



Alice Earll is a young and engaging British violinist specialising in period instrument performance. Alice studied under Pavlo Beznosiuk at the Royal Academy of Music, graduating in 2016 with a first-class degree and the Bickerdike Allen Prize for achievement. She has since gone on to perform with the Academy of Ancient Music at the BBC Proms and as part of the Lincoln Centre's Mostly Mozart Festival. She has also played at Shakespeare's Globe as part of 'Vivaldi's *The Four Season. A Reimagining*' with music by Max Richter and performed with various other groups such as the Orchestra of the Age of Enlightenment, The Avison Ensemble, Ex Cathedra, Ensemble Marsyas and as a member of the European Union Baroque Orchestra (EUBO).

As a soloist, Alice has performed Telemann's *Concerto for Three Violins in F Major* alongside Rachel Podger at the Wigmore Hall and has been selected for the Handel House Talent Scheme 2018/19.

As a founding member of Ensemble Molière, Alice has performed at the Brighton Early Music Festival, Bruges Early Music Festival and made her BBC Radio debut on BBC radio 3's In Tune.

She plays on a Thomas Kennedy violin on loan from the Harrison Frank Foundation. Upcoming performances include; *The Birth of Virtuosity*, a series of chamber recitals with Conor Hastings (Cornett) and Satoko Doi-Luck (Keyboard), solo recitals for Handel & Hendrix, Hay Music and St Anne's Kew. She will also be making her debut with The Sixteen and the Irish Baroque Orchestra in April.



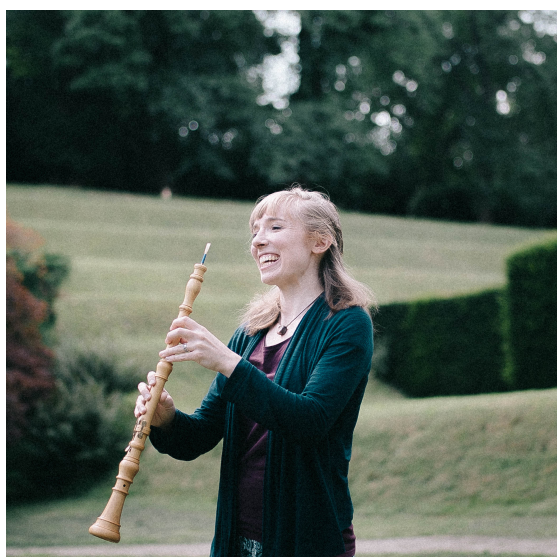
Miriam Monaghan (née Nerval) is the first recorder player to be profiled in BBC Music Magazine's Rising Star: Great Artists of Tomorrow feature, and was asked by Classic FM to give a recorder lesson to former Top Gear presenter, James May. She studied to postgraduate level at the Guildhall School of Music and Drama, and was awarded the School's Concert Recital Diploma for outstanding final recital performance twice, once upon each graduation. She was recently invited back to the Guildhall to speak as a panelist for their employability conference.

As a soloist, Miriam won a City Music Foundation Award in their inaugural year, and a Help Musician's UK Postgraduate Performance Award. She was additionally twice a finalist in the Needlemaker's Woodwind prize. As well as her work with Eboracum Baroque, she has performed as a soloist with the English Chamber Orchestra, New London Orchestra, Britten-

Pears Baroque Orchestra and the Oxford Bach Soloists in high profile venues such as Cadogan Hall and the Old Bailey.

Miriam is a founding member, Programming Director and Researcher for Palisander, an internationally acclaimed recorder quartet, with whom she has performed extensively across Europe, the Middle East and Asia. Award successes for the group so far in the 18/19 season include winning a place on the prestigious EEEmerging awards scheme, and a Tunnell Trust Award. Previously Palisander were St John's Smith Square Young Artists, and BREMF *Early Music Live!* artists. They have twice received Arts Council England funding: firstly for a collaborative children's show with puppetry company Rust & Stardust, which Miriam scored. This season ACE funding is allowing them to tour their interactive concert *Recorder Revolution!* around the country. A video Classic FM filmed of the group went viral in 2017, receiving over 5 million views to date.

As an arranger and composer, Miriam's works have been performed live on BBC Radio 3, filmed for Classic FM and English, French, Russian and Japanese television.



Katie Lewis is currently studying historical oboes at the Royal Academy of Music, having previously music at Newnham College, Cambridge, and modern oboe at the Royal Northern College of Music. She has played with Eboracum Baroque since 2016, enjoying a mixture of projects from Bach Cantatas to Horrible Histories family concerts to Albinoni's Oboe Concerto in d minor in early 2018. She freelances with various other period instrument ensembles, including the Academy of Ancient Music, Belsize Baroque and Endelienta Baroque, with whom she is a core member and has played works including many Bach Cantatas and Bach's Concerto for Oboe and Violin in venues across the UK. She is passionate about music education, teaching regularly, tutoring

on courses, and working with education projects in a range of communities. When not playing music, she greatly enjoys baking, sailing and swing dancing.



Chris Parsons is a conductor, trumpeter and teacher based in the UK. He read Music at the University of York before completing a Masters in Historical Performance Practice at the Royal College of Music in 2014. He now leads a professional career as a Trumpeter and Conductor, and has performed across the UK and Europe including tours in Germany, Denmark and Estonia. His time at York culminated in being awarded the University of York Concerto Competition prize, for which he performed Telemann's Trumpet Concerto with the University Baroque Ensemble.

As a Trumpeter, he has performed across the UK and Europe, both as a soloist and as an orchestra player, including with

the Orchestra of the Age of Enlightenment, International Baroque Players and Oxford Baroque. As a modern trumpet player, he has appeared with the Brandenburg Sinfonia and Ukrainian National Opera (UK Tour). Chris has performed in prestigious venues and festivals such as St John's Smith Square, London and the Palace of Versailles. He performed as part of the BBC Proms live on BBC Radio 3 and as an orchestral trumpeter in the London Handel Festival. He has been fortunate enough to work with conductors including Sir Roger Norrington and Laurence Cummings.

As a specialist baroque conductor he has directed a number of major works including operas and oratorios by Handel (Acis and Galatea/Messiah), Purcell (The Fairy Queen, King Arthur, Dido and Aeneas) and many works by Bach, Vivaldi and lesser known English contemporaries of Purcell and Handel.

He conducts all eras of music and recent performances have included Elgar's Cello Concerto, Haydn's Clock Symphony, Mozart's Requiem and new commissions by the composers David Sims and Nils Greenhow.

He is passionate about community music and directs a number of community based ensembles and leads regular education workshops.



Laurence Lyndon-Jones is Assistant Organist and Director of the Girls' Choir at Chelmsford Cathedral. Highlights at Chelmsford have included playing for two live broadcasts of Choral Evensong on BBC Radio 3, and in May 2014 playing the organ for the Queen on her visit to mark the centenary of the Cathedral. Recent highlights for the Girl's Choir have included numerous performances of Britten's Ceremony of Carols across the south of England, singing live on BBC1 for the Gallipoli commemorations, and performing with the King's Singers.

Laurence began his career in cathedral music as a chorister at St. Albans Cathedral, where he learnt the organ after leaving the choir. In 2006 he became Organ Scholar at Pembroke College Oxford, and graduated in 2010 with a master's degree in mathematics. Whilst at Oxford Laurence was also the conductor of the Arcadian Singers of Oxford, a singer in Schola Cantorum of Oxford, and a trombonist in Oxford University Big Band. After graduating, he became Organ Scholar, and subsequently Acting Assistant Director of Music at Chester Cathedral. Laurence was next appointed Assistant Director of Music at Coventry Cathedral, where he played the organ for a number of high profile events including a live televised broadcast on BBC1, a service to mark fifty years since the consecration of the Cathedral, and a tour to Dresden and Berlin.

Laurence has given a number of organ recitals across the UK and abroad. He has performed at numerous recital venues across the U.K. including at Chelmsford, Chester, Coventry, Ely, Hereford, Lichfield, Liverpool, St Albans, St Edmundsbury, and Westminster Cathedrals. He has toured abroad as both a soloist and accompanist, and has played recitals at Würzburg Cathedral, St Catherine's church in Hamburg, the Frauenkirche in Dresden. In August 2015 Laurence gave a recital at the Festival Europäische Kirchenmusik Schwäbisch Gmünd which was broadcast live on SWR2, and in November 2016 appeared as a soloist with the DSO-Berlin at the Berliner Philharmonie. As an orchestral organist, Laurence has performed with the Canzona, the City of Birmingham Symphony Orchestra, the English String Orchestra, the Orchestra of the Age of Enlightenment, the Royal Liverpool Philharmonic Orchestra, the Royal Marines Band, and the Southbank Sinfonia.

Laurence is a composer of choral music and in 2015 his piece *Rorate Caeli* reached the final of the New Music for St Paul's composition competition. Laurence is also a Fellow of the Royal College of Organists and an Associate of Trinity College London.



Camilla Morse-Glover studies at The Royal Academy, under the tutelage of Jonathan Manson. She is hugely grateful to have been fully supported at the Academy, by the Jenny-Ward Clark and Enlightenment Scholarships. This year Camilla continues her studies at The Academy, on the Professional Diploma course, with a focus on early string quartets and classical chamber music.

Camilla has a particular interest in performing with singers and has been privileged to accompany the renowned countertenor James Bowman, tenor Mark Padmore and soprano Emma Kirkby. She regularly plays continuo for singers and has been fortunate to take part in the Kohn

Foundation Bach Cantata series lead by Rachel Podger, Margaret Faultless, Jane Glover, Laurence Cummings and Philippe Herreweghe.

As a member of the Ann and Peter Law, Orchestra of the Age of Enlightenment Experience Scheme 2018, Camilla is enjoying taking part in a variety of OAE education projects and concerts during the year.

Camilla is also a Britten-Pears Young Artist and takes part in Baroque projects at Snape Maltings.



Thomas Allery is a harpsichordist, organist, choral conductor and based in London and Oxford. He enjoys a varied career spanning work as an organist and director in church music, continuo playing, research and teaching.

Thomas graduated with Distinction from the Masters programme at the Royal College of Music, London, in 2014, where he studied organ with Margaret Phillips and harpsichord with Terence Charlston. Here, alongside work as an organist, Thomas developed a particular

interest in the instrumental music of the seventeenth century *Stylus Phantasticus*, and is currently undertaking research of historical continuo treatises from the seventeenth and eighteenth centuries, and exploring how they can be used in keyboard education today. In 2014-15, Thomas was a Junior Fellow in Harpsichord/Continuo at the Royal College of Music, where he supported the work of the Historical Performance department, accompanying classes, recitals, and concerts. Thomas now enjoys performing regularly with his own period ensemble, Ensemble Hesperii, with whom he is undertaking research into late eighteenth Century Scottish Baroque Music.

Thomas is the Director of Chapel Music at Worcester College, Oxford, where he is responsible for the musical development of the Chapel choirs and organ scholars. He directs and trains the two Chapel choirs, of mixed and boys' voices, for regular chapel services and for a busy schedule of concerts, tours and recordings. Following his undergraduate studies at Oxford University, Thomas spent a year as the organ scholar of Canterbury Cathedral before pursuing postgraduate studies, simultaneously holding the position of organ scholar at St Paul's Church, Knightsbridge. Before returning to Worcester College in Oxford, Thomas spent two years as the Assistant Organist and Tutor to the Choristers at Magdalen College.

Thomas has studied the organ with Stephen Farr and William Whitehead and regularly gives solo recitals in high-profile London venues, including St Paul's Cathedral, Southwark Cathedral, and in the Grosvenor Chapel as part of the London Handel Festival. In 2016 he was supported by the Eric Thompson trust to study with Erwin Wiersinga at the Martinikerk in Groningen. In addition to his role at Worcester College, Thomas is Assistant Director of Music at St Marylebone Parish Church, London.



Described by The Times as 'suave and assertive,' **Alexander Rolton** is a highly versatile cellist who enjoys a lively and varied performing career. Touring frequently around the world and performing extensively in the UK, Alexander plays regularly with some of the country's top orchestras and ensembles.

Alexander is in increasing demand as a guest principal and continuo player, recently appearing as principal cellist of the Bournemouth Symphony Orchestra, Opera North, La Nuova Musica, and the London Handel Orchestra. He also works regularly with some of the UK's leading ensembles including the Philharmonia Orchestra, the London Mozart Players,

Classical Opera, the London Sinfonietta, the Orchestra of the Age of Enlightenment, the English Concert and Garsington Opera. As former principal cellist of the Royal Academy Koln Foundation Bach Cantata Series, Alexander toured to the United States and Germany performing Bach Cantatas under the directorship of Masaaki Suzuki. Other early music highlights include performances at the Wigmore Hall with renowned violinist Rachel Podger, Iestyn Davies and Trevor Pinnock. He also performs regularly on a five stringed

Piccolo Cello playing Bach's 6th Suite and other repertoire less suited to a conventional four stringed cello.

Between 2009 and 2015 Alexander studied at the Royal Academy of Music with Professors Felix Schmidt and Jonathan Manson. During his time at the Academy he won all the internal competitions - including a violin prize - and graduated with highest honours. He was generously supported in his studies by the Karl Motesiczky Scholarship and the prestigious Muriel Taylor Scholarship for cellists which he won in 2013.

He plays an English cello built in London in the 18th Century.