une technique vocale qui n'appelle que des éloges.

Jackson takes on the secondary roles with the charisma of an ogre and a vocal technique which calls for great praise.

*Guillaume Saintagne, Forumopera, January 2020*

#### **HANDEL *Semele* (Jupiter), Komische Oper Berlin**

Son compagnon sur scène, le Jupiter de Stuart Jackson, nous a gratifié d'un des plus beaux moments de la soirée : son « Where'er you walk » possédait l'élégie, la

douceur et la sentimentalité requises. Ce géant à la stature imposante figurait parfaitement le dieu des dieux, tout en laissant cours à des sentiments humains, ce qui rendait son personnage si attachant.

His companion on stage, Stuart Jackson's Jupiter, gave us one of the most beautiful moments of the evening: his "Where'er you walk" possessed the elegy, sweetness and sentimentality required. This giant of imposing stature perfectly represented the god of the gods, while leaving room for human feelings, which made his character so endearing.

*Thierry Verger, Forum Opera, December 2019*

Stuart Jackson, whom I heard only seven years ago at the Royal Academy of Music in Haydn's *La vera costanza*, is now rightly treading larger stages. Here he treated to us a finely, often poignantly sung and acted performance of Jupiter, who truly met his match in Ezgi Kutlu's fiery Juno.

*Mark Berry, Seen and Heard International, December 2019*

In this revival, tenor Stuart Jackson is Jupiter, his tall, strong appearance an ideal foil for Sydney Mancasola as Semele. He sang the score's most famous aria "Where'er you walk" as a consummate love song, ending in a most tender pianissimo with the petite Semele standing on his feet in tight embrace before both succumb to passionate love.

*Zenaida des Aubris, Bachtrack, December 2019*

#### **BRITTEN *Serenade for Tenor, Horn & Strings*, BBC Scottish Symphony Orchestra, John Wilson**

Britten's *Serenade for tenor, horn and strings* featured two fine soloists: searing tenor Stuart Jackson and unflappable SSO lead horn Alberto Menéndez Escribano.

*Ken Walton, The Scotsman, November 2019*

#### **HANDEL *Brockes-Passion*, Arcangelo, Wigmore Hall**

Stuart Jackson, as the Evangelist, also has an ideal Baroque sound, expressive and impassioned, but always within the strict stylistic bounds of the era... Jackson paced his expression beautifully, remaining a neutral observer for the earlier scenes, and then gradually increasing the emotion towards the end.

*Gavin Dixon, The Arts Desk, October 2019*

His [Stuart Jackson's] dramatic vocal delivery, his ability to word-paint with a great variety of tonal colours as well as with nuanced variation of dynamics would have made Handel and Brockes deeply satisfied. Jackson has excellent posture and seems to have endless energy.

*Agnes Kory, Seen and Heard International, October 2019*

#### **SMETANA *The Bartered Bride (Vasek)*, Garsington Opera**

In some ways, though, the star of the show is tenor Stuart Jackson; he generates empathy for the would-be fall guy, the stammering Vašek, who loses one fiancée but gains another in moments.

*Nick Kimberley, The Evening Standard, May 2019*

Stuart Jackson's Vasek is sung with refined sweetness and immaculate comic timing.

*Michael Church, The Independent, May 2019*

Stuart Jackson completes the triangle as the stuttering Vasek - his voice as brilliant as his manner is apologetic.

*Alexandra Coghlan, Broadway World, May 2019*

Stuart Jackson's lighter tenor is touching as the decent but hapless and stuttering Vašek.

*Martin Kettle, The Guardian, June 2019*

Stuart Jackson gave a touching portrayal of a character who here had the audience laughing with and not at him, while at the same time admiring his vocal confidence.

*George Hall, Opera, August 2019*

...the stammering Vasek (Stuart Jackson whose character would nowadays get a slot on *The Undateables*, and who came across as wholly lovable)

*Richard Bratby, The Spectator, June 2019*

Stuart Jackson's bumbling yet sympathetic Vasek ...

*Hugh Canning, The Sunday Times, June 2019*

Stuart Jackson's Vasek stuttered and stumbled eloquently; Jackson has a tenderness of tone that was just right for the unworldly Vasek's naivety and nincompoop-ness; his tenor was an effective counterpoint to Jeník's masculine strength, but that's not to suggest there was a lack of power or expressiveness. And, Jackson milked the comic moments without tilting into mawkishness or mockery. Desperate to know what love means, he was a bear with a spring in his step.

*Claire Seymout, Opera Today, June 2019*

In the potentially tricky role of Marenka's less welcome admirer Vasek, Stuart Jackson negotiates delicately around the issue in a way that has you laughing with the character rather than at him.

*George Hall, The Stage, May 2019*

...Stuart Jackson makes an appealing character of mentally-challenged Vasek who is called upon to play the part of performing bear in the circus.

*Clare Colvin, Sunday Express, June 2019*

..Vasek, winningly performed by Stuart Jackson.

*Neil Fisher, The Times, June 2019*

There was a relishable contribution too, comic and vocal, from tenor Stuart Jackson as the stuttering lovelorn Vasek, ...

*Christopher Gray, Oxford Times, June 2019*

...Stuart Jackson gave a touching portrayal of a character who here had the audience laughing with and not at him, while at the same time admiring his vocal confidence.

*George Hall, Opera, August 2019*

#### **Glyndebourne on Tour 50<sup>th</sup> 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 Fransisco 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 hommasse, 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 Vologeso*, 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 spotlight 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 Liszt *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*