



FINAL

Thursday

4 March 2010 7pm

St George's,
Hanover Square
London, W1

Finalists

Katie Bray *mezzo-soprano*
Sophie Junker *soprano*
Francesca Lombardi Mazzulli *soprano*
Christopher Lowrey *countertenor*
Sarah Power *soprano*
Elinor Rolfe Johnson *soprano*

Adjudicators

Ian Partridge *Chairman*
Michael Chance
Catherine Denley
Michael George
Patrizia Kwella
David Vickers

Laurence Cummings
director

London Handel Orchestra
Oliver Webber *leader*

9th

Handel Singing Competition 2010

**Handel
Singing
Competition**

Supported by

Mrs Adair, The Groner Trust, The Michael Oliver Trust, Mr Michael Normington

London Handel Society - Horton House, 8 Ditton Street, Ilminster, Somerset, TA19 0BQ - 01460 53500
Promoted by the London Handel Society - Charity no. 269184

Handel Singing Competition 2010

Thursday 4 March 7pm
St George's Hanover Square
London, W1



PROGRAMME GF Handel

Sophie Junker *soprano*

Aria: 'Capricious man, in humour lost' from *Saul* HWV53
Aria: 'Verso gia l'alma col sangue' from *Aci, Galatea e Polifemo* HWV72
Recitative: 'Per rapir quel tesoro...'
Aria: 'Un cenno leggiadretto' from *Serse* HWV40

Christopher Lowrey *countertenor*

Aria: 'Venti, turbini' from *Rinaldo* HWV7a
Accompagnato: 'Inumano fratel...'
Aria: 'Stille amare' from *Tolomeo* HWV25
Aria: 'Rompo i lacci' from *Flavio* HWV16

Francesca Lombardi Mazzulli *soprano*

Cantata: *Un alma innamorata* HWV173
i Recitative: 'Un alma innamorata'; ii Aria: 'Quel povero core';
iii Recitative: 'E pur benche egli veda'; iv Aria: 'Io godo, rido e spero';
v Recitative: 'In quanto a me'; vi Aria: 'Ben impari come s'ama'
Aria: 'Morrai, si, l'empia tua testa' from *Rodelinda* HWV19

Interval

Elinor Rolfe Johnson *soprano*

Aria: 'Ombre, piante, urne funeste!' from *Rodelinda* HWV19
Aria: 'Flammende Rose' from *Nine German Arias* HWV210
Aria: 'Capricious man, in humour lost' from *Saul* HWV53

Katie Bray *mezzo-soprano*

Recitative: 'E vivo ancora?...'
Aria: 'Scherza infida' from *Ariodante* HWV33
Aria: 'Sorge nell' alma mia' from *Imeneo* HWV41

Sarah Power *soprano*

Aria: 'Volate, amori' from *Ariodante* HWV33
Aria: 'Credete al mio dolore' from *Alcina* HWV34
Recitative: 'S'e corrisposto un core...'
Aria: 'Amor e qual vento' from *Orlando* HWV31

Followed by the adjudication and Prize Giving

Adair Prize £3000; Michael Oliver Prize £1500; Audience Prize £250; Finalists' prizes £500

Thanks to:
Music preparation: Peter Jones
HSC Assistant: Yvonne Eddy

Harpichord: Claire Hammett
St George's Church, Hanover Square,
Grosvenor Chapel & Craxton Studios



90 – 93FM
Highlights from the Final will be broadcast on BBC Radio 3's Early Music Show on April 25th at 1pm.

TEXTS

SOPHIE JUNKER

'Capricious man, in humour lost' from *Saul* HWV53

Capricious man, in humour lost,
By ev'ry wind of passion toss'd!
Now sets his vassal on the throne,
Then low as earth he casts him down!
His temper knows no middle state,
Extreme alike in love or hate.

'Verso già l'alma col sangue'

from *Aci, Galatea e Polifemo* HWV72

Verso già l'alma col sangue,
lento palpita il mio cor.
Già la vita manca e langue
per trofeo d'empio rigor.

'Per rapir quel tesoro...'

'Un cenno leggiadretto' from *Serse* HWV40

Per rapir quel tesoro,
che te colma di gioia e me d'affanni,
se amor non basta, adopererò gl'inganni.

Un cenno leggiadretto,
un riso vezzosetto,
un moto di pupille
può far innamorar.
Lusinghe pianti e frodi
son anche certi modi,
che destano faville,
e tutti io li so far.

Un cenno, etc.

CHRISTOPHER LOWREY

'Venti, turbini' from *Rinaldo* HWV7a

Venti, turbini prestate
le vostre ali a questo piè!
Cieli, Numi, il braccio armate
contro chi pena mi diè!
Venti, turbini prestate

'Inumano fratel...'

'Stille amare' from *Tolomeo* HWV25

Inumano fratel, barbara madre,
ingiusto Araspe,
dispietata Elisa,
Numi, o furie del Ciel,
Cielo Nemico, implacabile destin,
tiranna sorte, tutti, tutti, v'invito
a gustare il piacer della mia morte.



Ma tu, consorte amata, non pianger no, metre che lieto spiro;
basta che ad incontrar l'anima mia,
quando uscirà dal sen,
mandi un sospiro.

Stille amare, già vi sento
Tutte in seno, la morte chiamar;
già vi sento smorzare il tormento
già vi sento tornarmi a bear.
Stille amare, già vi sento, etc.

'Rompo i lacci' from *Flavio* HWV16

Rompo i lacci, e frango i dardi
che al mio seno Amor scagliò.
Mà poi senza l'idol mio
come, O Dio! viver potrò?
Rompo i lacci, e frango i dardi

FRANCESCA LOMBARDI MAZZULLI

Un alma innamorata HWV173

Recitativo
Un'alma innamorata,
prigioniera d'amore,
vive troppo infelice.
Divien sempre maggiore
il mal, che non intende,
allor che nell'amar schiava si rende.

Aria
Quel povero core
ferito d'amore
sospira se adira,
se vive fedel.
Sia il solo dolore
geloso timore,
le pene e catene
martire crudel.
Quel povero, etc.

Recitativo
E pur benchè egli veda
morta del suo servir la speme istessa
vuole col suo languir viver con essa.

Aria
Io godo rido e spero,
ed amo più d'un core,
e so ridir perchè.
Se segue il mio pensiero
un vagabondo amore,
cercate voi dov'è.
Io godo, etc.

Recitativo
In quanto a me, ritrovo



Francesca Lombardi Mazzulli

del riso ogni diletto,
se sprezzo dell'amore
le sue severe leggi, ed il rigore.

Aria
Ben impari come se ama
in amor chi vuol goder.
Non ha pari alla mia brama
il rigor del nume arcier.

'Morrai, sì, l'empia tua testa' from *Rodelinda* HWV19

Morrai sì, l'empia tua testa
già m'appresta
un gradin per gire il trono.
Che del mio sposo novello,
né più bel dono
sò bramar.

Morrai sì, l'empia tua testa

ELINOR ROLFE JOHNSON

'Ombre, piante, urne funeste!' from *Rodelinda* HWV19

Ombre, piante, urne funeste!
voi sareste
le delizie del mio sen.
Se trovassi in voi raccolto,
come il volto
anco il cener del mio ben.
Ombre, piante, etc.

'Flammende Rose' from *Nine German Arias* HWV210

Flammende Rose,
Zierde der Erden,
glänzender Gärten
bezaubernde Pracht!
Augen, die deine
Vortrefflichkeit sehen,
müssen, vor Anmut erstaunend, gestehen,
daß dich ein göttlicher Finger gemacht.

'Capricious man, in humour lost' from *Saul* HWV53

Capricious man, in humour lost,
By ev'ry wind of passion toss'd!
Now sets his vassal on the throne,
Then low as earth he casts him down!
His temper knows no middle state,
Extreme alike in love or hate.
Capricious man, etc.



KATIE BRAY

'E vivo ancora?...'

'Scherza infida' from *Ariodante* HWV33

E vivo ancora?
E senza il ferro? oh Dei! che farò?
che mi dite, o affanni miei?

Scherza infida
in grembo al drudo,
io tradito a morte in braccio
per tua colpa ora men vo.
Ma a spezzar l'indegno laccio,
ombra mesta, e spirito ignudo,
per tua pena io tornerò.
Scherza infida, etc.

'Sorge nell' alma mia' from *Imeneo* HWV41

Sorge nell' alma mia
qual v'è sorgendo in cielo
picciola nuvoletta
che poi tuone e saetta,
e passa ad agitare
la terra e' il mare ancor.
Questa è la gelosia,
che v'è spiegando un velo
di torbido sospetto,
che poi dentro al mio petto
potrebbe diventar
tormento del mio cor.
Sorge nell' alma mia, etc.

SARAH POWER

'Volate, amori' from *Ariodante* HWV33

Volate, amori,
di due bei cori
la gioia immensa a celebrar!
Il gaudio è tanto,
che come è quanto
dir non saprei debba esultar.
Volate, amori, etc.

'Credete al mio dolore' from *Alcina* HWV34

Credete al mio dolore,
luci tiranne e care!
languo per voi d'amore,
bramo da voi pietà!
Se pianger mi vedete,
se mio tesoro vi chiamo,
e dite, che non v'amo,
è troppa crudeltà.
Credete al mio dolore, etc.



Katie Bray



Sarah Power

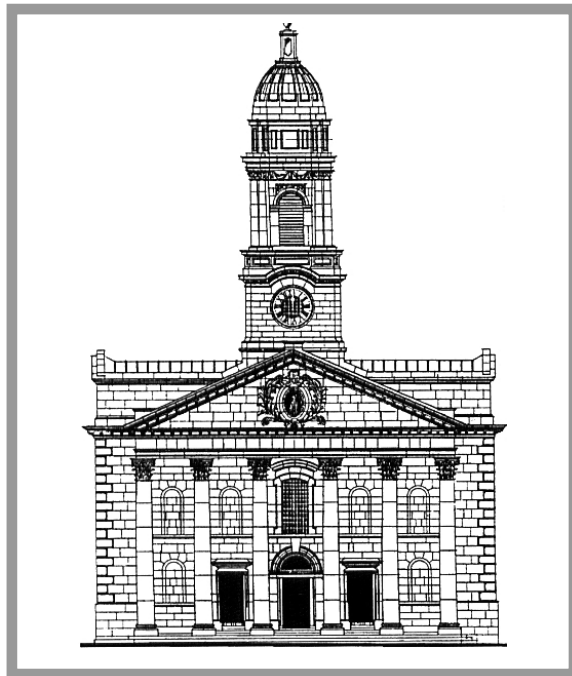
'S'è corrisposto un core...'

'Amor e qual vento' from *Orlando* HWV31

S'è corrisposto un core,
teme ancor del suo amore.
Se un altro è mal gradito
prova il martir del barbaro Cocito.
Nel mar d'amor per tutto v'è lo scoglio
e vedo ben, che amare è un grand'imbrogljo.

Amor è qual vento
che gira il cervello;
ho inteso che a cento
comincia bel bello
a farli godere,
ma a un corto piacere
dà un lungo dolor.
Se uniti due cori
si credon beati,
gelosi timori
li fan sfortunati;
se un core è sprezzato
divien arrabbiato,
così fà l'amor.
Amor è qual vento.

**Handel
Singing
Competition**



London Handel Orchestra

Oliver Webber leader

1st Violins

Oliver Webber, William Thorp

Diane Moore, Stephen Bull

2nd Violins

Jean Paterson, Theresa Caudle

Polly Smith, Veronique Matarasso

Violas

Peter Collyer, Louise Hogan

Cellos

Kath Sharman, Melanie Woodcock

Double-bass

Cecelia Bruggemeyer

Flute

Rachel Beckett

Oboes

James Eastaway, Joel Raymond

Bassoon

Nathaniel Harrison

Harpichord

Laurence Cummings

BIOGRAPHIES

Sophie Junker *soprano*

Sophie was born in Belgium in 1985. She gained her Master in Performance at the GSMD with distinction and, previously her Vocal Master Degree, as well as a Teaching Degree in June 2008, at the IMEP (Institut Supérieur de Musique et de Pédagogie) in Namur with both high distinction. She is now a part of the opera course program at the GSMD and is currently studying with Yvonne Kenny.

She has sung the role of Maria in *West Side Story* and her stage includes various roles in operas by Handel, Mozart, Beethoven and Offenbach.

As a soloist, she has sung masses by Mozart, Pergolesi and Schubert, a cantata by Bach, motets by Vivaldi, among many other works, especially in Belgium.

Sophie took part recently in Graham Johnson's Vaughan Williams project, a performance as the Fairy Queen, as well as Schubert Lieder, at the Barbican, Schumann Lieder in Oxford, Coryphée from Gluck's *Alceste* at the Cadogan Hall, and a solo recital at the Palais des Beaux-arts in Brussels. Sophie has taken part in masterclasses with, among others, Dame Emma Kirby and Noelle Barker.

She is generously supported in her studies by the Worshipful Company of Salters and the Ann Driver Trust.

Christopher Lowrey *countertenor*

Christopher, originally from Rhode Island, holds degrees from Brown University, St John's College, Cambridge, and the Royal College of Music. While at Cambridge, he was a choral scholar with Trinity College

Choir under Stephen Layton. He is currently on the advanced opera course at the RCM International Opera School.

Christopher made his solo international debut with Bach Collegium Japan under Masaaki Suzuki in *Messiah* and returned to Tokyo this season to perform Goffredo in a concert version of *Rinaldo*. Here and abroad his reputation is growing, and this year he makes his debut with various ensembles around the world.

His recent roles include Oberon in the RCM's production of Britten's *A Midsummer Night's Dream*, the title role in Handel's *Alessandro* as part of the 2009 LHF, and Orpheus in Gluck's *Orfeo ed Euridice*. This year he takes the role of Mirtillo in *Il pastor fido* as part of the 2010 London Handel Festival.

Francesca Lombardi Mazzulli *soprano*

Francesca studied at the Giuseppe Verdi Conservatory in Milan and in Vignola with Mirella Freni. In 2005 she developed her repertoire in the Baroque in Amsterdam and in 2008 she won second prize at the Baroque singing competition organized by the Centro di Musica Antica Pietà de' Turchini. Francesca has sung the title role in Cavalli's *Rosinda* in Potsdam, Vantaa and Bayreuth, and Pallade and Venere in *L'incoronazione di Poppea* in several theatres in north Italy.

Since 2005 she has been singing with the ensemble Accademia Bizantina. In 2009 Francesca made her debut at Teatro Rossini in Pesaro, playing the role of Eurilla in Vivaldi's *Serenata a tre*, and in *Semele* at the Teatro Sociale in Lugo (BO). In the same year she started performing recital with Belgian Baroque music ensembles Transparant and B'Rock.

Francesca has sung Clorinda in *Il Combattimento di Tancredi e Clorinda*, recorded for Amadeus, soloist in Monteverdi's *Vespers*, Eva in Galuppi's oratorio *Adameo ed Eva*, soloist in Milan, Fauré's *Requiem* and the role of Susanna in *Le Nozze di Figaro*.

Elinor Rolfe Johnson *soprano*

Elinor read music at Fitzwilliam College, Cambridge where she was a choral scholar from 2002-2005. She has since taken part in masterclasses with, among others, Dame Felicity Lott and Joan Rodgers. In 2007, she began studying with Beatrice Unsworth. Since leaving Cambridge, she has performed at a number of venues in London, as well as in Canterbury and Llanidloes.

Elinor's repertoire includes *Messiah* and *St Matthew Passion*; Vivaldi, *Gloria*; Schubert, *Mass in G*; Brahms, *German Requiem*; Tippett, *A Child of Our Time*; Handel, *Israel in Egypt*; Monteverdi, *1610 Vespers*; Bach, *St John Passion* and *B Minor Mass*; Mozart, *C Minor Mass*; Schubert, Schumann and Strauss *Lieder*; French song by Poulenc and Fauré; works by Purcell, Britten and Gurney. She was a semi-finalist in the 2009 HSC and a finalist in the 2009 Great Elm Competition.

Elinor began her Masters in Vocal Studies at the RAM in 2009. Up-coming performances include Haydn's *Creation*, a run of *Alceste* at the Aix-en-Provence Festival, and recitals at Holy Trinity, Sloane Square and St Stephen's, Gloucester Road.

Katie Bray *mezzo-soprano*

Katie is an active solo performer throughout the country, in venues such as the Royal Albert Hall, St Martin-in-the-Fields, and the cathedrals of Ely, Wells and Exeter. At the University of Manchester, she was awarded First Class Honours and the Proctor-Gregg Recital Prize. She is now studying for a Masters in Vocal Studies at the RAM, and was recently awarded the 2009 Major van Someren-Godfrey prize for English Song.

She is a tremendous advocate of contemporary music and has performed in world premieres of a number of new works, including James Stephenson's *Apollinaire's Dream* Autumn 2006 and Brendan Ashe's *The Earth* in 2007.

Recent solo performances include Mrs Noye (*Noye's Fludde*), Schumann's *Myrten* at the Oxford Lieder Festival, and Ravel's *Chansons*

madecasses at the RAM. Katie also toured with the Birmingham Royal Ballet, singing the alto solo in David Bintley's *Penguin Cafe* in 2009, to be repeated in 2011 at Covent Garden.

Forthcoming appearances include a recital at the Wigmore Hall in February and as soloist in the Mass in B minor with Cambridge Philharmonic Society.

Sarah Power *soprano*

Sarah graduated from the National Opera Studio, London, in 2009 and continues to study with Susan McCulloch. Previously she completed the Guildhall Opera Course, a PGDip at the RNCM, Manchester and an MMus at the DIT Conservatory, Dublin.

Operatic roles include roles for Glashule Opera, GSMD and Wexford Festival Opera.

Recent performances include Haydn's *Nelson Mass*, CPE Bach's *Magnificat*, Mozart's *Exsultate, Jubilate*, a solo recital in St Martin-in-the-Fields, and Iphise (*Dardanus*) for the European Opera Centre, Crete.

Sarah has participated in masterclasses with Ann Murray, Joyce di Donato, Andreas Scholl and Rosalind Plowright. Notable awards include a Making Music Philip & Dorothy Green Award, a Sybil Tutton Award (MBF), the Audrey Strange Memorial Prize (ROSL), the RDS Music Bursary of €10,000 and the DIT Gold Medal.

Future engagements include Vivaldi's *Gloria* at the RAH, Nannetta (*Falstaff*) for Diva Opera, Vaughan Williams's *Dona Nobis Pacem* in Huntingdon, the *St Matthew Passion* in Bournemouth, and solo recitals in York, Ireland and Vienna.

ADJUDICATORS

Ian Partridge (*HSC Chairman*)

Ian Partridge has an international reputation as a concert singer and recitalist. His tenor voice, with its most distinctive timbre, and his unfailing sensitivity to words have earned him a devoted following through his hundreds of broadcasts and recordings. His wide repertoire encompasses the music of Monteverdi, Bach and Handel, Elizabethan lute songs, German, French and English songs and first performances of new works.

Ian Partridge's phenomenal list of recordings includes *Die schöne Müllerin* (first choice in BBC Radio 3's Building a Library), *Dichterliebe* and *Liederkreis* op 39, and Britten's *Serenade*. Vaughan Williams's *On Wenlock Edge* and Warlock's *The Curlew* have just been released on a new double album by EMI.

Ian Partridge sang the Evangelist in Bach's *St John Passion* and was the tenor soloist in the complete set of Handel's *Chandos Anthems* recorded with The Sixteen, conducted by Harry Christophers.

Ian Partridge has also enjoyed taking masterclasses on Lieder, English Song and Early Music at venues as diverse as Aldeburgh, Dartington, Trondheim, Versailles and Helsinki. He is a professor at the RAM, and was awarded the CBE in 1992 for services to music.

Michael Chance

Adjudicator for the Final

Michael Chance has established a world-wide reputation as one of the foremost exponents of the male alto voice in all areas of the classical repertoire, and is in equal demand as an opera, concert and recording artist. His appearances in oratorio and recital have taken him to concert halls all over the world including Carnegie Hall, Concertgebouw, Musikverein, Neue Gewandhaus, Berlin's Philharmonie and London's Wigmore Hall with a variety of programmes, ranging from Elizabethan lute songs to new works, with many world premieres commissioned especially for him including works by Bennett, Goehr, Tavener, Costello and Beamish.

Recent engagements have included the St John Passion at the Salzburg Easter Festival with Sir Simon Rattle and the Berlin Philharmonic, the title role of Solomon with the Mozarteum Orchester and Ivor Bolton in Salzburg and with Tafelmusik in Toronto, and the title role in *Rinaldo* for Opera Australia. He has recorded extensively, receiving a Grammy award for his participation in Handel's *Semele* for Deutsche Grammophon. He was awarded the CBE in 2009.

Catherine Denley

Adjudicator for all rounds of the HSC

Catherine studied at Trinity College of Music. After two years with the BBC Singers she embarked on a solo career which has taken her all over the world. She has worked with

all the major British orchestras and many eminent conductors.

A brief cross-section of concerts includes *Messiah* with the Boston Symphony Orchestra and the San Francisco Symphony; Britten's *Spring Symphony* for Dutch and Polish Radio; Beethoven's 9th Symphony with Sir John Eliot Gardiner in Japan; Mahler's *Resurrection Symphony* in Odessa and Kiev and his 'Symphony of a Thousand' for TV in Dublin; Bach's *St Matthew Passion* in the Gewandhaus, Leipzig; Mozart's Requiem in the Salzburg Mozartwoche and at the BBC Proms, and Handel's *Hercules* and *La Resurrezione* with Marc Minkowski in Paris and Lyon, Bach's Easter Oratorio and Vivaldi solo cantatas with the Israel Camerata, and, more recently, Bach's Christmas Oratorio in the Cadogan Hall.

Catherine has over sixty recordings to her credit: these cover a wide range of music, but she is particularly renowned for her many Handel discs.

Michael George

Adjudicator for all rounds of the HSC

Michael George started his musical training as a chorister at King's College, Cambridge under Sir David Willcocks and later went on to study at the RCM, where he was a major prize-winner. He has appeared with all the leading UK orchestras and ensembles, and has made a great many recordings including, amongst others, Haydn's *Creation* with the Academy of Ancient Music and Christopher Hogwood, *The Dream of Gerontius* with Vernon Handley, Handel's *Samson*, *Esther*, and *Alexander's Feast* with The Sixteen and *Joshua*, *Acis and Galatea*, *Judas Maccabeus*, *Ottone* and *Joseph* with The King's Consort.

Recent and future engagements include Bach's B Minor Mass with Phillip Pickett, the St Matthew Passion at Cadogan Hall, Haydn's *Salve Regina*, at King's College, Cambridge, Holst's *Savitri* at Kings Place, the *Nelson* Mass at the Macau International Festival, *Messiah* with the Ulster Orchestra, the RSNO and the RLPO, the St Matthew Passion in Bath Abbey and *Judas Maccabeus* with the Huddersfield Choral Society.

Patricia Kwella

Adjudicator for all rounds of the HSC

Patricia studied three subjects at the RCM, winning the McKenna scholarship for singing, and a separate bursary for the cello and the piano. Whilst still a student she was the soprano soloist in a televised performance of *Messiah* from the Royal Albert Hall, subsequently appearing throughout Europe and the US in concerts and festivals in repertoire ranging from the 16th to the 20th century. She is best known in the great Baroque and Classical masterpieces; Patricia's many recordings include *La Resurrezione* and *Esther* with Christopher Hogwood, *L'Allegro* with Sir John Eliot Gardiner, *St John Passion* with Harry Christophers, Holst's *The Dream City* with Richard Hickox, and a Mozart series for EMI.

Patrizia Kwella retired from the concert platform in early 2006. Her final performances included *Dido in Dido and Aeneas*, *A Sea Symphony* at the Royal Festival Hall, the *St John Passion* in Cadogan Hall and John Tavener's *Lament of the Mother of God* in Winchester Cathedral in the composer's presence.

David Vickers

Adjudicator for the Semi-Final and Final

David is co-editor of the newly published *Cambridge Handel Encyclopedia*, and is currently preparing new editions of Handel's *Semele* and *Partenope*. He produces GFHandel.org, serves as chairman of the annual Stanley Sadie Handel Recording Prize, and teaches at the Royal Northern College of Music in Manchester. David is also a journalist, author, project consultant and musicologist, has published articles on composers from Purcell to Haydn, and works in a wide range of 17th- and 18th- century repertoire. He writes essays for most leading classical record labels, is a critic for *Gramophone*, and frequently appears on BBC Radio 3.

Laurence Cummings *musical director*

Laurence is one of Britain's most exciting and versatile exponents of historical performance both as conductor and harpsichord player. He is Music Director of the London Handel Festival, the Tilford Bach Society and a trustee of Handel House London. He is a regular guest at Casa da Musica Porto.

Opera credits include productions for English

National Opera, Glyndebourne Festival Opera, Gothenburg Opera, Garsington Opera, English Touring Opera and at the Linbury Theatre Covent Garden. He made his US debut conducting the Handel and Haydn Society, Boston. He regularly conducts the English Concert and the Orchestra of the Age of Enlightenment and has worked with the Royal Liverpool Philharmonic, Ulster Orchestra, Wiener Akademie, Hallé Orchestra, Britten Sinfonia, Jerusalem Symphony and Basel Chamber Orchestra.

He has made numerous recordings including the first recording of Handel's newly discovered *Gloria* with Emma Kirkby on BIS and CDs with Angelika Kirschlager and Lawrence Zazzo with the Basel Chamber Orchestra for Sony BMG.

Future plans include a return to Glyndebourne and productions of *Radamisto* (ENO) *Alcina* (Gothenburg) and *La Verita in Cemento* (Garsington) as well as concerts with St Paul Chamber Orchestra (Minnesota), Zurich Chamber Orchestra, Northern Sinfonia, OAE and English Concert.

Oliver Webber *leader*

Oliver was educated at Wells Cathedral School, Jesus College (Cambridge), the Guildhall School of Music and Drama, and the Hague Royal Conservatory. He is now director of the Monteverdi String Band, a lecturer at the Guildhall School and Trinity Laban, and one of the world's experts on gut strings.

He is a regular guest director of De Swaen, Amsterdam, and leader of (and regular soloist with) the Greenwich Baroque Orchestra, Ludus Baroque and Ensemble Serse; his performing career, on historical violins, violas and other related instruments, also encompasses tours, recordings and broadcasts as a principal with the Gabrieli Players, and as guest leader with the London Handel Orchestra and the Hanover Band. He is regularly invited to teach at conservatoires across Europe, and has used his string expertise to collaborate with many orchestras on their historical set-up. He lives in London with his wife and two sons, although they spend as much time as possible in the mountains of Liguria.

HANDEL SINGING COMPETITION 2002-2009



Andrew Kennedy 2002



Elizabeth Atherton 2003



Angharad Gruffydd-Jones 2004



Fflur Wyn 2005



Nathan Vale 2006



Derek Welfon 2007



Erica Eloff 2008



Ruby Hughes 2009