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# David Parry

## Selected Reviews

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### ***Marx in London!*** **Scottish Opera (February 2024)**

"Conductor David Parry, returning to the work after Bonn, drew a vividly colourful performance from the orchestra, driving rhythms, circular minimalist sequences and triumphant brass."

**David Smythe, *Bachtrack***

"Across it all, conductor David Parry and the Orchestra of Scottish Opera are in immaculate form in the pit, precision details in the percussion, sparkling wind and brass and terrific ensemble in the strings."

**Keith Bruce, *The Guardian***

"David Parry, who also conducted the Bonn premiere, shapes the score with clarity, and orchestra and chorus give their all."

**Simon Thompson, *The Times***

"Under the baton of frequent interpreter David Parry, [Dove's score] sounds superb."

**Fergus Morgan, *Financial Times***

"Marx in London! has a pacey, exuberant score and under David Parry the orchestra fizzed."

**Richard Bratby, *The Spectator***

"Scottish Opera's orchestra delivers the score vividly under conductor David Parry's supple direction."

**David Kettle, *The Stage***

"Conductor David Parry and the orchestra captured the energetic momentum of the score with brilliance and precision"

**Susan Nickalls, *Opera Now***

### ***Robinson Crusoe*** **West Green Ham Opera (February 2023)**

"The opera was sung in a highly skilful English translation by David Parry, who also conducted the excellent Orpheus Sinfonia."

**Sam Smith, *MusicOMH***

### ***Die Fledermaus*** **Royal Northern College of Music, Manchester (December 2022)**

"Making his mark, conductor David Parry pulled the sections of the college orchestra together adroitly and the audience was treated to some fine playing."

**Michael Cookson, *Seen and Heard International***

"The score remains the masterpiece it ever was and is conducted by the sure hand of David Parry."

**Robert Beale, *TheatreReviewsNorth***

### ***La cenerentola*** **The Grange Festival (July 2021)**

"In the pit, David Parry's speeds took no prisoners, and he skilfully managed the tricky task of co-ordinating stage and recording in the vivid ensembles in a natural manner, whilst almost making us forget that it was a recording. His accompaniment of the recitatives was always imaginative and kept the pace of the drama moving at just the right tempo. Parry also contributed the intelligently witty surtitles."

**Robert Hugill, *Planet Hugill***

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"... with such a spirited Rossini conductor as David Parry in charge."

**George Hall, *The Stage***

"Happily, the festival has hit the operatic bull's-eye with Stephen Barlow's dazzling staging of Rossini's greatest comedy, *La Cenerentola* (Cinderella), meticulously conducted with rhythmic flair and genuine Italianità by one of the UK's most experienced Rossinians, David Parry. It's a gem of a show, delivered by a true ensemble cast who, thanks to Barlow and Parry, work together like clockwork in Rossini's masterly concerted numbers."

**Hugh Canning, *The Sunday Times***

### ***Hänsel und Gretel* Scottish Opera (February 2021)**

"The score is expertly played and lovingly conducted by David Parry who conveys the expressive potential of every note."

**George Hall, *The Stage***

"Conductor David Parry excels in the pacing of the children's growing panic in the woods and its easing into the lyric consolation of the Sandman's song."

**David Nice, *The Arts Desk***

"Clark's arrangement makes the most of the score and conductor David Parry and the orchestra perform it superbly."

**Keith Bruce, *VoxCarnyx***

"David Parry conducts with all the steadiness and security that you would expect from someone of his experience."

**Simon Thompson, *Bachtrack***

### ***Il barbiere di Siviglia* Theater Basel (October 2019)**

"Musically, the standards of this production in Basel are high to very high. Conductor David Parry (previously seen in Basel with *"Finta Giardiniera"* and *"Maria Stuarda"*) always manages to combine the lightness, which is so important in Rossini's [operas] with the necessary sense of rhythm. The Sinfonieorchester Basel masters his occasionally very fast tempi brilliantly."

**Reinmar Wagner, *Aargauer Zeitung***

"Conductor David Parry, who accompanies the recitatives himself from the fortepiano in an inspired way, chooses speedy tempi, which do not trouble the orchestra. The few quiet moments, too, the Briton realises with great sensitivity."

**Georg Rudiger, *Der Sonntag***

"Every detail of [the production] makes sense. It puts the staging on the same level as Rossini's music: conductor David Parry and the Sinfonieorchester Basel, situated on the stage, reveal the music's depth uncompromisingly – they sugarcoat nothing and yet play so beautifully. Just like the scenic realisation, the musical one shows how strikingly close this comedy is to tragedy. When music teacher Basilio spells out the devastating effects of slander (accompanied by video footage of refugees and asylum seekers), the strings wheeze in turn – wonderful! ... In short: musically this evening is a gift from heaven."

**Alexander Dick, *Badische Zeitung***

"The audience at the premieres celebrate both productions. That is not least due to their compelling musical standards... the Sinfonieorchester Basel under David Parry ... handle the tempi-packed score splendidly."

**Tagblatt**

"David Parry is a very experienced conductor and, with the Sinfonieorchester Basel, offered a buoyant performance of this glorious music, which he has carved out to the finest detail."

**Marco Stücklin, *Opernmagazin***

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### **Wolf-Ferrari *Il segreto di Susanna* & Mascagni *Zanetto* Scottish Opera, Lammermuir Festival (September 2019)**

“Conductor David Parry and the Orchestra of Scottish Opera brought the score to life with energy and enthusiasm.”  
**Rowena Smith, *The Guardian***

“The Scottish Opera Orchestra [played] with impulsive sweep under the heaving baton of David Parry.”  
**Ken Walton, *The Scotsman***

“David Parry conducts the orchestra of Scottish Opera with an appropriately fluid pace throughout.”  
**Thom Dibdin, *The Stage***

“The rich orchestration was given a vigorous performance by the large orchestra under conductor David Parry.”  
**Keith Bruce, *The Herald Scotland***

“David Parry conducted both scores as though they deserved the same conviction that others would bring to Verdi or Puccini. The orchestra responded to him beautifully, and the blend in the church acoustic was remarkably successful.”  
**Simon Thompson, *Seen and Heard International***

### **Vaughan Williams: *The Pilgrim's Progress* Royal Northern College of Music, Manchester (March 2019)**

“From the moment the quiet brass hymn-tune emerged from the pit, it was clear that David Parry had a true understanding of the work. His conducting was by turns highly dramatic and sensitive, spacious where necessary but always moving forwards, and with clear cues that gave his young singers maximum confidence. Parry’s account was both luminous and purposeful, underlining the work’s dramatic intentions.”  
**Nigel Simeone, *Opera Magazine***

### **Mendelssohn, Chopin and Elgar, the London Philharmonic Orchestra Royal Festival Hall (February 2019)**

“[Parry] was on fine form here. ... Parry pressed the [Mendelssohn] forward, capturing dramatic urgency but allowing the moods to shift without sounding hurried. ... Benelli Mosell’s lyrical playing was well-matched by the sensitive texturing that Parry drew from the LPO.

The main virtue of Parry’s approach to the Elgar was in his avoidance of anything approaching bombast; energetic, yes, there was plenty of vim from the opening bars, but as with the Chopin, there was a sense of lyricism to the LPO’s performance. The *Larghetto* can run the risk of sounding overly melancholy, but Parry gave us something more nuanced that eschewed the vulgar in favour of a calmer contemplation, epitomised by the depth of the oboe-playing. If the second movement was subdued, the third lacked none of the virtuosity that a good performance requires, the fluttering of the woodwind giving way to splendidly robust brass, the string colour beneath a rich gold. Perhaps best, though, were the dying strains of the finale; the richness of the horns and the precision of the strings standing out as the music ebbed away. It was a studied interpretation, but one that benefited from the detail and texture that Parry gave it.”

**Dominic Lowe, *Bachtrack***

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### ***Marx in London* (World Premiere) Theater Bonn (December 2018)**

"There is much richly challenging writing for the orchestra under the excellent David Parry."

**Martin Kettle, *The Guardian***

"The Beethoven-Orchester Bonn plays all this competently and transparently under the taut direction of David Parry."

**Alexander Menden, *Süddeutsche Zeitung***

"The zappy conversational tone of the piece is mixed up with more lyrical passages. The Beethoven-Orchester and the choir realise this excellently under the direction of David Parry."

**Stefan Schmöe, *Online Musik Magazin***

"David Parry conducted, ensuring that all the colours in Dove's score could be appreciated to the full."

**Christoph Zimmermann**

"Those who know 'Flight', the opera that made [Dove] famous, know that comedy plays an integral part, and this explains the presence of David Parry in the pit: this bel canto specialist, who has recorded Donizetti and Offenbach for Opera Rara, knows how to lead an orchestra right through to the end of the plot, with its comic resolution [...] reminiscent of the big successes of Rossini in this area."

**Laurent Bury, *Forum Opera***

"The Londoner composer's music is played virtuosically by the Beethoven Orchester under David Parry; it is brilliant, witty and eclectic in a good way and moves elegantly between Stravinsky, Britten and the composers of American minimalism."

**Bernhard Hartmann, *Generalanzeiger Bonn***

"The Beethoven Orchester Bonn under David Parry throws itself into proceedings and takes sumptuous pleasure in the sound; the choir sings magnificently."

**Peter Krause, *Concerti***

"On the podium David Parry evinced great affection for the partitura and there was marked deference to the singers in keeping the orchestral decibels as restrained as possible. That said, there was plenty of roof-raising raucousness when required."

**Jonathan Sutherland, *Operawire***

### ***Tosca* Nederlandse Reisopera (October 2018)**

"It is because of ... the musical standard of this performance that it is rated with four stars in this review: The Orkest van het Oosten plays a great Puccini under the guidance of veteran David Parry: blazing where it should be, tender where it can. Parry knows how he needs to support his singers."

**Peter van der Lint, *Trouw***

"Under the direction of David Parry, the Orkest van het Oosten gives a sultry, rhythmically fine, well-done interpretation."

**Persis Bekkering, *Volkskrant***

"The Orkest van het Oosten, the stars of the evening, conducted by David Parry, developed a sound that was almost too perfect, and got the most out of all aspects of Puccini's score. The solo passages were a treat, and the accompaniment of the soloists could teach the big name orchestras a thing or two. No, the singers or the orchestra were not to blame..."

**Olivier Keegel, *Opera Gazet***

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"In Puccini's *Tosca*, a large part of the musical drama lies in the orchestra. You hear the aggressively teasing opening chords and you know: there will be trouble. Under the direction of conductor David Parry, the Orkest van het Oosten allows the tension that goes under your skin to become fierce with sharply drawn rhythmic motifs, virulent brass, impending percussion and smoky low wood."

**Joep Christenhusz, NRC**

"Parry creates beautiful dramatic moments, often through quietness and delaying."

**Jordi Kooiman, *Place de l'Opera***

### ***The Barber of Seville* The Grange Festival (June 2018)**

"With an excellent performance from the chorus and a vivid, effervescent sound from the Bournemouth Symphony under the baton of eminent Rossinian David Parry, this was a corker of an evening – one to catch if at all possible."

**Dominic Lowe, *Bachtrack***

"David Parry ... creates more authentically Rossinian fizz so as to provide a welcome musical counterpoint to the visual action."

**Curtis Rogers, *Classical Source***

### ***Mosè in Egitto* Oper Köln (April 2018)**

"The Gürzenich-Orchester, which used to show weaknesses especially in Italian repertoire, offered a surprise: under British bel canto specialist David Parry the performance comes off with striking agility and buoyancy, drawing out the orchestral colours lushly (horn, clarinet) and also realising the lyric moments appropriately for this repertoire."

**Markus Schwering, *Kölner Stadt-Anzeiger***

"Parry, experienced with Rossini, achieves a near perfect firework of verve, full-bodied [sound], flexibility and lyricism with the Gürzenich-Orchester and the impressive chorus."

**Pedro Obiera, *Westfälischer Anzeiger***

"The Gürzenich-Orchester Köln is captivating under the direction of David Parry, with fiery rhythms and homogeneously presented, well-dosed kinetic energy, nuanced in tempo and dynamics."

**Ursula Decker-Bönninger, *klassik.com***

"The Gürzenich-Orchester Köln under David Parry played with a rhythmically effective and bubbly Rossini sound, carefully and affectionately accompanying the singers in their very demanding roles. The problematic placement of the orchestra on the left-hand side of the stage in the interim venue was handled brilliantly by the ensemble under Parry."

**Achim Dombrowski, *Opera Online***

"The Gürzenich-Orchester Köln under expert Rossini conductor David Parry, positioned on the left side of the stage, negotiated the fiery and lyric passages ... superbly."

**Ralf Siepmann, *O-Ton***

"David Parry completes the performance marvelously with his fresh sounding Gürzenich-Orchester, and there is much applause for everyone."

**Thomas Molke, *Online Musik Magazin***

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### ***La traviata*** **Scottish Opera (October 2017)**

"The soprano and tenor leads were effectively counter-balanced ... by David Parry's seasoned conducting, always alert to Verdian legato and the dramatic shape of the score."

**Andrew Clark, *Opera Magazine***

"It's a hugely involving production that propels you along with sheer emotion, and the Scottish Opera Orchestra is on broad and resonant form under conductor David Parry."

**David Kettle, *The Scotsman***

"David Parry's stylish, Italianate conducting"

**Hugh Canning, *The Sunday Times***

"The orchestra, conducted by David Parry, was crisp and precise and often brilliant in the fuller textures"

**George Forbes, *Bachtrack***

"In the pit, conductor David Parry and the Orchestra of Scottish Opera keep the momentum going"

**Rowena Smith, *The Guardian***

"Conductor David Parry brings out the lightness and longing in the music and controls the sound of a very effective chorus."

**Catriona Graham, *The Opera Critic***

### ***Mansfield Park*** **The Grange Festival (September 2017)**

"The experienced David Parry is in musical charge, drawing a thoroughly accomplished performance from the principals and the 13-piece orchestra."

**George Hall, *The Stage***

"David Parry conducts a small orchestra with panache. It's a mere soufflé, but one that an appreciative audience consumed with great pleasure."

**Rupert Christiansen, *The Telegraph***

"The voice, though, is recognisably Dove's and, as conducted by David Parry in his inimitable, electric style, was played with great panache."

**Peter Reed, *Classical Source***

"David Parry drove this sparkling score forward with ease and drew polished playing from members of the Bournemouth Symphony Orchestra and Trinity Laban."

**David Truslove, *Bachtrack***

### ***Il turco in Italia*** **Garsington Opera (June 2017)**

"David Parry conducts and plays fortepiano continuo with unflagging pep, and ... the evening zips along prettily."

**Anna Picard, *The Times***

"With dozens of Garsington Rossini performances under his belt, conductor David Parry displays the assured touch of an old hand: the pace is always lively without ever dissolving into frantic, there's bounce and lift whenever it's needed, and the lyrical passages are delivered with elegance. ... the overall musical atmosphere is so engaging."

**David Karlin, *Bachtrack***

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“David Parry, a justly celebrated Rossinian, conducts a performance that is equally colourful and crisply pressed, adding further drama with his continuo playing at the fortepiano.”

**Edward Bhesania, *The Stage***

“David Parry conducts a gleeful Garsington Opera Orchestra and muscular Chorus, enjoying the allusions to Mozart, whose *Così Fan Tutte*, an opera Rossini knew, *Il Turco* at times resembles.”

**Claudia Pritchard, *Culture Whisperer***

“Tidily supported by the Garsington Opera Orchestra and a fabulous male chorus under David Parry.”

**Marc Valencia, *WhatsOnStage***

“David Parry conducted the Garsington Opera with his accustomed verve, adding witty continuo.”

**Melanie Eskenazi, *musicOMH***

“David Parry conducted a well-paced account of the score, combining elegance and balance like a fine, bubbling prosecco, as this music should. He avoided the temptation simply to rush through it but secured from the Garsington Opera Orchestra the sense of a gradual acceleration and increasing tension which creates a genuinely exciting and dramatic effect, as well endowing the succession of ensembles with sufficient variety to sustain interest in the music from one to scene to another which can otherwise threaten to sound too similar. There were some finely shaded colours from the orchestra too, also bringing Mozart to mind such as in a wistful dialogue between clarinet and bassoon in one place, and a solo horn in another, reminiscent of that in *Così fan tutte*’s ‘Per pietà’.”

**Curtis Rogers, *Seen and Heard International***

“[Parry’s] direction is alert and lively, theatrical, attentive to the singers. ... Under his wand, the Rossinian score appears in all its richness.”

**Jean Michel Pennetier, *Forum Opera***

### ***La scala di seta***

#### **Scottish Opera (April 2017)**

“Parry, who produced a superbly balanced crisp sound from the orchestra, as well as supplying fortepiano continuo.”

**Keith Bruce, *The Herald***

“The performance was put together by conductor David Parry, who kept the action rolling along nicely with the Orchestra of Scottish Opera a sympathetic partner.”

**Rowena Smith, *The Guardian***

### ***Tales of Hoffman***

#### **Oper Wuppertal (September 2016)**

“The final apotheosis, for instance, is a feast for the ears. Conductor David Parry is mindful of the action on stage, is very attentive and breathing with the musicians. He guides through the evening with vigorous tempi. The Sinfonieorchester Wuppertal plays the music with a lot of nuance.”

**Hartmut Sassenhausen, *Westdeutsche Zeitung***

“David Parry in the pit presses forward tirelessly and coaxes delicate colours out of the Sinfonieorchester Wuppertal. In every regard a tremendous opening to the season.”

**Hamburger Abendblatt**

“David Parry and the Sinfonieorchester Wuppertal play the highly romantic barcarolle sensitively... The Sinfonieorchester Wuppertal under conductor David Parry deliver the musical side of things outstandingly, supporting the score, the drama and the surreal charm of the High Romantic work with filigree allure and mighty climaxes.”

**Viktor Jarosch, *IOCO Kultur im Netz***

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“Conductor David Parry held it all together with his taut tempi and sensual accents.”

**Stefan Keim, *Deutschlandradio Kultur***

“The Wuppertaler Sinfonieorchester played with an inspiration it has not shown in a long time.”

**Pedro Obiera, *Neue Osnabruecker Zeitung***

“For this [the premiere of *Tales of Hoffman*] David Parry had been engaged as the conductor; his expertise is not least demonstrated by his recordings for *Opera Rara*. This makes a noticeable impact on the orchestra, which played flexibly and with beautiful sound... it has been a long time since we heard this orchestra play with such precision and flexibility.”

**Christoph Zimmermann, *Der Opernfreund***

“David Parry and the Sinfonieorchester Wuppertal captures Offenbach freshness.”

**Thomas Molke, *Online Musik Magazin***

“Out of countless versions and editions, the renowned British conductor David Parry has compiled his own one ... which he presents lively, with security and to great effect.”

**Andreas Falentin, *Concerti***

### **Adolphe Nouritt tribute concert Rossini Opera Festival Pesaro (August 2016)**

“Returning to Pesaro ... the English conductor David Parry runs the Orchestra Sinfonica G. Rossini: polished, measured, and fully at the service of the song.”

**Brigitte Cormier, *Forum Opera***

“Under the sure hands of David Parry, the Orchestra Sinfonica G. Rossini contributed two rare overtures by Pacini and Auber.”

**Carlos Maria Solare, *Opera Magazine***

### ***L'italiana in Algeri* Garsington Opera (June 2016)**

“Yet the wit in this show comes from the pit, where David Parry conducts a brisk, Mozartian interpretation with outstanding clarinet, flute and horn solos.”

**Anna Picard, *The Times***

“Parry nicely judges the score's mix of lyricism and hard-edged wit. And that great first act finale is clockwork in its precision.”

**Tim Ashley, *The Guardian***

“... conductor, the excellent David Parry.”

**Andrew Green, *Opera Now***

“At Garsington, the score is crisply and briskly conducted by David Parry.”

**Rupert Christiansen, *The Telegraph***

“David Parry conducts with plenty of fizz.”

**Hugh Canning, *The Sunday Times***

“The conductor David Parry is a fine Rossinian... The frothy Act 1 finale ... is even more glorious than that in *Barbiere*... The whole ensemble clicked into clockwork precision here and ... the performance threatened ... to take to the skies on the set's flying carpet.”

**Mark Pullinger, *Opera***



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"David Parry ... drew tight discipline from the Garsington instrumentalists. The tautness of the pianissimos was striking, and the overture (the opera's best music) was enlivened by surprising sforzandos. The woodwind relished their concertante roles in the drama and flute, oboe, bassoon and horn each enhanced the dramatic characterisation."

**Claire Seymour, *Opera Today***

"This is David Parry's tenth Rossini opera for Garsington, and it shows in an assured musical performance that's full of sparks and sparkle ... Parry makes the most of the grace and the deft touches in the score: the oboe phrases, the horn calls and the many delicate pizzicato string interludes all come through with grace."

**David Carlin, *bachtrack***

"David Parry conducts a clean, brisk interpretation."

**Alexandra Coghlan, *The Spectator***

### **Kemal Yusuf: Cain (world premiere) / César Franck: Symphony in D minor Bournemouth Symphony Orchestra (May 2016)**

"... the whole [of Yusuf's work] coming together splendidly under the masterful conducting of David Parry. ... To end, a splendid performance of Franck's D minor symphony, with a reading by conductor David Parry that was strong and vital, without any trace of self-indulgence, and to which the orchestra responded magnificently in all departments..."

**Frank Cliff, *Eastern Daily Press***

### ***L'oca del Cairo* London Mozart Players (April 2016)**

"David Parry conducted [the soloists] and the London Mozart Players with tremendous flair, and both the light of Mozart and the shade of Stephen Oliver were honoured."

**Rupert Christiansen, *The Telegraph***

"Under the baton of David Parry, the orchestra delivered handsomely."

**Sam Smith, *musicOMH***

"David Parry's conducting brought out the best from his orchestra, catching the many moods and colours of Oliver's operatic curiosity."

**Alexandra Coghlan, *Opera Magazine***

### ***Ermione* Volkstheater Rostock (March 2016)**

"Under the direction of bel canto expert David Parry, the Norddeutsche Philharmonie Rostock presents an agile, appropriately light "Rossini sound". In the unusual overture ... he keeps string and wind players attentive throughout, making sure they keep the right balance and, carefully listening, respond to each other. You can tell Parry ... has intimate knowledge of *Ermione*. He gently keeps the [orchestra] on track where they are at danger of getting lost in the tiny details [of the work] ... and shows a passion for detail and an intuition for the calm, lyrical moments."

**Werner Häußner, *Der Neue Merker***

"[Parry] knows this style, he loves this music, and he guides the Norddeutsche Philharmonie, the Volkstheater's chorus and the Singakademie with a steady hand. He paid particular attention to bringing out the musical nuances of the instrumental parts. ... Parry accompanied [the singers] with care ... Thankfully this is a conductor who does not confuse tragedy with the Grand Guignol, unlike so many other HIP specialists conducting Rossini."

**Michele C. Ferrari, *Opera Lounge***

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"The Norddeutsche Philharmonie was directed by David Parry's expert hand... Supported by the attentive chorus, Parry mastered the complex Rossini score with confident baton and an experienced approach; he highlighted the rhythms, colours and expressive nuances [of the score] and made sure that the solos and the ensembles had punch... "

**Fulvio Stefano Lo Presti, German Rossini Society**

"The musical side, too, is most successful. This is not least thanks to David Parry, who directs the orchestra in proper Rossini style and with panache."

**Bernd-Rüdiger Kern, German Rossini Society**

### ***Maometto II*** **Volkstheater Rostock (March 2016)**

"... David Parry, whose musical direction contributed much to the success of the evening. He set breathtaking tempi and the work simply swept across the stage."

**Bernd-Rüdiger Kern, German Rossini Society**

### ***Carmen*** **Scottish Opera (October 2015)**

"David Parry conducts a chunky, pert-sounding orchestra. Contours are well defined, tempos are sturdy, all the big tunes are as clearly signposted as the thick red brush strokes that adorn the stage curtain."

**Kate Molleson, The Guardian**

"The orchestra plays like a dream under conductor David Parry – light, lithe, punchy and powerful."

**David Kettle, The Scotsman**

"With the Orchestra of Scottish Opera under David Parry playing the familiar overture in a light, swift and breezily theatrical fashion, the narrative flow of the tragic tale of love, fate and duty could hardly be bettered."

**Keith Bruce, The Herald Scotland**

### ***The Pirates of Penzance*** **English National Opera (May 2015)**

"Using the pit-sized orchestra that Sullivan would have wanted, David Parry conducts the score beautifully."

**Rupert Christiansen, The Telegraph**

"David Parry's conducting does what it can with what there is – the orchestra plays superbly for him – and the cast is a good one."

**Andrew Clements, The Guardian**

"It's certainly a delight to hear the ENO orchestra coaxed into full-moustachioed Victorian splendour by David Parry (who catches every sideways glance, every knowing musical wink on the page), giving Sullivan's dexterous scoring its due."

**Alexandra Coghlan, The Spectator**

"David Parry also does wonders with the orchestra, reminding us just how subtle Sullivan's textures can be."

**Barry Millington, Evening Standard**

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"Down in the pit, David Parry captures the ingenious orchestration and the loving spoofs of everything from Handel to Wagner, so not just the *bel canto* repertoire he knows so well, with the perfect mixture of *élan* and subtlety, guiding the best of choruses and a very classy line-up of soloists into fresh and nuanced takes on the score."

David Nice, *theartsdesk.com*

"In the overture alone David Parry, one of the UK's most scandalously undervalued conductors, finds a fleck of emphasis here, a line of nuance there, that sets the tone for an evening of plush, upholstered delight."

Mark Valencia, *whatsonstage.com*

### ***Madama Butterfly*** **Perth International Arts Festival (February 2015)**

"Conductor David Parry... drew a well-blended, grandly symphonic sound from the West Australian Symphony Orchestra. There were passages of great beauty."

Victoria Laurie, *The Australian*

### ***Maometto II*** **Garsington Opera Recording**

"There are two special heroes. Parry, in charge of a world-class chorus and orchestra, exerts iron discipline on his forces, with crisp ensemble, vigour and grit in the martial music and properly sensitive rubato in the more lyrical scenes."

Rodney Milnes, *Opera Magazine*

"The opera's long-sustained musical structures come across with epic force, thanks to David Parry's stylistically assured conducting."

Andrew Clark, *Financial Times*

"David Parry's conducting is just brilliant; his judgement of pacing and the way he handles the expanded time of Rossini's vastly long conversations sound almost more impressive here than they did at Wormsley."

Robert Thicknesse, *Opera Now*

"The conductor David Parry and his energetic orchestra keep everything going at a lick... This is a rousing reading of a score that demonstrates the 'serious' side of Rossini."

Rupert Christiansen, *The Telegraph*

"Parry is spectacular."

Robert Levine, *Classics Today*

### ***Vert-Vert*** **Garsington Opera (June 2014)**

"It's seldom that I've witnessed an operetta by Offenbach as well performed as this – the British première of the complete version of *Vert-Vert*, a piece dating from 1869 about amorous fiddle-faddle at a girls' school. It could scarcely be done better... Hats off to David Parry, the crisp and rigorous conductor of a full-blooded orchestra, who has provided an amusing and idiomatic translation... It's all good clean fun and, refreshingly, not heavy-handed or vulgar."

Rupert Christiansen, *The Telegraph*

"...the Offenbach operetta which conductor David Parry has exhumed for Garsington is a delightful discovery."

Michael Church, *The Independent*

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"Parry's new English translation is less elegant than his conducting of the score, though at times its gawkinsness nicely counterpoints Offenbach's always quirky musical invention, excellently realised by the Garsington Opera orchestra."

**Hilary Finch, *The Times***

"...in David Parry we had a conductor who, like Beecham, has the idiom at his fingertips, exuding panache, élan and élégance in equal measure... The score absolutely fizzed along."

**Douglas Cooksey, *Opera Today***

### ***Caterina Cornaro***

#### **BBC Singers and Symphony Orchestra (Opera Rara ORC48)**

"David Parry is experienced in conducting Italian bel canto operas and knows how to build the music."

**John T. Hughes, *International Record Review***

"David Parry is reliable as ever."

**Richard Wigmore, *Gramophone Magazine***

"Orchestra and chorus under David Parry, who catches exactly the right *tinta* for each change of mood, are first-rate."

**John Allison, *Opera Magazine***

### ***Maometto II***

#### **Garsington Opera (June 2013)**

"David Parry's conducting is exemplary: scarcely an ensemble lapse in three hours."

**Richard Morrison, *The Times***

"The conductor David Parry lays the groundwork, generating sounds from the pit that underline not only how brilliantly orchestrated the piece is, but also how powerful Rossini can be when kept on a tight rein."

**Andrew Clark, *The Financial Times***

"Maometto Secondo is Garsington's 12th Rossini opera, an astonishing record. They have been regularly conducted by David Parry, a specialist of the period who upholds his high standard, presiding over strong contributions from Garsington's chorus of young singers and its own orchestra."

**George Loomis, *The New York Times***

"David Parry was on top form in the pit, bringing just the right vigour to the martial episodes and, showing his long experience in Rossini, shading the gentler scenes with unaffected naturalness."

**Rodney Milnes, *Opera Magazine***

"David Parry's dynamic, brilliantly-shaped reading made compelling sense of the proto-Wagnerian structures, with far more in the way of gorgeous instrumental detail than be itemised – and here, as in the season's other operas, the Garsington orchestra was an extraordinarily disciplined and powerful presence. Parry's pacing of the leisurely vocal sections, arias, duets, trios and quartets was also utterly convincing."

**Robert Thicknesse, *Opera Now***

### ***Mikado***

#### **English National Opera (December 2012)**

"...fine orchestral playing and light, springing pacing of David Parry's baton."

**Hilary Finch, *The Times***

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# David Parry

## Selected Reviews

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"Things get off to a good start with conductor David Parry's punctilious account of the overture; bolstered by his vital handling of the score throughout, the pace never really lets up."

**George Hall, *The Guardian***

"...there was fine conducting from David Parry – elegant, nicely detailed and quietly reminding us that Sullivan's orchestration is often more subtle and effective than we may assume. An outstanding revival of a great show."

**Tim Ashley, *Opera Magazine***

### ***La Perichole* Garsington Opera (June 2012)**

"David Parry's merry musicians keep Offenbach's score sparkling"

**Geoff Brown, *The Times***

"Sams's staging is as colourful and energetic as David Parry's conducting"

**Rupert Christiansen, *The Telegraph***

"David Parry and his Orchestra were on inspired form."

**David Mellor, *The Mail on Sunday***

### ***Il Pirata* Recording Opera Rara**

"Beginning with the tremendously vigorous Overture, David Parry does much to animate this earthbound drama."

**Roger Pines, *International Record Review***

"David Parry keeps the dramatic temperature high"

**Hugh Canning, *The Sunday Times* (CD of the week)**

### ***Il Turco in Italia* Garsington Opera (June 2011)**

"Conductor David Parry shows top-class Rossinian credentials, keeping the score dancing merrily along."

**George Hall, *The Guardian***

"...David Parry's Rossini has zest and drive...[Parry's] conducting and first-rate fortepiano continuo provides fizz..."

**Anna Picard, *The Independent***

"the Garsington Opera Orchestra played well for David Parry and the performance had pace."

**Richard Fairman, *Opera Magazine***

"...director Martin Duncan...treated the framing story of the poet looking for a plot for a comedy as seriously as David Parry and the singers did the music."

**Paul Levy, *Wall Street Journal***

### **Rossini's *Ermione* London Philharmonic Orchestra (March 2009)**

"Conducted with insistent tenacity and considerable force by David Parry, it captured much of the work's rage and neurotic ferocity"

**Tim Ashley, *Guardian***

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# David Parry

## Selected Reviews

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“David Parry conducted the LPO and the Geoffrey Mitchell Choir with a noisy ebullience that was determined to raise the roof” –  
**Richard Fairman, *Financial Times***

“Rossini's imagination probably challenged audiences too much. Not a problem today - especially with a sympathetic conductor, David Parry, a thrusting international cast (on the whole), and the London Philharmonic's sharp ebullience.”  
**Geoff Brown, *The Times***

### ***The Adventures of Pinocchio* Opera North (September 2010)**

“With David Parry keeping the music whizzing along in the pit, the chorus and orchestra of Opera North respond vibrantly to its demands.”  
**Richard Morrison, *The Times***

“Under the evangelical baton of David Parry, a dedicated Doveite, the musical performance is as fine as one would expect from Opera North.”  
**Hugh Canning, *The Sunday Times***

“David Parry swept his impassioned orchestra along at a breathless gallop.” **Martin Dreyer, *Opera Magazine***

### ***Armida* Garsington Opera (June 2010)**

“In the pit, David Parry conducted with passionate energy. This was small-scale country-house opera at its best.”  
**Rupert Christiansen, *Daily Telegraph***

“the musical performance under David Parry sweeps more or less everything before it”  
**Andrew Clements, *The Guardian***

### ***Nabucco*, Chandos Records**

“Parry's conducting of the bel canto composers is second to none.” **Robert Levine, *International Record Review***

### ***La Donna del Lago* Garsington Opera (June 2007)**

“Rossini's top-notch score, brightly guided by the conductor David Parry” **Geoff Brown, *The Times***

“A strong cast led by the increasingly impressive bel canto tenor Colin Lee, and well conducted by another specialist in this repertory, David Parry, provide a thoroughly entertaining and musically worthwhile evening.”  
**David Mellor, *The Mail on Sunday***

“Conductor David Parry holds the whole thing together with aplomb. He negotiates the switches between pathos and Rossini's pitter-patter with ease.”  
**Warwick Thompson, *Bloomberg***

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# David Parry

## Selected Reviews

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### ***Le Comte Ory*** **Garsington Opera (June 2005)**

"The conductor David Parry is at his best, relaxed, full of the art that conceals art, and the orchestra responds with zinging verve."

**Robert Thicknesse, *The Times***

"Rossini was never more sparkling than in *Le Comte Ory*. Garsington's Rossini series now offers it in a riotous production, built on fizzingly brilliant ensemble work from the singers and orchestra under David Parry."

**Edward Greenfield, *The Guardian***

### ***Don Giovanni*** **English National Opera (September 2004)**

"David Parry conducts with energy and elegance"

**Robert Thicknesse, *The Times***

"his conducting was pacy, tight and attuned to what was happening on stage." **Charlotte Higgins, *The Guardian***

### ***I Pagliacci / Djamilleh / Der Zerg / L'Occasione Fa Il Ladro (Eight Little Greats Season)*** **Opera North (April 2004)**

"David Parry's conducting catches all the music's mix of anguish and rapture, and the orchestra play like demons."

**Rupert Christiansen, *Daily Telegraph***

"David Parry conducted the opulent Straussian score with panache"

**Martin Dreyer, *Opera***

"Opera North's orchestra was in fantastic form, with David Parry eliciting refined playing from them even when they were having to do their near-Bergian deluges of cataclysmic sound."

**Michael Tanner, *The Spectator***

### ***The Thieving Magpie*** **Chandos Records**

"conducted by David Parry with a nice feel for the mood and shape of individual scenes as well as a fine sense of the dramatic line of the opera...under Parry the Philharmonia is able to take the performance to new levels of excellence. The Chandos recording is vivid and true."

**Richard Osborne, *Gramophone Magazine***

### ***Idomeneo*** **Opera North (January 2003)**

"David Parry is superb, and so is the Opera North orchestra"

**Michael Tanner, *The Spectator***

"David Parry conducted with exemplary sense of style."

**Michael Kennedy, *Sunday Telegraph***

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# David Parry

## Selected Reviews

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“Conductor David Parry cuts to the bones of Mozart’s score; razing any sentimentality or ponderousness from what is a vicious conflict between personal desire and patriotic sacrifice.”

**Anna Picard, *Independent on Sunday***

### ***Der fliegende Holländer*, Portland Opera**

“The conductor David Parry silfully melded articulate phrasing and dynamic tempos, inspiring the orchestra to give a top-tier performance.”

**James Bash, *Opera Magazine***

### **Great Operatic Arias, Christine Brewer, recording**

“David Parry leads the LPO through a huge variety of styles, and in the Britten and Menotti the playing is exceptional.”

**Peter Reed, *Opera Magazine***