



Stephanie Wake-Edwards

Mezzo-soprano

A Midsummer Night's Dream, Garsington Opera

Stephanie Wake-Edwards was an impressive Hermia
Mark Pullinger, Opera Now, June 2024

The quartet of lovers - ... and Stephanie Wake-Edwards's Hermia - are superb, with Wake-Edwards in especially blazing form.
Neil Fisher, The Times, June 2024

A very fine quartet of lovers includes...Stephanie Wake-Edwards creating merry hell with her fury as the despised Hermia.
Richard Fairman, Financial Times, June 2024

The Magic Flute, English National Opera

The three ladies (Carrie-Ann Williams, Amy Holyland and Stephanie Wake-Edwards) are tight, ferocious and funny.
Clive Paget, The Guardian, February 2024

The lewd maidens in camo - Carrie-Ann Williams, Amy Holyland and Stephanie Wake-Edwards - were immaculately coordinated, their voices matched wonderfully.
Susannah Moody, Bachtrack, March 2024

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* / Wiell & 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