

# John C. Bispham

---

BMus (Bham), ATCL, MPhil (Cantab), PGDip (RNCM), PhD (Cantab)

## Personal Details

**Date of Birth:** January 6, 1979.  
**Place of Birth:** Basel, Switzerland.  
**Nationality:** British.  
**Personal Website:** [www.johnbispham.com](http://www.johnbispham.com)  
**Studio Website:** [www.classicalsinging.co.uk](http://www.classicalsinging.co.uk)  
**E-mail:** [john.bispham@gmail.com](mailto:john.bispham@gmail.com)  
**Postal Address:** 100 Ross Street, CB1 3BU, CAMBS.  
**Telephone:** M: 07733 432894

## Languages

**English** (native)  
**German** (fluent, C2)  
**French** (Intermediate, B2)  
**Italian** (basic A1)

## Education

### Secondary Level

1991 – 1997 **Sevenoaks School**, in Kent, England.

- **4 A-Levels** in Music (A), German (A), Mathematics (B) & Economics (B).
- **ABRSM Grade 8** in Clarinet (Distinction), Bassoon (in preparation [2025])

### Performance Diplomas

- 2018: **ATCL** in Piano Performance
- 2025: **LTCL** in Piano Performance (in preparation)

### University Level

- 1998 – 2001: Undergraduate Student at the University of Birmingham.  
**BMus (Hons):** (2.1 – distinction in dissertation): Studied Musicology and Composition.
- 2002 – 2003: Postgraduate at the University of Cambridge.  
**MPhil (Musicology):** (1<sup>st</sup> class – distinction in dissertation): ‘Cross-disciplinary Study on the Evolution of Human Musicality’.
- 2007 – 2009: Postgraduate at the Royal Northern College of Music (Vocal and Opera Studies Award Holder).  
**PGDip (SVOS):** Postgraduate performance diploma: Voice (Lyric Bass).
- 2004 – 2007; 2017/18: PhD/Affiliated Researcher at the University of Cambridge  
Department of Biological Anthropology/Centre for Music and Science  
**PhD:** ‘The Human Faculty for Music: What’s Special about it?’ (Prof. Ian Cross)
- 2024 – 2026: MsC Student (P/T Distance Learning)  
Department of Psychology at the University of Nottingham  
**MsC:** Experimental Psychology (Conversion) (in preparation)
- 2013 – 2020: Private Vocal Tuition with M.Wegwart (Opera National de Paris).

## Publications

### Book Chapters/Journal Articles

- Bispham, J.C. (in preparation) – The Musical Moment: Dynamic Attention in Time and Action. Behavioural Brain Sciences, CUP.
- Bispham, J.C. (2021/22). Music, Evolution and the Experience of Time. Invited Chapter for ‘Oxford Handbook of Time in Music’ (Oxford University Press).
- Bispham, J.C. (2018). The Human Faculty for Music: What's special about it?. PhD Thesis, Department of Biological Anthropology, University of Cambridge.
- Bispham, J.C. (2012). How musical is Man – An evolutionary perspective. Chapter in “Sound Musicianship: Understanding the Crafts of Music. - 1/7 Meaningful Music Making for Life”. Cambridge Scholars Publishing.
- Bispham, J. C. (2010). Modelisation de la musique - motivation, pulsation et tonalites musicales. In 'Musique et Evolution' Eds. Deliege, I., Vitouch, O.
- Bispham, J.C. (2009) – Music’s “design features”: Musical motivation, musical pulse, and musical pitch. Musicae Scientiae, special issue: music and evolution.
- Bispham, J.C. (2006) - Rhythm in Music: What is it? Who has it? And Why? Journal of Music Perception, special issue on rhythm perception and performance, 24;2, 125-134.

## Selected Employment History

### Singing Teaching – [www.classicalsinging.co.uk](http://www.classicalsinging.co.uk)

- Private Studio , Sydney, AUS/Cambridge, UK. (August 2009 – Present).
- Vocal Arts Centre, Manly, AUS. (April 2011 – July, 2012).

### Vocal Performance – [www.johnbispham.com/performance](http://www.johnbispham.com/performance)

- Self-Employed/Various (September 2009 – Present; See below)

## Vocal Recordings

- Selected Songs and Arias – Basso Cantante (in preparation 2025)

## Selected Vocal Performances

### Chorus (Bass II)

- Opera North, Leeds UK. (March-August, 2009).
- St James Church Choir, Sydney, AUS. (January, 2011 – 2013).
- St Mary’s Cathedral, Sydney, AUS (September, 2011 – 2013)
- Cantillation, Sydney, AUS. (March 2011 – 2013).
- Pinchgut Opera, AUS. (November, 2012 – 2013).

### Opera (Roles)

‘Colline’ (La Boheme). Co-Opera Co.; ‘Collatinus’ (Rape of Lucretia). Elemental Opera; Archbishop (King Roger). Elemental Opera; ‘Dikoj’ (Katya Kabanova) [Eng.]. RNCM; ‘Monk/Chorus’ (Don Carlos). Opera North; ‘Boris Godunov’ (Boris Godunov) [Act 2]; ‘Masetto’ (Don Giovanni) [Act 2]. RNCM; ‘Olin Blicht’ (Susannah) [Act 3]. RNCM; ‘Don Inigo Gomez’ (L’Heure Espagnole). RNCM, Manchester; ‘Don Pasquale’ (Don Pasquale). Bollington Festival Opera; ‘Bartolo’ (Nozze di Figaro). Opera Loki; ‘Sarastro/2nd Armed Man/Speaker’ (Zauberflöte). Various; ‘Zoroastre’ (Orlando). [Concert.]. Cambridge Baroque Opera; ‘Sam’ (Un Ballo in Maschera). Figaro Opera.

### Concert (Solo)

St. Mattheus Passion; Magnificat (Bach); Chandos Anthems; Messiah (Handel); Nelson Messe; Die Schöpfung (Haydn); Requiem; Messe in C (Mozart); Messe in C (Beethoven); Messe in Ab (Schubert); Requiem (Faure); Te Deum (Bruckner); Stabat Mater; Petit Messe (Rossini); Messa di Gloria (Puccini); Requiem (Verdi).