



Stephanie Wake-Edwards

Mezzo-soprano

Jette Parker Young Artists Summer Performance, Royal Opera House

In the Orinis-Gennaro duet from Donizetti's *Lucrezia Borgia*, mezzo Stephanie Wake-Edwards impressed with her fearless coloratura and fluent textural command.

Bachtrack, July 2021

Stephanie Wake-Edwards was the compelling stage presence she always now is, and she will be a particularly fine Eboli one day.

Seen and Heard, July 2021

More melodrama followed in the Act II duet between Gennaro and Orsini from Donizetti's *Lucrezia Borgia*. This was handled with a light touch from both Stephanie Wake-Edwards and Filipe Manu. The former acted and sang with delightful swagger.

MusicOMH, July 2021

Weill *The Seven Deadly Sins* / Weill & Brecht *Mahagonny Songspiel*, Royal Opera House

The binding force was the talented mezzo-soprano Stephanie Wake-Edwards, who showed artistic courage and verve

The Guardian, April 2021

The sextet of singers was led by a remarkable tour de force from seemingly inexhaustible and very talented singer Stephanie Wake-Edwards (as first Anna I and then Jesse) and her dark-toned – contralto-like – voice was rich, emotive and dramatic.

Seen and Heard, April 2021

... vocally the role [of Anna I] fits Wake-Edwards like a charm, her mid-range warmth never grating, always grateful.

Bachtrack, April 2021

Live from Covent Garden, Royal Opera House

I was also struck by Stephanie Wake-Edwards, a British mezzo with a rare contralto timbre. She was both terrifying and magnificent in 'Where shall I fly?' from Handel's *Hercules*.

The Times, June 2020

Stephanie Wake-Edwards does powerhouse things with Dejanira's mad scene from Handel's *Hercules*

The Guardian, June 2020

After an overture in the form of a spirited performance of Bach's double violin concerto came Dejanira's mad scene from Handel's *Hercules*. It was sung with vibrant intensity by the mezzo Stephanie Wake-Edwards.

The Telegraph, June 2020

British mezzo-soprano Stephanie Wake-Edwards excelled with her singing and acting during Handel's 'Where shall I fly?' from *Hercules*. Sung in English with perfect diction ... Joyce DiDonato would approve of Wake-Edward's coloratura and mindful that no-one wants to admit to being a contralto these days just listen to Wake-Edwards' unmistakable dark tones throughout ...

Seen and Heard International, June 2020

Verdi *La Traviata*, Royal Opera House

Stephanie Wake-Edwards' glowing, burnished mezzo as Flora was unforgettable.

Seen and Heard International, December 2019

Stephanie Wake-Edwards rather shone as Flora, a glint and a flash in her eyes that mirrored the confidence of her singing.

Opera Today, December 2019

... the excellent Stephanie Wake-Edwards as Flora.

Bachtrack, December 2019

Handel *Messiah*, The English Concert with Harry Bicket, Helsinki Festival

... dark soft alto Stephanie Wake-Edwards sang the most comforting and gentle tones of the Messiah in ternary pastoral rhythms. Her alto solo was a voice of deep sorrow.

Helsingin Sanomat, August 2019

Kathleen Ferrier Awards Finals 2018

Contralto Stephanie Wake-Edwards tackled three, beginning with 'Never so weary' from *A Midsummer Night's Dream* in which Hermia, her pride wounded by Helena's insults and her heart pained by Lysander's apparent betrayal, wanders alone in the wood before sleep overcomes her. I was impressed by the manner in which Wake-Edwards used her rich, well-focused contralto to immediately establish character and mood, and the ensemble between the contralto and pianist Thormod Rønning Kvam in the recitative was flawless. Well-centred intonation and carefully crafted phrasing created a somnolent 'strangeness' in the ensuing aria.

Opera Today, April 2018

Monteverdi *L'incoronazione di Poppea*, Hampstead Garden Opera

We have a truly exceptional Arnalta from Stephanie Wake-Edwards, on turbo disapproving-Nonna mode, with a lush contralto and bags of attitude.

Bachtrack, May 2017