

THE PROGRAMME

£1

19th - 21st September 2007 | Purcell Room, Southbank Centre
7.45pm

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THE CORLEY CONSPIRACY

by Tim Benjamin and Sean Starke

Director
Sean Starke

Conductor
John Traill

Featuring...

Paul Tosio	as	Mike Corley
Angela Myers	as	Grace Watson
Jonathan Webb	as	Alex Jones
Hannah Grainger-Clemson	as	Jill Scott
Alan Bailey	as	James Lewis
Elise Emanuelle	as	Voice of the Computer
Arne Muus	as	Email Protected and stage manager

Performed by
radius

Alexander Sitkovetsky (violin)
Oliver Coates (cello)
Jennifer George (flute)
Charys Green (clarinet)
Huw Morgan (trumpet)
Tyler Vahldick (trombone)
Jocelyn Lightfoot (horn)
John Reid (piano)
Adrian Spillett (percussion)

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INSIDE:

Composing Corley
by Tim Benjamin - page 3

Crying In The Digital Wilderness
by Sean Starke - page 3

The Forensic Phase of Litigious Paranoia
by Bernard Glueck, M.D. - page 4

In The Gaze of All-Seeing Eyes
by Rishi Dastidar - page 6

... and more, including complete programme notes on
The Corley Conspiracy and other featured works

THE PROGRAMME

Wednesday 19th to Friday 21st September 2007, 7.45pm
Purcell Room, Southbank Centre, London

WEDNESDAY 19TH

Luciano Berio
Sequenza VIII
Daniel Rowland, violin

Simon Holt
Maïastra
Jennifer George, flute

Iannis Xenakis
Kottos
Oliver Coates, cello

THURSDAY 20TH

John Cage
Book of Changes, Book III
John Reid, piano

Simon Holt
Maïastra
Jennifer George, flute

Iannis Xenakis
Kottos
Oliver Coates, cello

FRIDAY 21ST

John Cage
Book of Changes, Book III
John Reid, piano

Simon Holt
Maïastra
Jennifer George, flute

Iannis Xenakis
Kottos
Oliver Coates, cello

Interval (15 minutes)

Tim Benjamin (music, words) & Sean Starke (words)

THE CORLEY CONSPIRACY

(world premiere)

Sean Starke, director; John Traill, conductor

Music of Changes (1951, 11m) marks Cage's first comprehensive "exploration of non-intention" through the systematic use of chance operations to create a complete, major work. Music of Changes was named in honor of the *I Ching*, or *Book of Changes*, the ancient Chinese book of oracles that had become Cage's means of synthesizing chance with rigorous discipline. Cage's notation heralded a new concept of musical time, placing the performer in a new relation to the score, one in which orientation is to the occurrence of events rather than to the relations between them, which is to say to action rather than to memory.

Luciano Berio: "Composing **Sequenza VIII** (1976, 13m) was for me like paying a personal debt to the violin, which I see as one of the most enduring and complex instruments in existence. If almost all my other Sequenzas develop a very restricted choice of instrumental possibilities and of soloistic behaviour as far as they will go, *Sequenza VIII* presents a broader and more historical image of the instrument.

"*Sequenza VIII* leans constantly upon two notes which, as in a

chaconne, provide a compass for the work's rather diversified and elaborate progress, in which polyphony is no longer virtual, as in other Sequenzas, but real. And it's through this that *Sequenza VIII* also becomes, inevitably, a homage to that high-point of music, the Chaconne of the *Partita in D minor* by Johann Sebastian Bach, in which violin techniques of the past, present, and future co-exist."

Kottos is one of the 100-armed giants fought and defeated by Zeus: an allusion to the fury and virtuosity demanded for the interpretation of this work by Xenakis, the second by Xenakis (1977, 9m) for solo cello, after *Nomos Alpha* (1966). As is his custom, Xenakis specifies a number of rules for the interpretation of the piece, such as "no pretty sounds, fierce, lots of noise..."

The performer is required to play close to the bridge of the instrument, pressing the bow hard on the strings, provoking an irregular grinding sound, far removed from the typical tenor of the instrument. This work – of the greatest technical difficulty – almost exceeds the limits of notation, demanding

glissandi, an extreme range, quarter-tones, micro-intervals, and polyrhythms.

The title of Simon Holt's **Maïastra** (1981, 10m) comes from a sculpture of the same name by Constantin Brancusi. The Maïastra, or Pasarea Maïastra, is a magic golden bird in Romanian folklore, noted for its marvellous song which had miraculous powers.

Tim Benjamin's **The Corley Conspiracy** (2007, 1h 15m) is based on the paranoid Usenet postings of one Mike Corley during the 1990s, and the responses of other users to him, which ranged from the credulous to the sceptical to the downright angry. Some believed he was a schizophrenic in need of help, others that he was a hoaxer and spammer, and the possibility was even raised that "he" was some kind of psychology experiment being carried out on the Usenet community.

Whatever the truth, Corley's ramblings and the public's responses are at once both disturbing and darkly comic; this work explores Corley's mind and raises questions about a modern society constantly under surveillance.

Corley's story is told in seven scenes, structured musically as a Prologue, a Concerto, a set of five Variations, and an Epilogue (which is a reprise of the Prologue). Unusually for an "opera", all the voice parts are spoken but unlike a play, the music is continuous and relates strongly to the text.

The bulk of the text (by Sean Starke and Tim Benjamin) is adapted from Usenet posts from 1995 to 1997; the work ends, significantly, in the early days of May 1997, shortly after New Labour's landslide General Election victory.

The Corley Conspiracy was commissioned by the 2007 London Design Festival.

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These programme notes were compiled by **Jemima Bannit** for Radius from original sources.

COMPOSING CORLEY

By Tim Benjamin

I first came across Mike Corley while browsing through **h2g2**, an online guide to life, the universe, and everything (based on *The Hitch-hiker's Guide to the Galaxy*) operated by the BBC. The entry on Corley begins: "Every now and then, something comes along that makes you think, 'Ah, that's what the Internet is for!' - Mike Corley is one such case." Who could resist reading further?

Corley, it transpired, believed that he was being watched and listened to through his television and radio by Them (the Government, security services, etc.). He posted his suspicions at very great length and frequency on Usenet in the 1990s, using various early spamming techniques to mask his identity.

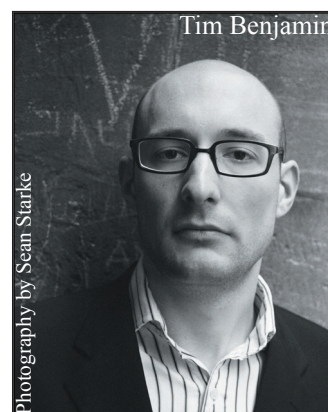
Intrigued, I then managed to dig up many of Corley's posts from Google's archive of Usenet. They made for fascinating reading; and as one does in these situations, I thought to myself, "you know, this would make a great piece of music theatre!" I put together a rough script formed from the Corley posts, placing them in order to form a linear narrative, and inventing an ambiguous

ending for the piece. I began to collaborate with my friend and colleague Sean Starke – who also became hooked on Corley – and he re-worked it into the far superior script we will perform today, while I got on and composed some music for it.

The script is comprised of seven scenes, which I broadly split into two halves, depicting, in a sense, the rise and fall of Mike Corley. The music for the first half, after the Prologue (Scene I, the music for which is reprised in the Epilogue, Scene VII) is a kind of three-movement Concerto Grosso, spanning scenes II through IV. For the second part (spanning scenes V and VI), I have written a set of five variations, thinking perhaps of the final parts of Berg's *Wozzeck*: variations on a sequence of notes (a Passacaglia followed by a Chaconne), on an interval (a perfect fourth – heard repeatedly throughout the work), on a chord (built from multiple perfect fourths), and finally, on just a single note.

Although this production is billed as an "opera", there is no singing: all the voice parts are spoken, performed by actors.

I felt, following my first opera, *The Bridge*, that when dealing with a detailed, modern English text, which has its own internal pacing, that setting it to music can detract from the text's drama, and not add to it. For *Corley*, I also rejected the option of *sprechgesang* and *sprechstimme* techniques on the grounds that good actors could deliver the lines with better timing than would be possible to set down in music – at least without the luxury of vast amounts of rehearsal time. Furthermore, I find that, to my ears at least, contemporary English sounds faintly ridiculous when subjected to the musical histrionics of modernism. Therefore, although there is music throughout the



Photography by Sean Starke

piece, and although this music relates strongly to the text, all the words are spoken and not sung, with the precise timing left to the actors themselves. Whether or not this counts as "opera", I leave to the listener to decide!

– The Corley Conspiracy –

I:	Have The British Gone Mad?	Prologue
II:	BBC's Hidden Shame	Concerto: Prelude (Adagio) Allegretto Reprise (Adagio)
III:	Email Protected	Concerto: Recitative
IV:	Paranoia	Concerto: Finale
V:	Sulpiride 200mgs	Variations: no. 1. Passacaglia no. 2. Chaconne
VI:	Censorship	Variations: no. 3. on an Interval no. 4. on a Chord no. 5. on a Note
VII:	The Continuing Silence	Epilogue

CRYING IN THE DIGITAL WILDERNESS

By Sean Starke



Photography by Tim Benjamin

Sean Starke

What power lies in being watched? The suspicious world of Mike Corley's mind does not seem as bizarre, paranoid, and irrational as it did ten years ago. In many ways the threat of surveillance, silencing, persecution and corruption Corley perceived to be all around him have become commonplace fears in the UK. His cries haunt our dreams if not our days.

In addition to the country-wide proliferation of CCTV cameras (see *In The Gaze of All-Seeing Eyes* in this programme), the BBC has recently reported that a senior judge is calling for the National DNA Database to expand its scope to include compulsory DNA samples

from every citizen in the UK. This is the eradication of privacy at its most fundamental level: genetic surveillance.

For the spoken libretto of *The Corley Conspiracy*, Tim Benjamin and I have adapted much of the dialogue from actual messages posted on Usenet bulletin boards between 1995 and 1997. In the four Usenet members that interact with Corley we can see the reactive aspects of all of us. Like a modernized, chat-room Greek Chorus, they represent the diverse wisdom of the community, offering Corley everything from sympathy to scorn. Ultimately, "Mike Corley" itself is only an agent of electronic text, and remains

a lone voice crying in the digital wilderness.

In staging this premiere performance for the London Design Festival, I have chosen to mediate the audience's experience of Mike Corley through surveillance video. We thus receive his message much as his tormentors would have: as a shadowy figure talking from a screen.

There is a sense in which this very performance is a form of the "interactive watching" that Corley was so certain he was being subjected to. Silent for many years now, no one is certain what has become of him. Who knows? Perhaps Mr. Corley is sitting in the audience among you this evening.

THE FORENSIC PHASE OF LITIGIOUS PARANOIA

From *Criminal Science Monographs*, No. 2, Studies in Forensic Psychiatry

By Bernard Glueck, M.D.

September, 1916, Boston

It would certainly be vastly convenient and would save a world of trouble if it were possible to draw a hard and fast line and to declare that all persons who were on one side of it must be sane and all persons who were on the other side of it must be insane. But a very little consideration will show how vain it is to attempt to make such a division. That nature makes no leaps, but passes from one complexion to its opposite by a gradation so gentle that one shades imperceptibly into another and no one can fix positively the point of transition, is a sufficiently trite observation. Nowhere is this more true than in respect of sanity and insanity; it is unavoidable, therefore, that doubts, disputes and perplexities should arise in dealing with particular cases.

The paranoiac, while he may harbor the most intricate and well-organized system of delusions, still remains approachable to us, and intellectually may be not only on a par with the average normal individual, but not infrequently gives

the impression of being his superior. Nevertheless, this usually well-endowed human being at a certain point in his career goes off at a tangent and spends the rest of his life in the pursuit of a phantom. The paranoiac, starting out with vague, ill-defined ideas, succeeds in elaborating, step



by step, a well-organized system of thought, of ideas which finally assume an all importance in the conduct of his life and remain unshakable.

The theme underlying the delusional system of litigious paranoiacs is avarice, and the whole may be looked upon as the slow and permanent triumph of a preconception. The paranoiacal preconception

gradually conquers all evidence to the contrary, and in spite of reality, public opinion and common sense, it becomes organized into a coördinated system of errors which become the tyrants of the intellectual personality and remove it by degrees outside the bounds of normality. The paranoiac constantly busies himself with his grievances, loses all interest in everything else, and begins to fight for his rights.

He stops at no means and is the bane of judges and court officials. Naturally, he has to be refused all aid, either because he is unjust or because the courts find no remedy for his troubles.

He refuses to settle actual grievances, carries the case from one court to another and finally develops an insatiable desire to fight to the bitter end.

The statutes appear to him inadequate and even the fundamental principles of law fail him.

In his attempts to gain justice he writes to magistrates, legislators and various other

people in prominence.

It is only after years of persistent misfortune both to himself and the objects of his delusions, which only serve to harden him against his fortunate opponents, the incapable judges, the corrupt authorities and his ignorant and craven-hearted relatives, that this master of procedure is betrayed into the expression of threats or the commitment of some other offense which conveys him summarily from the civil to the criminal courts, and the unrepentant pursuer becomes the defendant, unless, indeed, the insane asylum has become his refuge.

The Symptoms:

- * Suspicious; believes others are plotting against him;
- * Concern with hidden motives;
- * Expects to be exploited by others;
- * Inability to collaborate;
- * Social isolation, detached;
- * Poor self image;
- * Hostility;
- * Poor sense of humor;
- * Reluctant to confide in others.

FOXTROT LIMA TWO-SIX: NUMBERS STATIONS

By Tim Benjamin

With acknowledgements to The Conet Project (www.wirdial.com/conet.htm)

What could be more innocent than a cab driver, casually listening to his short-wave radio? It's perfectly plausible. But what if the "cab driver" is working for a foreign intelligence agency, and what if his short-wave radio is picking up something altogether more sinister than the latest news from home?

If you scan carefully through the short-wave spectrum, chances are that from time to time you will come across a

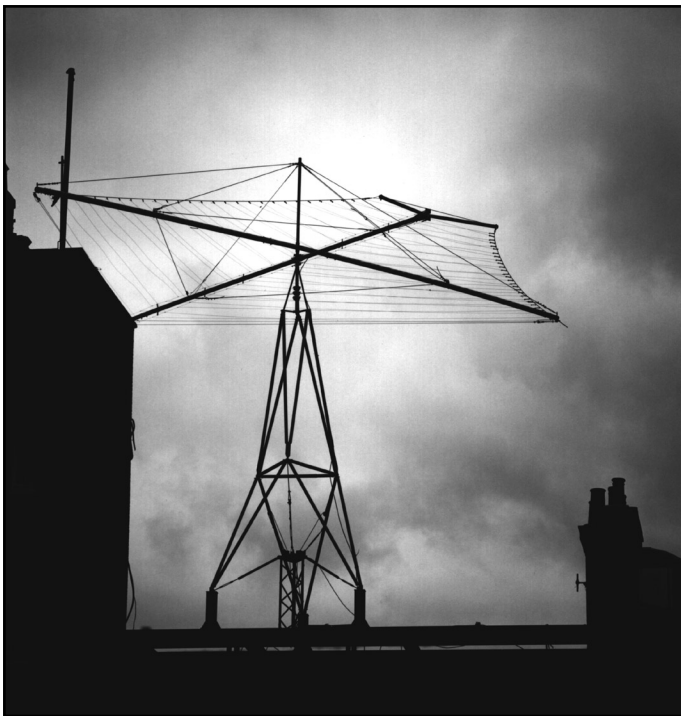
peculiar, disembodied voice reading out and repeating sequences of numbers and letters, for hours on end. The voices usually read in English, often with a heavy accent, but may sometimes read in German, Russian, or another language. Sometimes there is no voice at all, but instead electronic noises resembling Morse code, or other, more bizarre patterns of bleeps and pops. Collectively, these radio transmissions are known

as "Numbers Stations", and members of the public have gathered online to catalogue, record, and attempt to decode these broadcasts.

It should be made clear that these Numbers Stations are not shipping or weather bulletins; furthermore they are not licensed in any usual sense, and information on them is difficult to find from the government agencies responsible for radio use and misuse. Numbers Stations

have been reported since the First World War, making them among the earliest radio broadcasts, and although not acknowledged in general by government agencies, the UK's GCHQ have stated: "GCHQ are aware of the existence of Numbers Stations but cannot comment on operational matters". It is, however, illegal to listen to Numbers Stations in the UK.

A typical Numbers Station broadcast will begin at the top



of the hour, or a whole number of minutes after the hour, with some form of announcement: a single letter repeatedly keyed in Morse, or a piece of music played for several minutes. There then follows a voice, which usually begins with a three-digit number, and a call to attention (literally, the word “Attention”, or perhaps with a bell or gong). The main message will then begin, consisting of a count

of the number of elements in each part of the message – which will be grouped into short sequences of four or five letters or numbers – and then the message-part itself. The groups will usually be repeated many times, until the end of the message, signalled either by the word “End”, or by a repeat of the announcement music or tones. Each of the Stations is unique; the one thing that binds them

together is the extreme length of time that the broadcasts are on the air.

By triangulation, it has been possible to demonstrate the origins of some Numbers Stations broadcasts: for example, antenna farms on US government property in London, or from within British military bases in Cyprus. Increased activity and changed broadcasts on Numbers Stations have coincided with dramatic political events – for example, the attempted “August Coup” against Mikhail Gorbachev in the Soviet Union, in 1991.

Some have speculated that the World Wide Web offers new opportunities to those broadcasting Numbers Stations. One frequently finds, for example, apparently random sequences of numbers and letters posted onto little-used blogs and forums; even if it is potentially straightforward to identify the source of the message (although spammers have shown that it is easy to mask your identity online) it is not the source that is important – an agent in the field can innocently visit an internet café and visit her favourite

blog, or login to his favourite forum...

Numbers Stations are potentially a very useful espionage tool. Although it is relatively straightforward (for example by triangulation) to discover the source of a broadcast, it is impossible to know who is tuning in, without catching the receiver red-handed. And even if you did: what could be more innocent than a cab driver, casually listening to his short-wave radio?

**HIER IST DFC SEBEN UND
DREIZIG ES FOLGEN TALON FÜR
295 295 21 GRUPPEN
226 226 5 GRUPPEN
792 792 70 GRUPPEN**

**ACHTUNG!
295 295 21 GRUPPEN
59692 18554 20628 36365
70104 59692 18554 20628
24719 86743 ENDE**

**ACHTUNG!
226 226 5 GRUPPEN**

A BRIEF INTRODUCTION TO USENET

By Tim Benjamin

Before chatrooms and blogs, before instant messengers, text messages, and mobile phones, and even before the World Wide Web itself, there was “Usenet”. Devised at Duke University in 1979, and launched in 1980 (making it one of the oldest computer networks still in widespread use), Usenet was a system designed as a replacement for a local announcement program. As more and more servers were added to the network, however, Usenet quickly became a large online community allowing people to post messages to online bulletin boards on a wide variety of subjects.

Usenet is organised into a

hierarchy of topical categories, known as “newsgroups”. Each is then organised into hierarchies of subjects. For instance, “sci.math” and “sci.physics” are in the “sci” category. Each category can be further subdivided, leading to, for example, newsgroups with names such as “misc.uk.politics”. There are nine principal top-level categories: comp.*, humanities.*, misc.*, news.*, rec.*, sci.*, soc.*, talk.* and alt.*.

Culturally, Usenet has been of great significance to the networked world. Contributions to language (or popularisations of existing words) include terms such as

“FAQ”, “spam”, “netiquette”, “trolling” and “flamewar”, but perhaps the most important cultural contribution has been the introduction and acceptance of the idea of a shared, decentralised online community. Today “peer-to-peer” networks are much in the news, used in applications from sharing of music, to illegal file-sharing, to Skype, and even the search for cures for cancer or extra-terrestrial intelligence, but the first large and decentralised online community was Usenet.

While still accessible through traditional, standalone newsreader software, Usenet is today also accessible through web gateways. One

example is Google Groups, which maintains a searchable archive of Usenet posts going back to 1981. Historically, Usenet has seen the first announcements of some of the most far-reaching changes to modern life; Usenet, for example, was the place where Tim Berners-Lee announced the launch of the World Wide Web; it was where Linus Torvalds announced the Linux project; and it was where Marc Andreessen announced the Mosaic web browser – and the accompanying code to allow images to be displayed in a web browser for the first time, revolutionising the web by turning it into a graphical medium.

IN THE GAZE OF ALL-SEEING EYES

The Panopticon is already here. It's just not a building.

By Rishi Dastidar of 26 (www.26.org.uk)

Head over to University College London, and there, lurking in one of the corridors, you will find the preserved corpse – the ‘Auto-Icon’ – of Jeremy Bentham. It seems, at first glance, a curious end to one of the UK’s most far-sighted philosophers and jurists. And yet being on continuous display is at the heart of one of his most radical proposals.

Towards the end of the eighteenth century, Bentham conceived a new kind of prison, one which allowed the jailer to view all the prisoners, without the prisoners knowing whether they were being watched or not. This would allow the development of “an invisible omniscience.” It would be “a new mode of obtaining power over mind, in a quantity without example.”

The Panopticon would be run by means of contract instead of trust and, Bentham argued, would be cheaper than a normal prison as it would need fewer staff. Bentham himself offered to be the gaoler, but by 1813 the project had come to an irrevocable halt. A building may never have been completed, but the idea behind it has been an infectious one, not least because of Michel Foucault’s analysis. In *Discipline and Punish*, Foucault suggested that the Panopticon was a metaphor for modern societies’ desire to observe and then normalise behaviour.

So don’t look around, expecting to find yourself within the Panopticon’s walls. But beware, because something like it is already on its way to being constructed. The urge to observe has not been tamed, but instead unleashed. Our modern gaol won’t come in the form of a fibre glass Wormwood Scrubs, but instead through CCTV and pervasive computing.

We already live in a ‘surveillance society’ according to the UK’s Information



Commissioner. And the figures around CCTV use bear this out. Estimates suggest that the UK now has 4.2 million CCTV cameras. This works out to be roughly 20% - one fifth – of the CCTV cameras installed *globally*. You, as an average citizen, are recorded on a CCTV camera at least 300 times a day. And CCTV is even taking to the skies. Remote controlled surveillance drones now fly overhead and film you at music festivals.

The camera is no longer content to remain silent. Operatives, unseen but definitely heard, by way of a loudspeaker, can now admonish ‘bad’ behaviour in real time as they see it. They can even remind people that they are in no-smoking zones, and should stop smoking. That a disembodied, unidentifiable voice should do this in a psychiatric hospital was considered a good idea is neither here nor there.

You are aware that there are cameras all around, but you do have to look hard to be fully cognisant of them. They are there, but not there, unobtrusively intrusive. Semi-hidden in the black, greys and whites of urban camouflage, presence only indicated by yellow or blue signs telling you are watched (is it the knowing or telling that makes you more disconcerted?).

And as they grow in number they take up ever more space in the built environment. Attached to lamp-posts, poking out from under the eaves, most blatantly stuck on to the sides of buildings, like a

burglar stuck without a ladder, they are eyes without beauty, gazing endlessly. That doesn’t mean they can’t be celebrated, however. In New York, you can now go on tours to visit the CCTV cameras in various neighbourhoods.

Surveillance doesn’t just mean CCTV though. You can now be fingerscanned to get into clubs, as well as foreign countries. A new feature in Google Maps is called ‘StreetView’. It allows you to view a street-level image of a building. And zoom in further, to see right inside buildings. As someone who discovered that they could see her cat sitting on her window ledge said, “The next step might be seeing books on my shelf. If the government was doing this, people would be outraged.”

Being watched also goes beyond Google remembering your search history, and allowing the unscrupulous to construct a profile of you based on that. (Indeed Google recently acceded to a European Commission demand that it keep individuals’ data records for 18 months, instead of two years.) We are entering a world where it will be almost impossible to go off-net, to remain undiscovered.

We’re almost there already, with GPS positioning on mobile phones. And a future in which RFID tags, unlimited bandwidth and a near-infinite amount of sensory input devices, visual and audio, will make the Big Brother idea of a telescreen in the corner of your room unnecessary. Some people

already believe that privacy in the public sphere is now an impossibility, and the prospect of pervasive computing suggests that everything else in your network will be connected to the outside world anyway. You won’t escape the gaze of the all-seeing eye. And the eye will never forget.

Almost, but not quite. While we could try and rely on the Panopticon having ‘virtual walls’, far better to take an active approach to controlling your data. We should become more aware of what we are searching for and where, question whether you need that last loyalty card, and consider seriously the suggestion that software code should be rewritten to make it ‘forget’ your data.

Just because Bentham is on continuous display, doesn’t mean that we all have to be.

26

26 is a diverse group of people who share a love of words, and believe their potential is hugely underestimated. Many of us work with words for a living, as writers, language specialists, editors, designers or publishers, but anyone who cares about words is welcome to join. Together, we hope to raise the profile and value of words not only in business, but also in everyday life.

Individuals, businesses, charities and government bodies all have compelling stories to tell – and we hope to show them how experienced and imaginative writers can find new and credible ways to engage their audiences. But we also want to open hearts and minds to the wonderful diversity of writing, to savour and enjoy words in all their many guises... and to have some fun.

We chose the name 26 because there are 26 letters in the alphabet – the DNA of language. We’re a not-for-profit organisation.

www.26.org.uk

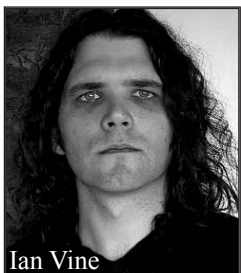
CLASSIFIED: ARTIST BIOGRAPHIES

Tim Benjamin is a composer from the United Kingdom, and studied with Anthony Gilbert at the Royal Northern College of Music, Steve Martland, and Robert Saxton at Oxford University.

Tim Benjamin was winner of the BBC Young Musician of the Year Composer's Award in 1993, at the age of 17, with his work *Antagony*. He also won the Stephen Oliver Trust's Prize for Contemporary Opera, for his first opera, *The Bridge*. Benjamin's music has been widely performed by groups including the London Sinfonietta, the BBC Philharmonic Orchestra, and at the BOC Covent Garden Festival, and broadcast on BBC 2 and BBC Radio 3.

Past commissioners include the European Community Chamber Orchestra (*Möbius*), the Segovia Trio (*Hypocrisy*), the BBC Philharmonic Orchestra (*Un Jeu de Tarot*), and the London Design Festival (*The Corley Conspiracy*).

Tim Benjamin lives and works in London, UK, and also plays the trombone. www.timbenjamin.com



Ian Vine

Ian Vine was born in England and spent his formative years in Libya and Hong Kong. He studied at the Royal Northern College of Music with Anthony Gilbert and graduated in 1997. He has also studied privately with Simon Holt. Between 1999 and 2004 Ian was Tutor in Electro-Acoustic Music at the Royal Northern College of Music, and also taught for a time at MANTIS, the electro-acoustic studios

at The University of Manchester.

Vine's music is performed across Europe, and has been broadcast worldwide and televised on BBC 2 and Radio Televisión Española. Commissioners of his work have included the London Sinfonietta, Huddersfield Contemporary Music Festival, Ensemble Recherche, and Matthew Herbert. www.ianvine.com

Sean Starke is a writer and director based out of Vancouver, Canada (although he is usually somewhere else). He was educated at the University of British Columbia and at Christ Church, Oxford.

John Traill is the principal conductor of the City of Southampton Orchestra and musical director of Ensemble ISIS and the Sounds Underground Ensemble. Trained by Rossen Milanov, he has also worked with Christopher Adey, Jonathan Sternberg, and Sharon Choa. John is Director of Music at St. Anne's College, and a Lecturer in Music at St. Catherine's College, Oxford.

Awarded the William L. Montague 2nd Prize at the 2006 Vakhtang Jordania International Conducting Competition and a prize-winner at the 8th Leeds Conductors Competition 2005, John has had international success. Other than Radius, he has conducted the London Mozart Players, Orchestra of Opera North, Oxford Philomusica, Moscow Studio for New Music, Wolsey Symphony Orchestra, Waveney Sinfonia, New Symphony Orchestra (Bulgaria), Kharkov Philharmonic (Ukraine), and CHU Rouen Choir and Orchestra.

Daniel Rowland was born in London and grew up in the Netherlands, studying with Davina van

Wely, Viktor Liberman, Igor Oistrach, Herman Krebbers and Ivry Gitlis. He won various international prizes such as the Brahms Prize in Baden-Baden and the Oskar Back Competition at the Amsterdam Concertgebouw.

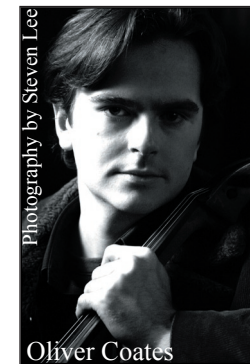
After making his debut at the Concertgebouw in 1992, performing the Tchaikovsky *Concerto*, he has returned there on numerous occasions. He performs widely as a soloist, in a repertoire ranging from Vivaldi to Ferneyhough and Piazzolla, working with conductors such as Andrei Boreiko, Djanzug Khakidze, Jaap van Zweden, Lev Markiz, Viktor Liberman, Lawrence Foster and James Laughran and has appeared throughout Europe and beyond as a recitalist.

Passionate about chamber music, in addition to Radius, he leads the Brodsky String Quartet and is invited to festivals in Italy, Portugal, the UK, China, South Africa. In demand as an orchestra leader, he frequently guest-leads the BBCSO and Philharmonia, working with conductors such as Muti, Ashkenazy, Haitink, Gergiev, Dohnanyi and Dutoit. Since 2006 he also leads the Ensemble Contrechamps and the Quatour Contrechamps in Geneva. Daniel has given masterclasses in the UK, Holland, Portugal, Italy and South Africa. www.danielrowland.com

Oliver Coates attained the highest degree result in the Royal Academy of Music's history and went on to achieve an MPhil with distinction at Oxford University (New College). He was a winner of the 2006 Philip & Dorothy Green Award for Young Concert Artists, awarded by the Making Music Federation and at the 2007 Kirckman Concert Society

Auditions.

As a soloist and chamber musician, Oliver plays with the Linden Piano Trio, Radius, London Sinfonietta and Warp artist Mira Calix. He has worked with composers such as Magnus Lindberg and Sofia Gubaidulina on their music. This summer he performed chamber music with Angela Hewitt and improvised for a film with Massive Attack. www.olivercoates.com



Oliver Coates

Born in Moscow in 1983, **Alexander Sitkovetsky** had, by the age of eight, made his concert performance debut and become a star pupil at the Yehudi Menuhin School. He has since become a sought-after international soloist and has performed in many international music festivals and concert halls throughout Europe, and released two recordings with Angel/EMI to critical acclaim.

Since their first meeting in Moscow in 1990, the late Yehudi Menuhin became a great inspiration for Alexander and supported him through his school years. Together they performed the Bach Double Violin Concerto in France and Belgium, as well as Bartók's Duos at St James's Palace in London. In 1996, Alexander played Mendelssohn's Violin Concerto in Budapest with Lord Menuhin conducting.

Jennifer George has played with various orchestras in the UK and USA, including the Royal Philharmonic Orchestra, Hallé Orchestra, Opera

North, the City of Birmingham Symphony Orchestra and Oregon Symphony.

She has a keen interest in contemporary music and has performed as soloist and Principal Flute with Remix Ensemble (Portugal). Currently based in Manchester, Jennifer George grew up in Oregon, on the west coast of the United States. She studied at Indiana University before coming to the UK to complete a Masters degree at Royal Northern College of Music. Jennifer is a flute tutor at the University of Leeds.

In 2002 **Charys Green** completed her musical studies with a distinction in postgraduate performance from the Royal Academy of Music after achieving a first class honours degree from the Royal College of Music in 2000. Charys has performed concertos with the Philharmonia, Royal Liverpool Philharmonic Orchestra and the Aurelian Ensemble, and has performed at the Wigmore Hall, Royal Festival Hall, Purcell Room and live on BBC Radio 3.

She has been a finalist in the Yamaha Woodwind and Brass scholarships, a woodwind finalist in the BBC Young Musician of the Year and has represented Great Britain in the European Music for Youth in Weimar. In addition to her solo performances and Radius, Charys plays regularly with duo partner Graham Caskie at music societies around the country, and with The Zephyr Ensemble, co-founded by Charys at the Royal College of Music.

John Reid read music at Clare College, Cambridge, before taking up a scholarship to study at the Royal Academy of Music with Michael Dussek. He has studied with Malcolm Martineau, and with Rudolf Jansen

in Amsterdam. His many awards include the 2003 Kathleen Ferrier, Maggie Teyte and English Song prizes, and the 2004 Gerald Moore Award, as well as the Scott Huxley, Flora Nielsen and Richard Lewis-Jean Shanks prizes at the Royal Academy of Music, in addition to which he was awarded the Queen's Commendation for excellence and appointed the Shinn Junior Fellow by the Academy.

John has performed at many festivals, and has given recitals with Joan Rodgers, and with Anthony Rolfe Johnson and the Artea Quartet. He made his Wigmore Hall debut in May 2004 with Lucy Crowe and has also given concerts at the Purcell Room, St. John's Smith Square and the Linbury Studio. He was a founder member of the Royal Academy of Music Song Circle, is a former Park Lane Group Young Artist, and is an alumnus of the Britten-Pears Young Artist Programme.

In 1998 **Adrian Spillett** became the first percussionist to win the title of BBC Young Musician of the Year. Adrian then went on to take third prize in the Eurovision Grand Prix for Young Musicians in Vienna. After graduating from the Royal Northern College of Music in 2000 Adrian formed the Percussion Quartet, 4-MALITY, with whom he has performed at many major festivals including the BBC Proms.

Adrian has also performed as a soloist with the BBC Philharmonic, Royal Liverpool Philharmonic, Austrian Radio Symphony, Royal Philharmonic, and Irish Chamber Orchestras. Concerto performances include Macmillan's *Veni, Veni, Emmanuel*, Joseph Schwantner's *Percussion Concerto*, and Keiko Abe's *Prism Rhapsody II*.

In addition to Radius, Adrian has worked with groups such as Birmingham Contemporary Music Group, London Sinfonietta, Music Theatre Wales, Endymion Ensemble, Matrix Ensemble, Northern Sinfonia, Britten Sinfonia, Australian Chamber, Scottish Chamber, Bournemouth Symphony and City of Birmingham Symphony Orchestra.

www.aidsy.co.uk

Jocelyn Lightfoot is a recent graduate of the Royal Academy of Music, and **Huw Morgan** and **Tyler Vahldick** are both current Royal Academy of Music

students; all three are appearing in *The Corley Conspiracy* as Radius guest artists.

THE CAST

Being intensely interested in the human being, **Paul Tosio** holds Master's Degrees in both Drama and Psychology. Paul has performed in Musicals including *Oliver* (as Fagin), *Fiddler on the Roof* (as Tevye) and non-musicals including *Into the Fog* (as the Doctor) and Noel Coward's *Blithe Spirit* (as Charles). While at Oxford, Paul performed in the playhouse *Elegies for Angels*, *Punks and Raging Queens* (as ageing queen Francis, drag queen Roscoe, and Southern Baptist Preacher Nat), *Lady Windermere's Fan* (as Mr Hopper), *Spanish Interludes* (as charlatan Chanfalla, the troglodytic Canizares, and the blustery Soldier) which had a run in the Edinburgh Fringe, *Reading Descartes* (as Professor Lewis Shaw), *Fuente Ovejuna* at the playhouse (as clown / reluctant hero Mengo), *The Influence of Beauty* (Lieutenant Curwen, Hugh Naysmyth et al), *Othello* (Gratiano, the Clown) and *Macbeth* (Duncan and the Physician). Drama is Paul's abiding passion, and acting and writing are his main theatrical interests.

Jonathan Webb, from Adelaide, (where his credits included Thénardier in *Les Misérables* and a world tour with Adelaide Chamber Singers) is currently making use of a Rhodes Scholarship to study the history of science at Oxford. He has just returned from a sell-out Edinburgh run with the all-male a capella sensation *Out of the Blue*. **Angela Myers** is a member of the Oxford Theatre Guild and has had a lifelong passion for theatre and dance. This is her first performance in London.

Alan Bailey started acting in Lincolnshire at the age of 14 in the play *Painted Sparrows*. He has since appeared in numerous productions including *The Mysteries*, *Lord Arthur Savile's Crime*, *Toad of Toad Hall*, and *Dr. Faustus*.

This is **Hannah Clemson-Grainger's** second appearance at the Southbank, the first being in a Sir Peter Maxwell Davies opera as a baby seal, aged 6. The subsequent decades have almost lived up to this promising start in

theatre, from medieval wenching at Warwick Castle to stage managing at the Millenium Dome. She is currently researching a DPhil in Drama and Education at Oxford.

Elise Emanuelle began acting at Suzie Ershaw theatre school and was offered a place at the Oxford School of Drama at the age of 17. Susequent theatrical appearances include *The Lorax*, *The Plague*, *Toad of Toad Hall*, *The Blyton Code*, *Old Time Music Hall*, *Macbeth* and *Peter Pan*. She is currently reading Law & Criminology at Open University while awaiting her big break!

Arne Muus studied Musicology, Modern Literature, and History at Freiburg and Bristol, and has worked as an Opera Dramaturg and Assistant Director. Currently he is reading for a doctorate at Christ Church Oxford, and works for a London music publisher.

radius
www.radiusmusic.org

THE LONDON DESIGN FESTIVAL 2007

Established in 2003 to celebrate and promote London as the creative capital of the world, The London Design Festival has grown rapidly to become a fixture on the global design calendar and one of the key constituents of the UK's burgeoning creative festival season, along with London Fashion Week, Frieze Art Fair and the London Film Festival.

The London Design Festival provides a benchmark for this creativity, with a packed programme of design-led

Radius specialise in the performance of new music from around the world written by living composers, together with works by 20th-century masters. Made up of outstanding young international concert artists, Radius aims to showcase their individual talent both as soloists and together, performing new music to the highest possible standard.

Inspired by the great **Fires of London**, Radius's line-up includes a former BBC Young Musician of the Year, a regular BBC Symphony Orchestra guest leader, and the recipient of the highest degree result in the Royal Academy of Music's history. Radius was founded (in 2006) and is directed by former BBC Young Composer of the Year Tim Benjamin.

The next Radius concert will be at London's **Wigmore Hall**, on Tuesday 8th January 2008. The concert will feature new works by Tim Benjamin and Ian Vine, plus music by Tenney, Vivier, Feldman. Radius will also be performing **fifty:fifty**, four small pieces commissioned by Radius to celebrate the 50th birthday of Simon Holt.

www.radiusmusic.org

activities around the capital. Critical mass has now been reached, reflected in the Festival's elevated profile and the growing relevance of its initiatives, alongside visitor numbers that have increased from 100,000 in 2003 to more than 300,000 in 2006.

For the first time in 2007, the Festival will have a dedicated centre, developed with and located at the Southbank Centre. It is also the first time the Festival has ventured into music, and the Festival's home at the Southbank Centre provides the perfect setting for the Festival's commission, *The Corley Conspiracy*. Ben Evans, Director of the London Design Festival comments: "Radius are one of the most exciting and innovative ensembles around. The story they have to tell is unmissable and you should expect a performance to match. It is one of my Festival highlights."

The Programme was edited by Rishi Dastidar, designed by Tim Benjamin and Tienjin, and printed by Adrian Benjamin on Sylvan Offset recycled paper.



www.thecorleyconspiracy.com