

DANYAL DHONDY

composer, arranger, violist

20 Endlesham Rd,
London SW12 8JU

07950 255 263

danyal.dhondy@gmail.com

www.danyaldhondy.com

EDUCATION

Cambridge University

(2004-2007)

BA in Music (2:i).

Studied composition with Robin Holloway.

Awarded 1sts in Portfolio of Free Compositions, Portfolio of Tonal Compositions and Advanced Portfolio of Free Compositions.

Alleyn's School

(1996-2003)

A Levels: Music, Maths, English, General Studies (All grade A).

COMMISSIONS

Bleary Jaunt at Dawn

(2016)

Commissioned by [Kensington Chamber Orchestra](#) - to be performed 5/3/2016
chamber orchestra

New work (title TBC)

(2016)

Commissioned by Music Camp Ltd. (Pigotts) - to be performed in August 2016
symphony orchestra

Four bible settings (title TBC)

(2016)

Commissioned by Barbara Hoefling
soprano, string quartet

In Touch

(2015)

Commissioned by Leeds Piano Competition and [National Orchestra for All](#).
Performed with soloist [Alexandra Dariescu](#)
piano, orchestra

Get Up On Your Feet

(2015)

Commissioned by the [Mayor's Music Fund](#)
orchestra

Kein schöner Land

(2015)

New arrangement for CD release by [Deutscher Chor London](#)
SATB choir

Requiem for the Subways

(2015)

Community commission to mark the closure of Elephant & Castle's pedestrian underpasses
SATB choir

Sudden Stillness

(2015)

Commissioned by [The Commonwealth Resounds!](#) festival
flute, clarinet, cello, harp

DAS SCHLOSSGESPENST & der

Geist von Canterville

(2014)

Children's opera (commissioned by [Musica Europa](#))
mezzo, baritone, clarinet

Refractions In Time

(2014)

Commissioned by [Kensington Chamber Orchestra](#)
orchestra

OPERA

Between 2012 and 2015, I have written four operas which have been performed in London, Marburg (Germany) and Colombo (Sri Lanka): **Just So**, a children's opera based on Rudyard Kipling's Just So Stories; **The Open Cage**, a retelling of the Icarus myth; **The Secretary Turned CEO**, a new adaptation of Pergolesi's La Serva Padrona, and **DAS SCHLOSSGESPENST & der Geist von Canterville**, a children's opera about a ghost who lives in Marburg Castle.

I have arranged Mozart's **Don Giovanni**, Puccini's **La Bohème**, **Tosca** and **Madama Butterfly**, Leoncavallo's **Pagliacci**, Holst's **The Wandering Scholar** and Paisiello's **Gli Astrologi Immaginari** and **Don Chisciotte** for chamber ensembles, commissioned by companies including **OperaUpClose**, **Malmö Opera**, **Headfirst Productions**, **Opera Les Fauves** and **Charing Cross Theatre**, **Moon Little Theatre** and **St Paul's Opera**. They were variously performed in London venues such as The King's Head Theatre and Soho Theatre, as well as on tour in the UK and Sweden between 2010 and 2013.

I am Founder and Chair of **Lucid Arts and Music**, a production company for new opera and theatre. We have developed and produced new work at **Tête à Tête: The Opera Festival**, **Grimeborn**, the **Edinburgh Fringe Festival**, **Bharat Rang Mahotsav Festival** in India, **The Commonwealth Resounds Festival** in Sri Lanka and **The Yard Theatre** in London.

In 2015, I produced a new academic edition of *La laitrière suisse* (a French vaudeville score from 1815) for the University of Warwick.

Between 2012 and 2016, I have assisted Peter Ash on various compositional projects including his opera **The Golden Ticket**, and his secular cantata **The Pelicantata**, preparing piano reductions and performance material.

THEATRE

Happy Realms
(2015)

Composer
Chiasmus Productions

Honest
(2014)

Composer and sound designer
Theatre 6, Kate McGregor (director), various

The Cost of Living
(2011)

Composer for Community Theatre Project
New Vic Borderlines, Filiz Ozcan, various

The Recognition of Sakuntala
(2009)

Composer for London production run
GRIT Productions, Tarek Iskander, Union Theatre

Dick Whittington Goes Bollywood
etc (2009-12)

Musical Director, composer and musician for several productions
Tara Arts, Jatinder Verma, Tara Theatre

Quys and Laila
(2010)

Composer for dance/theatre/music collaboration
Tarek Iskander (writer), Rachel Birch-Lawson (choreographer)

SCREEN

Brotherhood
(forthcoming)

Some of my string arrangements will be on the soundtrack of this forthcoming feature film

Thick and Grey
(2013)

Contemporary dance film (*Somosquien*, dir. Jorge Crecis)
strings, piano, tabla

Dreaming of Leo
(2013) (password: dreaming)

Short film, (dir. Tom Yarwood)
strings, prepared piano, flute, bass clarinet, trumpet

Portraits
(2014)

Food film (dir. Helen Downing)
piano, harp

OTHER

I am composer-in-residence at [National Orchestra for All](#). My work involves creating accessible arrangements of famous orchestral repertoire ([Beethoven: 5th Symphony](#), [Sibelius: Finlandia](#), [Tchaikovsky: Romeo and Juliet](#), etc) that can be performed by the National Orchestra (a large symphony orchestra with a wide range of instruments and abilities) and smaller school groups that participate in the Modulo program.

I work as music director for [Kaleidoscope](#), arranging songs and teaching them to primary-age children in holiday courses and after-school clubs.

I have arranged strings for various songwriters and bands, including work on [Sam Lee's](#) Mercury-nominated album **Ground of its Own**. Please see [my website](#) for further details.

I have led music therapy workshops for people with Alzheimer's disease (with [English Touring Opera](#)), and for people in recovery from drug addiction (with [Addaction](#)).

I have worked as an orchestral manager, administrator and librarian for [London Schools Symphony Orchestra](#).

AWARDS

Nominated for a [British Composer Award](#) in 2015, for [Refractions In Time](#).

Nominated for an [Arts Foundation](#) award in Opera Composition in 2012.

Awarded funding from the [PRS Foundation](#) for Music in 2012, towards the production of [The Open Cage](#).

Awarded funding by the [Bliss Trust](#) in 2013, enabling me to travel to Sri Lanka to perform [Just So](#) at [The Commonwealth Resounds](#) festival.

PRESS

[The Secretary Turned CEO](#): "A treat of quality, four-ply comedy ... it's ages since I laughed this much at an opera, let alone a Baroque opera" - [Paul Kilbey, One Stop Arts](#)****

[In Other Words](#) (orchestral piece commissioned by KCO): "The harmony was tonally-tinged and sharply defined, colourful but restrained. The piece was captivating" - [Bernard Hughes](#)

[The Open Cage](#): The inventive production did much with sparse resources ... the music itself was both evocative and immersive, original yet idiomatic. - [Alex Stevens, Classical Music Magazine](#)

[DAS SCHLOSSGESPENST & der Geist von Canterville](#): "The English composer Danyal Dhondy has created a world of sound which moves from expressive moments to catchy melodies, and is very atmospheric and sometimes a little bit spooky." - [Heike Döhn, Oberhessische Presse \(in German\)](#)

REFEREE

Tom Seligman (tseligman@hotmail.com)

Conductor (Royal Ballet, English National Ballet, New York City Ballet, etc)

Artistic Director, Kensington Chamber Orchestra