



**West London Sinfonia  
St Matthew's Concert Choir**

**MOZART**

Mass in C Minor

**PROKOFIEV**

Alexander Nevsky

11<sup>th</sup> June 2011

7.30pm

**Conductor**

**PHILIP HESKETH**

**Chorus Master**

**PHIROZ DALAL**

[www.smce.org.uk](http://www.smce.org.uk)

[www.westlondonsinfonia.org/](http://www.westlondonsinfonia.org/)

St Matthew's Church  
North Common Road  
Ealing  
W5 2QA

# West London Sinfonia

[www.westlondonsinfonia.org](http://www.westlondonsinfonia.org)

West London Sinfonia

St Matthew's Concert Choir

St Matthew's Church

Ealing Common

Saturday 11 June 2011

19.30

Philip Hesketh conductor

Sirkka Lampimäki & Elizabeth Powell soprano

Amy Kerenza Sedgwick mezzo-soprano

Simon Gfeller tenor

Laurence Meikle bass

## **Mass in C minor K427 – Wolfgang Amadeus Mozart**

Sirkka Lampimäki & Elizabeth Powell soprano

Simon Gfeller tenor

Laurence Meikle bass

*Kyrie (Andante moderato: Chorus & Soprano)*

*Gloria*

*Gloria in excelsis Deo (Allegro vivace: Chorus)*

*Laudamus te (Allegro aperto: Soprano II)*

*Gratias agimus tibi (Adagio: Chorus)*

*Domine Deus (Allegro moderato: Sopranos I & II)*

*Qui tollis (Largo: Double choir)*

*Quoniam tu solus (Allegro: Sopranos I & II, Tenor)*

*Jesu Christe (Adagio: Chorus) – Cum Sancto Spiritu (Chorus)*

*Credo*

*Credo in unum Deum (Allegro maestoso: Chorus)*

*Et incarnatus est (Andante: Soprano I)*

*Sanctus (Largo: Double choir)*

*Benedictus qui venit (Allegro comodo: Quartet & Double chorus)*

## **Interval**

Alexander Nevsky Op. 78, Cantata for Chorus and  
Orchestra - Sergei Prokofiev  
Amy Kerenza-Sedgwick, mezzo-soprano

*Prelude*

*The 13th Century*

*Plescheyevo Lake (Song about Alexander Nevsky)*

*Pskov in Flames*

*"Death to the Blasphemer!" (Peregrinus expectavi)*

*Arise, People of Russia*

*The Teutonic Camp (Peregrinus expectavi)*

*Nevsky's Camp: Night before the Battle*

*April 5, 1242 (Peregrinus expectavi)*

*Fight for Russia!*

*Spears and Arrows (Peregrinus expectavi)*

*The Duel with the Grand Master*

*The Battle is Won*

*The Ice Breaks*

*The Field of the Dead*

*Pskov: Procession of the Fallen and Judgement of the Prisoners*

*"And now let's celebrate!"*

*Final Chorus*

## West London Sinfonia's Forthcoming Concert

**9th July 2011**

St James's Piccadilly

Beethoven Triple Concerto soloists: Yuri Zhislin violin, Corinne Morris violoncello, Daniel

Adni piano

Sibelius Symphony No. 1

*For further performance details visit: [www.westlondonsinfonia.org](http://www.westlondonsinfonia.org)*

*Tickets can be purchased on the door.*

# Wolfgang Amadeus Mozart (1756-1791)

---

## Mass in C minor K427

It is to posterity's lasting disappointment that Mozart did not complete his two greatest liturgical works, the Requiem and the C minor Mass. The former, of course, was left incomplete because of the composer's death, but the C minor Mass seems to have been the victim of the upheaval in Mozart's life caused by his resignation from the service of the Archbishop of Salzburg and his marriage (against his father's wishes) to Constanze Weber in 1782. When the newly-weds returned to Salzburg in 1783, Mozart had with him the incomplete score of the Mass and intended to fulfil a vow made to finish it. In the event, the Mass (which, if completed, would have had a duration comparable to Bach's B minor Mass) remained unfinished, lacking the Agnus Dei and most of the movements of the Creed as well as some of the orchestration of the extant 'Credo' and 'Sanctus'. What is known is that it was first performed on August 25 1783 in St Peter's Church, Salzburg with Constanze herself taking one of the soprano solo parts. It is not known how the missing sections were filled in in this performance – it is possible that they were omitted altogether, spoken, or sung to different music.

Subsequent editorial treatment by Schmidt (1901) and H. Robbins Landon has made the extant but incomplete movements performable. In terms of style, the Mass draws considerably on Mozart's study of the Baroque masters – the influence of Bach and Handel are evident in the great choral movements and the 'Domine Deus' and 'Quoniam' recall Alessandro Scarlatti and Pergolesi respectively. The piece opens quietly with a sombre statement of the 'Kyrie' by the chorus, this is followed by a 'Christe' section for soaring solo soprano, and the two join for the last 'Kyrie' portion of the movement. The 'Gloria' is in seven contrasting movements: a rejoicing 'Gloria' is followed by a disturbingly quiet 'Et in terra pax'; an Italianate coloratura soprano aria ('Laudamus te') then leads into a sliding five-part chorus 'Gratias'. The 'Domine Deus' is a pyrotechnic duet for two sopranos and strings and it is followed by a double-dotted 'French overture-style' 'Qui tollis' for double chorus. The Italianate trio 'Quoniam' is followed by a fugal 'Cum Sancto Spiritu'. The two existing movements of the Creed are deeply contrasting: the lively 'Credo in unum Deum' recalls Mozart's earlier masses, but the 'Et incarnatus' is a lilting siciliana and displays some of Mozart's finest writing for woodwind in the final cadenza for soprano, flute, oboe and bassoon. The eight-part 'Sanctus' (parts reconstructed by Schmidt) is expansive and contrasts with the light, fugal 'Osanna'. Unusually for the period, the 'Benedictus' is not an amiable melodic aria but a serious exercise in worked counterpoint for four soloists. The piece ends with a return to the 'Osanna' fugue.

Programme Note by Barry Creasy, Chairman, Collegium Musicum of London

# Sergei Prokofiev (1891-1953)

## **Alexander Nevsky Op. 78, Cantata for Chorus (with mezzo-soprano) and Orchestra**

Prokofiev was Born in Sontsovka (Ukraine), of Russian parents, on 23 April 1891 and died in Moscow on 5 March 1953. He composed his music for the film Alexander Nevsky in 1938, preparing this cantata based on material from the film score the following year. Prokofiev himself conducted the premiere in Moscow on 7 March 1939.

In early 1938 Sergei Prokofiev travelled across the United States on a concert tour, spending several weeks in Hollywood. During his stay in the nation's movie capital he visited several studios, taking a keen interest in their recording techniques, especially at the Disney Studios, where music for the animated shorts and features was pre-recorded and the images later synchronised to the music. A number of studio chiefs expressed interest in hiring the famous Russian composer to score their films and before leaving the United States Prokofiev would receive an offer of employment for the enormous sum of \$2,500 a week, but he had already decided to return to Moscow.

Back in the Soviet Union, Prokofiev was soon asked by director Sergei Eisenstein to provide the music for his newest film project: Alexander Nevsky, the story of a thirteenth century prince who successfully leads an Army of Russian peasants defending against an invading German army. The choice of Alexander's battle with the Germans as a cinematic subject was not a mere whim. Stalin himself had suggested Eisenstein for the project, intending the film to be used as anti-German propaganda. Both the director and the composer had suffered recent failures and needed a "hit" to win favour with the authorities, so they agreed to participate despite the limitations on their artistic freedom.

Ordinarily a composer does not score a film until quite late in the filmmaking process. Perhaps inspired by the Disney animators, Prokofiev took a much different tack on Alexander Nevsky, visiting the sets and viewing the daily rushes. In many cases he composed his score before the film was edited, allowing the director to match his images to the music and in at least one instance Prokofiev wrote music for a scene before it was even filmed.

Soon after the film's release, Stalin signed a non-aggression pact with Hitler, rendering all anti-German propaganda unwelcome, so the film was shelved until 1941. Eventually Alexander Nevsky did prove successful at fanning the flames of anti-German sentiment, but in addition came to be regarded as one of the most important films of its era. The famous 30-minute battle sequence has influenced everything from Laurence Olivier's Henry V (1944) to the Star Wars films. In particular, the white-caped, metal-helmeted Teutonic knights prefigure George

Lucas' Storm Troopers, while a particularly evil-looking monk is a dead ringer for the Emperor in Return of the Jedi.

Not long after the film's premiere, Prokofiev reworked much of his score into a choral cantata, combining cues to form longer movements but maintaining the chronology of the film. It has become one of the hallmark choral works of the twentieth century and one of Prokofiev's most popular compositions.

"Russia Beneath the Yoke of the Mongols" serves as an instrumental overture, musically painting the picture of desolate landscape strewn with remnants from past battles. Mongols warriors have attempted to menace Alexander and his compatriots but the Russian prince fends them off, warning of more dangerous invaders from the west: the Germans.

Russian peasants sing a "Song about Alexander Nevsky," praising his slaughter of an invading Swedish army two years prior.

"The Crusaders in Pskov" opens with the city of Pskov falling to the invading German forces. They attempt to forcibly convert the Russian peasants to the Roman form of Christianity, singing a Gregorian chant of Prokofiev's own invention (neither the composer nor his librettist must have been well versed in Latin, as the chant's text is grammatically inept). Town officials and small children alike are burned alive by the German soldiers.

The townspeople of Novgorod sing "Arise, People of Russia" as Alexander prepares his army for battle.

"The Battle on the Ice," the film's monumental set piece, is the longest and most dramatic movement of the cantata. Prokofiev combined several separate cues with newly composed material to musically depict the great confrontation. The movement opens quietly, the composer evoking the bitter cold on the frozen Lake Chudskoye. Quietly, as if from a distance, the battle chant of the German soldiers is heard. The Teutonic forces approach on horseback and engage the Russians in battle. Slashing gestures underscore the hand-to-hand sword-play. Eventually Alexander engages the German commander in a one-on-one confrontation. When the ice begins to crack under the weight of the heavily armed forces, most of the German army slides into the freezing lake. The Russian peasants stare in astonishment at the aftermath of the great battle.

In "The Field of the Dead" soldiers lay dead and dying on the battlefield. Earlier in the film a young woman had promised two warriors that she would marry the one who proves himself bravest in battle. As she wanders about searching for her suitors, a mezzo-soprano sings her heartbreaking lament. The young woman eventually finds the pair. Both are alive but wounded, one gravely so; she helps them stagger away. Later, back in Pskov, the citizens kneel before a funeral procession.

Clanging bells and a joyous song greet “Alexander’s Entry into Pskov.” The townspeople dance to the playful music of the Russian musicians and sing in celebration of the great victory.

# West London Sinfonia

---

## Orchestra

### Violin I

Eleanor Parry-Griffiths *leader*  
Bharat Parmar  
Kate Faber  
Wendy Booth  
Elizabeth Griffiths  
Helen Robinson  
Catherine Lemmon  
Stephen Raleigh  
Lydia Stevens

### Violin II

Peter Bounford  
Rosaleen Mann  
May Wong  
Olivia Jollands  
Shireen Kassam  
Karen Squire  
Helen Williams  
Hannah Copeland

### Viola

Sarah Peart  
David Bramley  
Ellen Marshall  
Ruth Marshall  
Louise Day  
David Marsh  
Moiria Cyriax  
Ann Lasota  
Isabella Martin

### Cello

Rebecca Imgrueth  
Kate Samano  
Corinna Javitz  
Anna Ryland-Jones  
Philip Sheldon  
Andrew Pears

### Double Bass

David Cousins  
Chris Shaw  
Dominic Nudd  
Bob McFarland  
Paul Hughes

### Flute

Derek Benton  
Bryony Barnard  
William Morton & *Piccolo*

### Oboe

Emma Tingey  
Chloe Greenwood  
Vivien Karam & *Cor Anglais*

### Clarinet

Andrew Keck  
Gary Clarke  
James Wolfe & *Bass Clarinet*

### Tenor Saxophone

Paul Summers

### Bassoon

Jo Burley  
Alex Platt  
Daniel Atkinson  
& *Contrabassoon*

### Horn

Mark Almond  
Caroline Emery  
Chris Eyre  
Louise Hickman

### Trumpet

Barry Yardley  
Steve Wycherley  
David Shepherd

### Trombone

Alexia Constantine  
Martin Pope  
Hywel Walters

### Tuba

Kevin Spicer

### Timpani

Brian Furner

### Percussion

Tim Alden  
Andrew Barnard  
Feargus Brennan  
Keith Price

### Harp

Sophy Cartledge

### Organ

Hugh Mather

# St Matthew's Choir

---

## With our thanks to:

### **Chorus Master**

Phiroz Dalal

### **Rehearsal Pianist**

Ken Williams

### **Treasurer & Librarian**

Karen Benny

### **Choir Manager**

Alison Dalal

### **Box Office**

Molly Thomas

### **Lighting**

Bernd Gauweiler

### **Technical Director**

David Benny

### **Sound Director & Recording**

Ron O'Keefe

### **Video Director**

Dawn Slaughter

### **Video Engineer**

Ron O'Keefe

### **Cameras**

Peter Cocup

Jane Salisbury

Eleanor Britton

Kane Ray

### **Vocal Scores**

London Symphony Chorus & Ealing Music Library

...and to the Vicar and congregation of St Matthew's Church for their continued support.



# West London Sinfonia

---

This evening's performance marks the fifth concert in West London Sinfonia's 2010-2011 season. The charity was formed in 1970 by Stephen Block to accommodate a number of talented players emerging from Ealing Youth Orchestra. West London Sinfonia (WLS) is completely independent and self-financing with its stated objective: "to advance the education of the public in the arts and sciences of music and drama by the presentation of concerts and other ways as WLS shall think fit."

The normal season consists of five concerts through the autumn, winter and spring months usually in Ealing with a final summer concert in the centre of London. In recent years, the orchestra has undertaken a number of overseas tours; on several occasions, it has given concerts in Marcq-en-Baroeul (a suburb of Lille, France), and Neuss (near Düsseldorf, Germany), also a charity concert at Vila Sol, southern Portugal. There was also a major tour in 1998 involving four concerts in Rome and the surrounding area. Future touring plans include the prospect of a return visit to Portugal and a tour to France.

The orchestra is funded by its concert audiences, together with a modest subscription from its members, and, on occasions, generous donations and bequests from Friends. For information on how to become a Friend of WLS, a member of the orchestra or details of future concerts visit: [www.westlondonsinfonia.org](http://www.westlondonsinfonia.org).

# St Matthew's Concert Choir

---

St Matthew's Church has an enviable reputation for the excellence of its music, both in concert and in the services. The concert choir's recent performances include Handel's Dixit Dominus, Orff's Carmina Burana, Rachmaninov's Vespers, Haydn The Creation, and Karl Jenkins' The Armed Man. The choir regularly collaborates with West London Sinfonia, and has performed Tchaikovsky's Eugene Onegin, Verdi's Requiem, and Mahler's Symphony No. 2 with them.

Since 2003, St Matthew's Choir concerts have been projected on a big screen above the performers, meaning the audience is able to watch the normally unseen parts of the performance, such as pianists' or organists' fingers, and the conductor's face. All concerts are recorded and a DVD is produced which is available to performers. The choir enjoys high musical standards and a full diary, and performs a wide variety of mainly sacred and some secular music.

If you are interested in joining us feel free to have a chat with Alison Dalal, the Choir Manager. We are looking for singers for our next performance in November which will include Bach's Lobet den Herrn, Finzi's Lo, the full final sacrifice, and Cherubini's Requiem.

## Philip Hesketh conductor

Philip Hesketh is Musical Director of the West London Sinfonia, Opéra de Baugé, the London Children's Ballet and The Richmond Orchestra and makes regular guest appearances in Britain and abroad. He has a vast knowledge of the repertoire and gives concerts with many orchestras including Belgrade Philharmonic, National Philharmonic of Moldova, Orchestra Della Svizzera Italiana in Lugano, Orchestra of the Wiener Volksoper and Wiener Residenz Orchester and the Olsztyn State Philharmonic Orchestra, Poland.

In 2001, Philip made his debut at the Royal Opera House, Covent Garden, replacing the great Russian conductor Evgenii Svetlanov in the Royal Ballet's season of The Nutcracker. Further invitations followed, in particular to the Royal Swedish Ballet to conduct their revival of Onegin. Philip has a talent for accompanying dance that is considered rare amongst conductors and has worked very successfully with directors, choreographers and dancers including Sir Peter Wright, Wayne Sleep, Madeleine Onne, Harold King, William Tuckett, Cathy Marston, Christine Sundt, Matthew Hart and David Fielding. In 2003, he collaborated with Irek Mukhamedov on a new ballet of The Prince and the Pauper for the London Children's Ballet.

In 2004, Philip conducted a production of Flotow's Martha for the festival Opéra de Baugé. This was followed, in 2005, by Handel's Rodelinde and Dibdin's The Widow of Ephesus and, as a result of these; he was invited to act as Musical Director of the festival from the 2006 season. Since then he has conducted Don Giovanni, Carmen, Idomeneo, Eugene Onegin, A Midsummer Night's Dream and Rigoletto. The forthcoming seasons will see him performing Fidelio and future plans include Der Rosenkavalier and Romeo and Juliet.

## Phiroz Dalal chorus master

Phiroz Dalal's music training began at a young age when he studied piano to with Eileen Rowe in Ealing, and when he began singing with his school and St Matthew's Choir. Whilst studying Civil Engineering at King's College, London, he was able to pursue his musical interests by joining various central London choirs and also acting as an accompanist for singing lessons and choirs. He was Questor's Choir's Musical Director from 1999-2002, and then moved to St Matthew's in 2002, succeeding Chris Richardson.

He studied Choral Education at the University of Roehampton under Dr Therees Tchack Hibbard, Professor Colin Durrant and Bob Chilcott, gaining an MA in 2008. His conducting and chorus master repertoire is extensive, from sublime sixteenth century motets to complex works such as Tchaikovsky's Eugene Onegin. He sings with the BBC Symphony Chorus, regularly appearing in the Proms, and has performed at international music festivals in Istanbul, Brussels, Paris and the Canary Islands.

## Sirkka Lampimäki soprano

Sirkka Lampimäki is one of Finland's most luminous and versatile young singers performing a wide range of repertoire in both opera and concert.

Ms Lampimäki's roles include, for example, Gilda in Verdi's Rigoletto, Violetta in Verdi's La Traviata and Romilda in Handel's Xerxes. She has received praise for her Mozart roles including "The Queen of the Night" in The Magic Flute, the title role in Zaide and Blonde and Konstanze in Abduction from the Seraglio.

In the 2011-2012 season Ms Lampimäki will sing the role of Micaela in Bizet's Carmen, Magda in Puccini's La Rondine and Cleopatra in Handel's Julius Caesar in the Finnish National Opera. She will be interpreting the role of Marzelline in Beethoven's Fidelio at Opera de Baugé, France this summer.

Ms Lampimäki gives regularly Lieder recitals and she appears with many orchestras and choirs singing repertoire such as Verdi's Requiem, Haydn's Creation and Theresiemesse, Mozart's Requiem Beethoven's Symphony No. 9, Esa-Pekka Salonen's Floop and Bach's St John and St Matthew Passions.

Sirkka Lampimäki has won prizes in several singing competitions. She graduated as a Master of Music from the Sibelius Academy under Professor Seppo Ruohonen in 2004. She has undertaken further studies in master classes with such singers as Renata Scotto, Edita Gruberova, Elisabeth Schwartzkopf, Francois Le Roux, Edda Moser, Matti Salminen, Rilla Kyykkä and Tom Krause. She has also studied abroad with Mitsuko Shirai and Norma Enns, and with vocal coaches Jeffrey Goldberg, Ken Noda and Damian Whiteley, among others. Ms Lampimäki is currently preparing for a Doctoral degree in the Arts Programme at the DocMus unit of the Sibelius Academy.

## Elizabeth Powell soprano

Elizabeth recently graduated from the Royal Academy of Music's opera course with distinc-

tion. At the Academy, she participated in many competitions and performances including playing Arabella in the Academy's opera tableau of Strauss's Arabella and winning the coveted Eva Turner Scholarship for sopranos with dramatic potential. She also worked with Trevor Pinnock on Bach's B Minor Mass and has performed in master-classes with Dame Kiri Te Kanawa, Barbara Bonney, Robert Tear and Anthony Legge amongst others.

Outside of the Royal Academy of Music, Elizabeth has performed with many choral societies throughout Britain, toured Romania with the Intermezzo Chamber Choir, premiered a new work at the Queen Elizabeth Hall and performed the roles of Kitty Bell in Flotow's Martha, Michaela in Bizet's Carmen, Euridice in Gluck's Orfeo ed Euridice, Annina in Verdi's La Traviata and Helena in Britten's A Midsummer Night's Dream for Opera de Baugé, France. Elizabeth also regularly works with the Little Opera Company and recently played Tiny in Britten's Paul Bunyan in collaboration with Wimbledon Choral Society.

Elizabeth is grateful for the generous support that has been given to her by Joseph and Jill Karaviotis, the Solti Foundation, the Josephine Baker Trust and her family and friends.

## Amy Kerenza Sedgwick mezzo-soprano

After gaining her BMus (Hons) at Huddersfield University, Amy trained at the Guildhall School of Music and Drama for two years, studying with Adrian Thompson and received an MMus.

Her roles include: Kate Pinkerton in Puccini's Madama Butterfly (for Grange Park Opera), Rosina in Rossini's The Barber of Seville (for St Albans Chamber Opera), Public Opinion/Venus in Gluck's Orpheus in the Underworld (for Unexpected Opera), Fox/Woodpecker in Janáček's The Cunning Little Vixen (for Grange Park Opera), Giovanna in Verdi's Rigoletto (for Kentish Opera), Second Lady in Mozart's Magic Flute (for City Opera) and Fenena in Verdi's Nabucco (for Kentish Opera)

Amy was contracted to Grange Park Opera Chorus for four years and covered various roles throughout this time, following two years working in the chorus at Garsington Opera.

Amy joined the chorus of English National Opera in August 2010 and has performed the role of 'Voice from Above' and covered third principal Flower Maiden in their production of Wagner's Parsifal. She also covered and performed the role of First Old Lady in the British premiere of Alexander Raskatov's A Dog's Heart. Most recently Amy has been asked to cover the role of Hippolyta in their upcoming production of Britten's A Midsummer Night's Dream.

## Simon Gfeller tenor

---

Simon Gfeller studied with Gail Desmarais in Montréal, Canada for six years. He has just completed a degree in vocal performance at Université de Montréal. Professionally, Simon has recently performed as a soloist in Handel's Messiah, Mozart's Krönungsmesse, Orff's Camina Burana, and Dubois's Sept paroles du Christ. He has also made his company debut at Opéra de Montréal in Die Zauberflöte for their 2009-2010 season as well as their annual Gala concert.

He was awarded the Archambault Prize at the OSTR vocal competition and has attended the Franz-Schubert Institut, Vienna where he studied with masters such as Helmut Deutsch, Julius Drake, Robert Holl and Elly Ameling. Simon has been selected in Canada as a Jeune Ambassadeur Lyrique (2009). He recently took part in a Wigmore Hall conference series exploring Robert Schumann's lieder repertoire under Julian Philip's direction.

Simon is currently undertaking the Masters Degree in Vocal Performance at the Guildhall School of Music and Drama under Adrian Thompson's direction. Simon has also worked as a professional actor in Canada.

## Laurence Meikle bass

---

Laurence Meikle became established as one of Australia's sought after young opera singers before relocating to the UK in 2008. In Australia, he performed as a principal artist with Opera Australia, Victorian Opera, and Melbourne Opera, as well as appearing regularly as a guest soloist with many of Australia's best orchestras and ensembles.

After initial training as an actor, Laurence appeared in several opera choruses before being offered principal roles, firstly for Melbourne Opera, followed by other companies across Australia. After singing smaller roles such as Il Carceriere in Tosca, Il Commissario in Madama Butterfly and Pinnelino in Gianni Schicchi, Laurence sang Angelotti in Tosca and Schaunard in La bohème both in Melbourne seasons and on tour. Other roles followed, such as Masetto in Don Giovanni, Guglielmo in Così fan tutte, Conte Almaviva in Le nozze di Figaro, and Demetrius in A Midsummer Night's Dream. During this time, Laurence also performed in the chamber operas The Obelisk (Easton) and Amahal and the Night Visitors (Menotti) at the Port Fairy Festival, and excited critics with his performances of Malatesta in Don Pasquale for the Melbourne International Comedy Festival.

Quickly gaining recognition for his stage charisma and mature baritone voice, Laurence was invited to sing Littore/Consul in L'incoronazione di Poppea and cover Belcore in L'elisir

d'amore for Victorian Opera. Whilst still an undergraduate student at the Victorian College of the Arts, Laurence came to the attention of the casting directors of Opera Australia, and at the age of twenty-four, left full time study to become a principal artist with the company, making his OA debut at the Sydney Opera House singing the role of Luiz in *The Gondoliers*.

In 2008, Laurence relocated to the UK to continue his studies under tenor Ryland Davies at the Royal Academy of Music. With Royal Academy Opera, he appeared as Hercules in *Cavalli's Il Giasone* under conductor Jane Glover, and as Martino in Rossini's *L'occasione fa il Ladro*, for which he won the coveted Opera Rara Bel Canto Prize. During this time, he came to the attention of Barbara Bonney, Dame Kiri Te Kanawa, and Sir John Tomlinson, who remain active mentors.

Whilst studying in London, Laurence also performed the role of Shaunard in *La bohème* with OperaUpClose, Aeneas in *Dido and Aeneas* with Laurence Cummings and the Aestas Ensemble, an opera gala tour to Hong Kong with Dame Kiri Te Kanawa and, with conductor Laurence Cummings, *The Messenger* in the London Handel Festival's 2010 gala performance of *Belshazzar* and the title role in Handel's *Saul* for the Spitalfields Festival. Laurence features on SOMM recordings' Elgar disk *The Fringes of the Fleet*, which was named Classic FM's "CD of the Month" for December 2009, and was included in Gramophone Magazine's "Top Ten" releases for that year. As a recitalist, Laurence has performed at Kings Place, St Giles in the Fields, Christie's Great Hall, Adrian Boult Hall, London Arts Club, London Reform Club, and Canterbury Cathedral, and at the Weiner Saal, Salzburg, as well as venues in Montreux, Tuscany and Normandy.

Recital highlights have included performing at Australia House by Royal Command for HM Queen Elizabeth II and His Highness Prince Phillip, a solo recital for Sir Charles Mackerras' 80th birthday celebrations, and performing Mahler's *Des Knaben Wunderhorn* with orchestra at the Melbourne Town Hall. Laurence has a repertoire of over twenty-five oratorios, which he has performed with, among others, the Cambridge Philharmonic Orchestra, the London Festival Orchestra, the London Gala Orchestra, Orchestra of the City, the Royal Melbourne Philharmonic Orchestra, and the Canberra Symphony.

The rest of 2011 sees a full opera and concert schedule for Laurence, some highlights which include: French Opera Galas with the Israel Philharmonic, his Cadogan Hall concert debut with Simon Over, the role of Ceprano in *Rigoletto* with the Southbank Sinfonia, the title role in *Don Giovanni* for Woodhouse Opera, roles with Grange Park Opera, and several song recitals throughout the year.

# Eleanor Parry-Griffiths leader

---

Born in 1981, Eleanor began to learn the violin following the Suzuki method at the age of two. With a family home in Grantham, Eleanor was a keen participant in county music groups which culminated, as a sixth former, in being one of two Lincolnshire students invited to perform with the Schidlof Quartet.

In 1999, Eleanor joined Newnham College, Cambridge University to study music. At Cambridge Eleanor studied the violin with the late Howard Davies (Professor of Violin at the Royal Academy of Music and leader of the Alborni Quartet). Graduating in 2002, Eleanor then won a place to study for a Postgraduate Performance Diploma at the Royal Academy of Music. As she continued to learn with Howard Davies Eleanor benefited from individual lessons and chamber coaching from countless distinguished names: Mauricio Fuks; Siegmund Nissel; Norbert Brainin; Thomas Brandis. In the second year of her study Eleanor was placed on the coveted “String Scheme” with the Philharmonia Orchestra. In June 2004, Eleanor graduated with a first for her Diploma, winning the John Mundy prize for her final recital.

In 2005 Eleanor earned a much sought after place on the “Future Firsts” apprenticeship scheme with the London Philharmonic Orchestra. This scheme involved numerous and varied projects ranging from rehearsals with the orchestra and lessons with various members to being part of the education workshops. The highlight was to lead the Future Firsts’ ensemble in an un-conducted chamber orchestra concert in the Purcell Room in February 2006. The challenging programme included Schoenberg’s Chamber Symphony No. 1 and Wagner’s Siegfried-Idyll.

Eleanor enjoys a career which combines an interesting mixture of playing and teaching. Playing work takes her from UK arena tours with Geoff Wayne and The War of the Worlds to performing concertos for London Concertante at St Martin in the Fields. In May 2006, Eleanor won the Holbeach and District Civic Society “Young Soloists Competition” which enabled her to then perform Beethoven’s Violin Concerto with the Norfolk Symphony Orchestra. As a chamber musician Eleanor regularly performs in the Crush Room Recitals at the Royal Opera House in Covent Garden. She performed Sibelius’s Violin Concerto with West London Sinfonia in June 2010.

As a violin teacher she took up a post three years ago to teach at the prestigious King’s College School, Wimbledon and has worked for the Junior Academy. Eleanor is also involved with the Philharmonia education scheme, often used as the violinist to play solo works during the “Symphony Days” workshop scheme.

# West London Sinfonia

---

**Musical Director:**

Philip Hesketh

**Leader:**

Eleanor Parry-Griffiths

**Committee:**

Andrew Pears (chairman)

Moira Cyriax

Suzanne Doyle

Richard Norris

Vivien Karem

Andrew Keck

Carolyn Sewell

Kevin Spicer

Karen Squire

Lydia Stevens

**Friends of West London Sinfonia**

Vicky Allitt

George Cyriax

Anne Furneaux

Dr & Mrs Robert Gurd

John & Doreen Humphries

Gordon King

Mrs. Ann Lazarow

Dr. Hugh Mather

William Morton

Karen & David Squire

Derek & Clare Stevens

**To become a friend of WLS please write to:**

Vivien Karam,

53 Cranes Park, Surbiton, KT5 8AS.

WEST LONDON SINFONIA

Email: [westlondonsinfonia@sky.com](mailto:westlondonsinfonia@sky.com)

Website: [www.westlondonsinfonia.org](http://www.westlondonsinfonia.org)

tel: 020 8997 3540

**West  
London  
Sinfonia**

[www.westlondonsinfonia.org](http://www.westlondonsinfonia.org)

[www.westlondonsinfonia.org](http://www.westlondonsinfonia.org)