

Timothy Orpen - clarinet



Since winning the Gold Medal and overall First Prize in the Royal Over-Seas League Music Competition in 2005, Timothy Orpen has established himself as one of the leading clarinetists of his generation.

Timothy made his Wigmore Hall debut in 2005 supported by the Musicians Benevolent Fund. He also appeared to critical acclaim at the Purcell Room as part of the Park Lane Group New Year series, after which he was described as a 'blazing talent' in *The Times*.

Last year Timothy gave a series of recitals in Singapore, New Zealand and Australia, and appeared in recital at the Wigmore Hall supported by the Royal Over-Seas League and the Park Lane Group. Following this recital he was chosen as one of the 'best young British musicians of today' by *The Telegraph*. Timothy has also been featured on BBC Radio 3's 'In Tune' programme.

Recent concerto highlights include the Mozart Clarinet Concerto at the Royal Albert Hall with Sir David Willcocks and Malcolm Arnold's Clarinet Concerto No. 2 with the Royal Philharmonic Orchestra and Barry Wordsworth. Timothy is committed to new music and has given many world premieres, including a concerto which was written for him earlier this year by composer Graham Ross.

As a chamber musician Timothy has collaborated with the Allegri, Australian, Badke, Barbirolli, Doric, Heath, and Sacconi String Quartets and sopranos Elizabeth Watts, Lucy Crowe and Sally Matthews. Other chamber music performances include Messiaen's Quartet for the End of Time with pianist Melvyn Tan, working with Pascal Rogé in Hong Kong and (in 2011) with the Chilingirian Quartet at the Lake District Summer Music Festival. Timothy also recently recorded 2 CDs of music for clarinet and piano for the Associated Board.

Timothy, who spent his early years in Australia, studied at the Royal Academy of Music in London and at the Hochschule für Musik Karlsruhe, Germany with Wolfgang Meyer.

As an orchestral musician Timothy has performed with many of the UK's leading orchestras, including the Philharmonia, BBC Symphony Orchestra, London Sinfonietta and the London Symphony Orchestra. Timothy is the co-principal clarinet of the London Chamber Orchestra and principal clarinet and founder member of the Aurora Orchestra, with whom he has performed John Adams' Clarinet Concerto *Gnarly Buttons*.

views and reviews

Blazing Talent

The Times

"Given the right combination of blazing talent and invigorating sounds, the [Park Lane Group] formula can still create something fizzing. It happened last Wednesday when the Australian-born clarinetist Timothy Orpen and his piano partner Alison Farr, both acrobatic virtuosos, pranced and burred through the fearsome demands of Maxwell Davies's *Hymnos*. No leaping squawk was too excessive for Orpen..."

Blood and Thunder

The Classical Source

“Orpen was superb throughout in fact... They saved the real blood and thunder for the end, however, in the shape of a near-faultless performance of Peter Maxwell Davies's fiendish Hymnos (1967). Orpen's tone ranged from an astonishingly piercing top note to the barely audible depths in which the piece ends...”

An exceptional clarinettist

Brighton Festival Review

“...Timothy Orpen is an exceptional clarinettist surely destined for great things. He presents an exciting and diverse programme that appeals to a wide audience... kept the audience on their toes, following the story of the piece as if words were falling from his instrument... effortless playing...”

A bright and passionate performance

Three Weeks Magazine - Edinburgh Festival

“Opening the evening with Schubert's 'Der Hirt auf dem Felsen', soprano Lucy Crowe, Simon Lepper on piano and a particularly brilliant clarinettist Timothy Orpen gave a bright and passionate performance.”

Consummate taste

Clarinet & Saxophone Magazine

“...performed with consummate taste, using the liberal doses of rubato the piece requires but without excess or artifice. The sound was warm, full and immediately engaging, the sort of sound that needs no vibrato to give it interest. Awkward upper register issues were dispatched with such ease as to leave only the other clarinet players in the audience to even guess as to their difficulty. The considerable technical demands of the final page showed formidable digital dexterity that allowed shape and direction to take precedence over mechanical execution.

The Poulenc, an altogether different piece, showed an altogether different approach. Here the sound was deliberately brighter and a bit more penetrating, a sound more in keeping with what the composer may have had in mind. Rhythms were crisp and accurate but not at the expense of the longer phrase.

It was an altogether impressive debut from one of our rising young stars.”

Bright singing tone and effortless technical mastery

Bristol Evening Post

“In Finzi's gorgeous Clarinet Concerto, the superb Australian soloist was always in command of the intricate score. His bright singing tone and effortless technical mastery were particularly noticeable in the central Adagio....

In Weber's Clarinet Concertino, the soloist, besides displaying technical brilliance, showed a charming sense of phrasing.”