

A woman with blonde hair, wearing a long-sleeved red dress with a matching belt, stands with her arms outstretched in a dramatic pose. She is looking upwards with an expressive facial expression. The background is dark and textured, possibly a stage set. In the top left corner, the text "there's no answer" is faintly visible in a light gray font.

# Jenny Stafford

*“...the ‘letter aria’, in which  
Jenny Stafford,  
by virtue of the strength  
of her soprano and acting,  
draws us deeper and  
deeper into  
Tatyana’s predicament... ”*

## Stafford Law

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## Jenny Stafford

is now firmly established as one of the brightest young talents on the UK opera stage. In March 2018, she made her major house debut, with Dutch National Opera, as Sarah in James MacMillan's *Clemency*. Bachtrack.com praised how her '*soprano soared in Sarah's ecstatic music with dramatic intensity*'.

Jenny Stafford trained at King's College, London and the Royal Academy of Music, winning the Isabel Jay Operatic Prize and the Dame Eva Turner Award, and at ENO Opera Works and the Georg Solti Accademia di Bel Canto.

In the UK, Jenny Stafford has appeared with: Bampton Classical Opera as Tisbé (*Cendrillon*) and as Eginia in (*Gli sposi malcontenti*); Bury Court Opera as Fiordiligi; Cadogan Hall as Vitellia; Grimeborn Festival as Alison (*Wandering Scholar*) and Sāvitrī (*Sāvitrī*); Heritage Opera as Donna Anna; Longborough Festival as Anina; Northern Aldborough Festival as Micaela; Opera North as Piper (*The Pied Piper of Hamelin*); the Vaults Festival (Old Vic) as Musetta; and Woodhouse Opera as Adina and Mimi.

In Spring 2020, she sang Despina in English Touring Opera's production of *Così fan tutte*, as well as the soprano solo in their staging of *St John Passion*. She made a number of films for ETO during lockdown, all of which are available to view on their website.

In Summer 2021, she made a critically acclaimed role debut as Tatyana (*Eugene Onegin*) for West Green House Opera.

Season 2021/22 engagements include: Melissa (*Amadigi*), Musetta, and Soprano Solo (*St John's Passion*) with English Touring Opera; Mimi for Nevil Holt, and Prima Donna (*Viva La Diva*) at the Buxton Festival.

In season 2022/23, she made her debut with Welsh National Opera, as Pamina and Papagena, sang Fiordiligi for Wild Arts, and made her role debut as Nedda for West Green Opera.

In season , 2023/24, she will record Elettra for Brunswick Vocal Arts; cover Magda for Opera North, cover and sing Miss Jessel at the Theatre Royal, Bath and sing Manon Lescaut for English Touring Opera.



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## Jenny Stafford reviews

### West Green House Opera, Pagliacci

Jenny Stafford's vibrant Nedda - **The Stage**

Jenny Stafford was an engaging Nedda, giving a beautifully rendered account of her song to the birds, yet the scene with Thomas Chenhall's strong Silvio showed us that she too could be cavalier, prizing her own freedom above that of others. What Ramster's production showed was that everyone was fallible. And the way Stafford made Nedda realise, during the final play with a play, that Samm's Canio was no longer in character, was nicely realised - **Planet Hugill**

In *Pagliacci* there are fine performances from Jenny Stafford as Nedda, Ronald Samm as Canio, Lawrence Thackeray as Beppe and Thomas Chenhall as Silvio - **Music OMH**

### Welsh National Opera, The Magic Flute

Jenny Stafford's Papagena is a brief role, but her voice remains a treat - **Buzz Mag**

Quirijn De Lang's Papageno and Jenny Stafford's Papagena, both roles pleasantly sung - **Opera Today**

Davies was a rather depressed Papageno but with Jenny Stafford as his bucolic Papagena there developed genuine and enthusiastic sexual chemistry - **Gramophone**

### Buxton Festival, Viva la Diva!

Jenny Stafford achieves the razor-sharp florid singing of the standard prima donna (satirised as the 'coloratura that pulverises crystal / coloratura that can be heard in Bristol') whilst maintaining a forceful, indomitable demeanour as the German 'L'assoluta' brought in to play the part. For them, as for Quentin Hayes's Ray (the deputy stage manager who falls into that position after a less than successful audition) it is no mean achievement, as professional musical actors, to perform with deliberate imperfection or knowing detachment from their assumed roles—**Classical Source**

### English Touring Opera, Amadigi

Jenny Stafford brought out the humanity in Melissa, we were aware that this was a love-triangle rather than simply a fearsome sorceress. Stafford brought out the complexities of the character, she was focused on her love for Amadigi yet unafraid of using magic to this about, and Stafford moved finely from the moving woman in love to the terrific fiery aria at the end of Act Two to her profoundly simple death scene. Always engaging and stylish,

this was a fine performance and a subtle one—**Planet Hugill**

Jenny Stafford, engaging and impassioned, was Melissa in Saturday's performance—**The Evening Standard**

### West Green House Opera, Eugene Onegin

There was much to enjoy from a mostly young cast with its blend of promise and experience. In a powder-blue dress, Jenny Stafford's Tatyana was a credible traversal of self-absorbed bibliophile through to society beauty, dignity and duty amply realised. In between, came an arresting dream sequence at the close of Act One where there was no doubting her arousal as she imagined her first sexual encounter with Onegin. Hers is a clear and silvery soprano voice, and in time she will discover more expressive power and tonal variety for the celebrated letter aria. More compelling was the emotional charge she brought to the closing duet with Nicholas Lester's Onegin, now vocally unrestrained and glowing with suppressed ardour—**Opera Today**

As the bookish Tatyana, Jenny Stafford has the acting ability to put across with finesse the transformation of the shy girl of Act One, secretly looking for a romantic adventure, into the self-assured and graceful noblewoman of Act Three. Her lyrical soprano voice is a joy of fluid refinement—**markaspen.com**

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### **English Touring Opera, Così fan tutte**

Jeremy Sams' garrulous translation was particularly effective in Despina's case, full of earthy idioms that made her seem refreshingly down to earth. Jenny Stafford gave a sparkling and youthful rendition of the character that was infused with a liveliness that made her so much more than the stooge of Don Alfonso, and her surprise, regret, and even shame in the denouement was a convincing instance of the work's many melancholic touches. Her comic avatars as the fez-wearing, chalk-voiced Notary and vibrator-wielding Professor Mesma – a touch of the Marie Stopes there, surely – were deliciously droll - **Opera Wire**

But in particular, he and Despina - played by soprano Jenny Stafford - were a marvellous comedy duo, really playing off of each other's energies. Stafford's Despina was easily my favourite part of the show. Her diction was impeccably clear, her physical comedy well-timed, and her ability to switch between the multiple characters the role requires was both impressive and laugh-out-loud funny – **Schmopera**

Whenever Jenny Stafford's Despina is on hand, the performance gets a lift - **Financial Times**

Comic support came in buckets from Jenny Stafford's game Despina - **The Arts Desk**

As Despina, Jenny Stafford demonstrated the same comic timing and vocal grace that have impressed several times at Bampton Classical Opera - **Opera Today**

Vocal performances rise to a good standard, with some high points along the way...especially Jenny Stafford's vital Despina - **The Stage**

Jenny Stafford and Frederick Long are both naturally ebullient comedians, cheerfully enjoying the chance to overact as Despina and Guglielmo - **The Telegraph**

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Jenny Stafford partial repertoire

Composer	Opera	Role
Bizet	Carmen	Micaela
Britten	Turn of the Screw	Governess
Donizetti	Viva la mamma	Daria Garbinati
Handel	Amadigi	Melissa
Holst	Savitri	Savitri
Isouard	Cendrillon	Tisbe
Leoncavallo	Pagliacci	Nedda
McMillan	Clemency	Sarah
Mozart	La clemenza di Tito Cosi fan tutte Idomeneo Die Zauberflote	Vitellia Despina, Fiordiligi Elettra Pamina, Papagena

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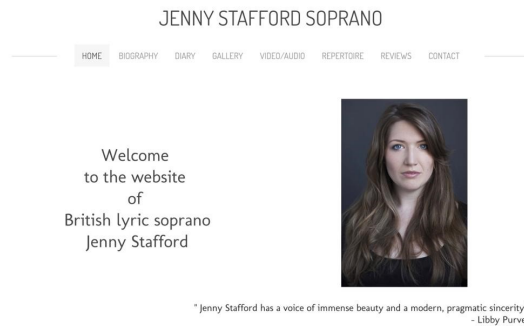
Composer	Opera	Role
Puccini	La boheme Manon Lescaut La rondine	Mimi, Musetta Manon Magda
Storace	Gli sposi malcontenti	Eginia
Tchaikovsky	Eugene Onegin	Tatyana
Willcox	The Pied Piper of Hamelin	Piper

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## WEBSITE



## VIDEOS

[Britten, Turn of the Screw: How Beautiful It Is](#)

[Handel, Amadigi: Destero dell'empia dite](#)

[Handel, Alcina: Io godo, scherzo e rido](#)

[Mozart, Magic Flute: Ach, ich fuhls!](#)

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