



Christian Curnyn

Conductor

Christian Curnyn is widely recognised as one of the UK's leading conductors specialising in the Baroque and Classical repertoire.

In 1994 Christian founded the Early Opera Company with whom he appears regularly at the Wigmore Hall and St John's Smith Square, and has performed in concert at the Cheltenham Festival, Spitalfields Festival, York Early Music Festival, London Festival of Baroque Music, Kilkenny Arts Festival, and at the BBC Proms.

Much in demand on the operatic scene, in the UK Christian has conducted for Scottish Opera (Handel *Semele*), Opera North (Handel's *Saul*), Grange Park Opera (*Semele*, Mozart's *Le nozze di Figaro*, and Cavalli's *Eliogabalo*). He is a regular at English National Opera where successes have included Olivier Award winning productions of Handel's *Partenope* and Rameau's *Castor et Pollux* (dir. Barrie Kosky), *After Dido* (Katie Mitchell's realisation of Purcell's *Dido and Aeneas*), Handel's *Giulio Cesare*, Charpentier's *Medée*, and Handel's *Rodelinda*.

For The Royal Opera, Covent Garden he has conducted Britten's *The Beggar's Opera*, Cavalli's *L'Ormindo* to inaugurate their series at the Sam Wanamaker Playhouse at Shakespeare's The Globe, where he returned for Luigi Rossi's *Orfeo* (nominated for an Olivier Award), and Monteverdi's *Il ritorno d'Ulisse* at The Roundhouse.

Further afield he has worked with Opera Australia (*Partenope*), Landestheater Salzburg (Vivaldi's *Farnace* and Handel's *Ariodante*) Frankfurt Opera (Cavalli's *La Calisto* and Gluck's *Ezio*), Komische Oper Berlin (Rameau's *Castor et Pollux* and *Zoroastre*) and Stuttgart Opera (Rameau's *Platée*, Purcell's *The Fairy Queen* and Handel's *Alcina*). In the USA Christian Curnyn has conducted *Partenope* and *Così fan Tutte* for New York City Opera, Handel's *Tolomeo* for Glimmerglass Opera, and Cavalli's *Giasone* and Charpentier's *Medée* for Chicago Opera Theater.

Specialist early music ensembles Christian has worked with include Academy of Ancient Music, AKAMUS, English Concert, Irish and Wrocław Baroque orchestras. Alongside this work he takes a particular interest in performing Baroque and Classical repertoire with modern forces, including collaborations with Bournemouth Symphony, Ulster, Hallé, Scottish Chamber (including a recording on the Decca label with Nicola Benedetti), Swedish Chamber Orchestra, Stavanger Symphony, and Philharmonie Essen.

Recent and future highlights include debuts with Garsington Opera (*Die Zauberflöte*), and Opéra national du Rhin (*Don Giovanni*), *Idomeneo* for Teatro Nacional de São Carlos, *Blow Venus & Adonis* and *Dido & Aeneas* with Early Opera Company (Amsterdam Concertgebouw debut), Handel *Solomon* for The Royal Opera, and other forthcoming productions for Opera North, Theatre Basel, Komische Oper Berlin, and The Royal Opera Covent Garden. Concerts include performances with the Academy of Ancient Music, Philharmonie Essen, and a *Messiah* tour with Tasmania, West Australia, and Adelaide Symphony Orchestras.

His extensive discography with the Early Opera Company for the Chandos label includes their 2005 recording of *Partenope* which won widespread critical acclaim, and their recording of *Semele* was chosen as a Best Recording of 2008 by The Sunday Times, Editor's Choice in Gramophone Magazine and awarded the 2008 Stanley Sadie Handel Prize. Further releases on the Chandos label include



Eccles' *The Judgement of Paris*, (awarded a Diapason D'or), Britten's *The Beggar's Opera*, and Handel's *Flavio*, *Alceste* (winner of the Opera award in the BBC Music Magazine Awards 2013), *Serse* and most recently *Acis & Galetea*, as well as *Il Trionfo del Tempo* for Wigmore Live.