

RADIUS

NEW MUSIC | NEW THEATRE

Introduction

Radius was founded in 2007, specialising in contemporary classical chamber music. With a reputation for outstanding musicianship and innovative ideas, the high standard of its performances has been critically acclaimed by the national and musical press. Since debuting at London's Wigmore Hall, Radius has appeared at numerous venues, festivals and on tour, and has given the first performances of many new works. Today, Radius specialises in the production of contemporary opera and music theatre, having given the world première of no fewer than nine such works.

- <http://www.radiusopera.org>

People

Tim Benjamin

Artistic Director and Company Director

Award-winning composer and director Tim Benjamin's operatic works have been performed internationally at venues including the Marseille Opéra, Southbank Centre, and Wigmore Hall, receiving public and critical acclaim, broadcasts, and several commercial recordings. Increasingly well known for his popular approach to new opera, he also composes for film and TV as well as the concert hall, and is a writer and public speaker, appearing at TEDx in 2015. He has a DPhil in composition from Oxford University and has studied with Robert Saxton, Anthony Gilbert (RNCM), and the late Steve Martland.

Anthony Peter

Company Mentor

Anthony Peter is Radius' elder statesman, a vastly experienced man of the theatre and constant source of support and knowledge for cast, performers and management team.

Jenny Sheldon

General Manager and Company Director

Antony Brannick

Music Director

Verity Sturdy

Stage Manager

James Welton

Publicity Officer

Operas

Life Stories (2015 – 2016)

Presented as a double bill, *Life Stories* comprises the one-act operas *Silent Jack* and *Rest in Peace*. The production toured nationally in Summer 2015 and regionally in Spring 2016, with a studio recording released in March 2016.

Design by Amy Westwood / Composed and Directed by Tim Benjamin

If Harold Pinter had ever written an opera, this would surely be it

— Bachtrack

...a death scene of rare power that is profoundly tragic and deeply credible

— The Stage

A masterclass twice over ... a joy from start to finish

— Operissima

Madame X (2014)

Full-length opera *Madame X* was performed on tour in August/September 2014, and was featured at the 2014 Grimeborn Festival in London.

Design by Lara Booth / Composed and Directed by Tim Benjamin

Succeeds in sustaining interest over nearly two hours ... The fluent, well-crafted score offers some striking moments

— Opera

An intriguing bit of weirdness ... thrills

— The Evening Standard

Strong performances ... directed with considerable theatrical flair

— The Guardian

Emily (2013)

Full-length opera *Emily* premiered in West Yorkshire in July 2013 to large audiences and critical acclaim. The opera included a strong community engagement element featuring a volunteer army of Suffragettes.

Design by Lara Booth / Composed and Directed by Tim Benjamin

It brought the house down ... a tribute to the composer and the utterly convincing singers

— Seen & Heard

A gorgeous crescendo and a powerful epilogue ... They have created quite a feat

— Northern Soul

An enchanting visual spectacle, with incredible voices and haunting, hypnotic music ... it even managed to get me to rethink opera

— Todmorden News

Mrs Lazarus (2009, 2012)

Based on the poem of the same name by Carol Ann Duffy, *Mrs Lazarus* was first performed by Radius at the Purcell Room in 2009, and more recently with a new design (2012) at the New Music North West festival in Manchester.

Design by Re:Sound / Composed by Tim Benjamin / Directed by Jonathan Ainscough (2012), Lewis Reynolds (2009)

Radius was on top form, by turns exuberantly eloquent and eloquently exuberant ... Their world premiere reading of Benjamin's Mrs Lazarus spoke volumes for the combined imaginative powers of composer and performers. Benjamin clearly has the energy and vision required to inject fresh life into the art form

— Classical Music

Benjamin is making a speciality of music theatre works, and Mrs Lazarus ... was a particularly successful example

— Musical Opinion

Le Gâteau d'anniversaire (2011)

Le Gâteau d'anniversaire was commissioned from Tim Benjamin by CNIPAL in France, and was first performed by CNIPAL at the Opéra de Marseille. It was subsequently performed in a new production by Radius in 2010 at London's Southbank Centre.

Design by Re:Sound / Composed by Tim Benjamin / Directed by Rebecca Lea

A Dream of England (2009)

Composed for the Darwin 200th Anniversary celebrations, *A Dream of England* was first performed at Wigmore Hall in London in 2009.

Composed and Directed by Tim Benjamin

The performance engaged throughout ... Blankenhorn proved charming. He was interesting and interested without ever being too forward in the characterisation. The music was the most impressive we'd heard all night ... the performers were full of poise and purpose

— Musical Criticism

The Rosenhan Experiment (2008, revival toured 2013)

Performed by Radius at the Purcell Room, London, and then on tour in 2008, *The Rosenhan Experiment* was given a new design and orchestration and featured in the 2013 New Music North West festival in Manchester.

Design by Lara Booth (2013) / Composed and Directed by Tim Benjamin

An excellent work, performed convincingly. There was a first-rate sense of ensemble ... and Benjamin used the forces available to full effect ... mention should also be made of the brilliant piano writing. A memorable performance, which appealed musically, dramatically and intellectually

— Seen & Heard

The Corley Conspiracy (2007)

Commissioned by and first performed at The London Design Festival 2007, *The Corley Conspiracy* was presented at the Purcell Room.

Designed and Directed by Sean Starke / Composed by Tim Benjamin

Corley's story is one that needs to be told, and it is told using music that needs to be listened to. If you're in London, if you're listening, go

— The Guardian

Performers

<i>violin:</i>	Daniel Rowland, Alexandra Wood, Alexander Sitkovetsky, Charlotte Dowding
<i>cello:</i>	Oliver Coates, Rosie Banks, Alistair Howes
<i>flute:</i>	Jennifer George, Adam Walker, Lynda Robertson
<i>clarinet:</i>	Charys Green, Sarah Watts, Peter Rogers
<i>horn:</i>	Jocelyn Lightfoot
<i>trumpet:</i>	Huw Morgan
<i>trombone:</i>	Tyler Vahldick
<i>piano/keyboard:</i>	John Reid, Berenika, Jamie Thompson, Simon Passmore
<i>percussion:</i>	Adrian Spillett, Owen Gunnell, Chris Brannick
<i>soprano:</i>	Laura Sheerin, Meinir Wyn Roberts, Rebecca Lea, Rebecca Moon, Stephanie Stanway, Danae Eleni
<i>mezzo-soprano:</i>	Sophie Dicks, Emma Hall, Taylor Wilson
<i>counter-tenor:</i>	Robert Ogden
<i>tenor:</i>	Tom Morss
<i>baritone:</i>	Marc Callahan, Chris Jacklin, Jonathan Ainscough, Jon Stainsby, Owain Browne, Edwin Pitt Mansfield, Sebastian Charlesworth, James Fisher, Louis Hurst