

Stafford Law

Jenny Stafford reviews

Bampton Classical Opera, Cendrillon

Jenny Stafford's Tisbe steals the show in a surprising big aria of regret after the ball, drawing all eyes to her focused acting and meaningful delivery of the text, such as it is, at every point: star quality already - **The Arts Desk**

Aoife O'Sullivan and Jenny Stafford made a wonderfully wicked pair, relishing the capricious coloratura and blending in curlicues of thirds and sixths the melodiousness of which belied the sisters' malice. O'Sullivan demonstrated a thrilling sparkle and superb precision in Clorinde's Act 2 show-piece which, designed to catch the Prince's ear and eye, inspired the ball-goers to fling themselves into a bolero worthy of Torvill and Dean. Tisbe's rueful lament in Act 3 was no less impressive and, miraculously, even managed to suggest that this harpy had a heart after all - **Opera Today**

The young cast gave us a creditable account of the music, singing Isouard's lines with a nice fluidity. Kate Howden made quite a serious and engaging Cendrillon, with Aoife O'Sullivan and Jenny Stafford making the most of their opportunities as her sisters - **Planet Hugill**

Kate Howden's Cinderella is musically sensitive, though still providing fire as necessary, but Aoife O'Sullivan and Jenny Stafford as her haughty stepsisters certainly offer steely even brash contrast, particularly when they come to jealous blows as they compete for the attentions of Dandini, believing him to be the Prince - **Classical Source**

Cinderella's soprano stepsisters, all snarls, curlers and vintage copies of Vogue, were brilliantly portrayed by Aoife O'Sullivan as Clorinde, the sister whose penchant for singing translates into a self-consciously stellar aria at the ball, and Jenny Stafford as Tisbe, the sister who relies on her dancing to catch the Prince's eye, later getting a fabulous aria of her own as she furiously reflects on a disastrous night. O'Sullivan and Stafford both revelled in the inner nastiness of these silly, selfish girls while relishing their frankly sumptuous music - **Bachtrack**

Cinderella is tormented by her Vogue-reading step-sisters, the scene-stealing Clorinde (the elastic-voiced Aoife O'Sullivan) and Tisbe (the hilarious Jenny Stafford) - **The Stage**

Mezzo Kate Howden's warm infectious behaviour sets her apart from the vulgarity of her selfish Vogue-reading sisters determined to trap the Prince by whatever means. Both Aoife O'Sullivan and Jenny Stafford, as those sisters, are successful spectacle-stealing performers benefitting from Alicia Frost's exacting choreography. If ever evidence is needed of the cast taking ownership and developing the comic energy, then Act II provides it in spades - **Seen & Heard**

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Dutch National Opera, Clemency

De Britse sopraan Jenny Stafford maakt diepe indruk met haar doorleefde vertolking van Sarah. In de aangrijpende slotaria bezingt zij haar verwarring: de vreugde om haar aanstaande bevalling wordt overschaduwd door de nakende catastrofe. Kippenvel! - **Theaterkrant**

Translation: The British soprano Jenny Stafford makes a profound impression with her emphatic interpretation of Sarah. In the gripping final aria, she sings about her confusion: the joy of imminent motherhood is overshadowed by the impending catastrophe. Goosebumps!

Sopraan Jenny Stafford was een Sarah die heel wat meer te zeggen had dan de Sarah uit het Bijbelverhaal. Ze was sterk en gepassioneerd in zang en voorkomen - **Place de l'opéra**

Translation: Soprano Jenny Stafford's Sarah had a lot more to say than the biblical Sarah. She was strong and passionate in both singing and appearance.

The five excellent soloists, whose voices blended with and overlaid each other perfectly, moved with studied purpose. Soprano Jenny Stafford was a penetrating Sarah, a heroine in a psychological thriller falling to pieces bit by bit - **Opera Today**

Jenny Stafford (Sarah) en bariton Frederik Bergman (Abraham) krijgen terecht een staande ovatie - **8 Weekly**

Translation: Jenny Stafford (Sarah) and baritone Frederik Bergman (Abraham) are rightly given a standing ovation.

...a strong young cast - **The Financial Times**

'in de passage dat Sarah aan Abraham laat weten dat ze echt zwanger is. De gelukzaligheid straalt van haar af en tranen

schieten je in de ogen bij de wijze waarop Jenny Stafford hier aan Sarah gestalte geeft - **nieuwenoten.nl**

Translation: ...in the scene where Sarah tells Abraham that she really is pregnant...She radiates bliss and the way in which Jenny Stafford gives shape to Sarah brings tears to your eyes

Clemency also boasted a strong cast - **New York Times**

Jenny Stafford's soprano soared in Sarah's ecstatic music with dramatic intensity - **Bachtrack**

Bernstein Concert, Theater aan de Parade, 's-Hertogenbosch

'is de Maria van Jenny Stafford hemels hoog' - **Place de l'opéra**

Translation: The heavenly heights of Jenny Stafford's Maria.

Così fan tutte, Bury Court Opera

This difficult role [Fiordilgigi] was sung beautifully - **Play to See**

Ein deutsches Requiem, York Music Society

Stafford's delicate high notes [were] sublimely tasteful - **York Press**

The Magic Flute, Young Opera Venture

...the masked ladies (Jenny Stafford, Lucinda Stuart-Grant, both strikingly well-experienced, plus a fabulous bottom line from Heather Ireson) all three gorgeously and perfectly attuned - **Seen and Heard International**

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projected her character with aplomb - **Mike Reynolds**

Kiss me, Figaro! Merry Opera Co.

Jenny Stafford has a voice of immense beauty and a modern, pragmatic sincerity - **Theatre Cat**

'The, I dare not say the 'c' word (chorus), ensemble are all individually vocally strong and some offer moments of real belly laugh humour, especially the desperately and unrequitedly loved up Rachel (Jenny Stafford) - **Bargain Theatreland**

Angela Gheorghiu masterclass, Solti Accademia di bel canto, 2012

Jenny Stafford, a bright, silvery young English soprano - **BBC Music Magazine**

La bohème Silent Opera, 2012

The standout singer, though, was Jenny Stafford as the flirtatious Musetta... her aria in Act II, musically the evening's highpoint - **One Stop Arts**

The most enjoyable performances come from... an energetic and dangerous Musetta played by Jenny Stafford - **Exeunt**

Jenny Stafford excelled as Musetta, irascible and yet in Love; her Bar song (the only piece in original Italian) expertly acted and seductively sung - **The Retropolitan Review**

Baritone Oliver Dunn, singing Marcello, has the makings of a great singer, as does his counterpart Jenny Stafford who fills Musetta's slutty boots rather well and boy can she strut! - **Huffington Post**

...the Musetta of Jenny Stafford: bold and brash, making up to the men in the audience who surrounded the cast in the Café Momus scene, she sang accurately and with bite, and

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