

DANYAL DHONDY

composer, arranger, violist

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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.

RECENT COMMISSIONS

Cradle

2017

Contemporary ballet score. Choreographed by Arielle Smith.

Commissioned by [London Schools Symphony Orchestra](#) / [Rambert School](#), with support from the [Fidelio Charitable Trust](#).

symphony orchestra, 8'

Embers

2017

Orchestral piece using material devised by students, with workshop leaders [Fraser Trainer](#) and [Quest Ensemble](#).

Commissioned by [National Orchestra for All](#).

symphony orchestra, 12'

Shahrazad

2017

Dramatisation of the final 3 stories from *1001 nights*.

Commissioned by [Cantata Dramatica](#), performed in Leighton House.

chamber opera, 70'

Bleary Jaunt at Dawn

2016

Reimagining of the Slavonic Dance.

Commissioned by [Kensington Chamber Orchestra](#).

chamber orchestra, 7'

Vier Biblische Lieder

2016

Song cycle.

Commissioned by [Barbara Höfling](#) and the Helian Quartet.

Mezzo-soprano, string quartet, 16'

Reveille

2016

Concert overture.

Commissioned by Music Camp Ltd.

symphony orchestra, 11'

In Touch

2015

Performed with soloist [Alexandra Dariescu](#)

Commissioned by [Nofa](#), with support from [Leeds International Piano Competition](#)

piano, orchestra, 6'

Get Up On Your Feet

2015

Youth Orchestra piece.

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

orchestra, 5'

Requiem for the Subways

2015

Promenade choral piece to mark the closure of Elephant & Castle's pedestrian underpasses.

Project devised in collaboration with local residents.

SATB choir, 8'

Refractions In Time

2014

Commissioned by [Kensington Chamber Orchestra](#)

orchestra, 6'

OPERA

Between 2012 and 2017, I have written five operas which have been performed in London, Edinburgh, 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, **DAS SCHLOSS-GESPENST & der Geist von Canterville**, a children's opera about a ghost who lives in Marburg Castle, and **Shahrazad**, telling the final three tales of the 1001 nights.

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 laitière suisse* (a French vaudeville score from 1815) for the University of Warwick.

THEATRE SCORES

Paradise of the Assassins
2016

Composer and Sound Designer
Tara Arts, Jatinder Verma, Tara Theatre

Bollywood Jack! etc
2009-17

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

SCREEN

Brotherhood
2016

My string arrangements feature in this feature film (dir. Noel Clark)
strings

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](#). They have premiered three of my compositions over the past 3 years, and my work also 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 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 arranged and recorded string parts 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.

AWARDS / SUPPORT

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

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

Supported by [Fidelio Charitable Trust](#) for the LSSO/Rambert commission of 'Cradle' in 2017.

Supported by [Leeds International Piano Competition](#) for the commission of 'In Touch' in 2015.

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

Awarded funding by the [Kipling Society](#) and 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 \(in German\)](#)

REFEREES

Tom Seligman (tseligman@hotmail.com)

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

Artistic Director, Kensington Chamber Orchestra

Marianna Hay (marianna.hay@orchestrasforall.org)

Artistic Director, Orchestras for All