

Terence Charlston is an internationally acknowledged specialist performer on early keyboard instruments. His broad career encompasses many complementary roles including solo and chamber musician, choral and orchestral director, and teacher and academic researcher. He was a member of the quartet London Baroque between 1995 and 2007 with whom he gave nearly 500 concerts worldwide and since 2009 he has been a core member of the ensemble Florilegium. His large repertoire and numerous commercial recordings reflect a passionate interest in keyboard music of all types and styles. His rigorous virtuosity and sensitivity to touch and expression have made him a frequent performer at collections of early keyboard instruments all over the world.

Terence is an important advocate of European keyboard music of the 17th and 18th centuries — a reflection of his artistic fascination with and critically acclaimed interpretations of this repertoire — and he has initiated a number of pioneering concerts and recording projects. These include editions and recordings of Matthew Locke's complete organ and harpsichord music, Carlo Ignazio Monza, Albertus Bryne, William Byrd's *My Ladye Nevell Booke*, Antoine Selosse's manuscript, manuscripts and instruments from the collections of the Royal College of Music Museum and the University of Edinburgh, Musical Instruments Museum. He is co-editing a six-volume facsimile series, *English Keyboard Music c.1650– c.1700*.

Terence teaches harpsichord at the Royal College of Music, London where he was appointed Professor of Harpsichord in 2007 and Chair of Historical Keyboard Instruments in 2016. He is also International Visiting Tutor in Harpsichord at the Royal Northern College of Music in Manchester. A dedicated and much sought-after teacher, he takes pride in having been given a significant responsibility for the training of younger players and for the development of practice-led research at several prestigious British conservatoires and universities. Previously he taught at the Royal Academy of Music, London where he founded the Department of Historical Performance in 1995. Over the last five years, he has helped to guide the exciting young vocal ensemble Amici Voices and has guest directed most of their concerts and recording projects.

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