



## Stephanie Wake-Edwards

### Mezzo-soprano

#### **Handel *Semele*, Glyndebourne Festival**

Stephanie Wake-Edwards (Ino) is clearly a singer of exceptional skill and sensitivity ... her control of line and beauty of tone were remarkable.  
*Roger Parker, Opera magazine, September 2023*

... her rich mezzo, sufficiently rounded and firm in the lower register, enabling her to create a strong portrait of awed obeisance in the face of divinity.  
*Claire Seymour, Opera Today, July 2023*

Both mezzos are outstanding, with Johnston's formidable hauteur superbly contrasted with Wake-Edwards's passionate intensity.  
*Tim Ashley, The Guardian, July 2023*

... before the golden mezzo of Stephanie Wake-Edwards as *Semele*'s sister Ino laments her own unrequited longing for Athamas ... in a beautifully voiced and phrased 'Turn, hopeless lover'. Her warmth and refinement impressed from first to last.  
*Boyd Tonkin, The Arts Desk, July 2023*

#### **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*