

# James Oldham | Composer

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## Education

Master's Degree in Composition (with Junior Fellowship) - Royal Birmingham Conservatoire  
2015 - 2017

Bachelor's Degree in Composition - Royal Birmingham Conservatoire  
2009 - 2013

## Current Employment

Waste Paper Opera Company    Artistic director    June 2013 - Present

## Previous Employment

Codarts Rotterdam	Music and movement workshop leader	October 2018
Like Production	Voice Actor	December 2017 - February 2019
National Opera Studio	Assistant director - <i>Works in Progress</i>	April 2016
Birmingham Opera Company	Assistant director - <i>Dido and Aeneas</i>	October 2015 - March 2016
Birmingham School of Acting	Composer and Music tutor	October 2015 - November 2015
Shades Music	Guitar tutor	March 2015 - April 2017
Joe Lycett - comedian	Jingle composer, comedy writer	June 2014 - June 2016
Birmingham Opera Company	Office assistant/copyist	February 2014 - October 2017

## Festivals/Commissions/Residencies

2018 - Glasgow International (composer/director)  
2018 - MAC, Birmingham (guitarist)  
2018 - Wandsworth Arts Fringe (composer/director)  
2018 - Junctures2 @ Cambridge Junction (composer - Medical Research Council commission)  
2018 - Rosemary Branch Theatre residency (composer/curator/clown)  
2017 - Cambridge Curiosity Carnival (composer)  
2017 - Tête à Tête: The Opera Festival (composer/director)  
2017 - Post Paradise series (composer)  
2016 - Tête à Tête: Cubitt Sessions (composer/director)  
2016 - BBC Radio 3, In Tune (composer/interviewee)  
2015 - The REP Foundry (composer, deviser)  
2015 - GAP Arts Project (composer, deviser)  
2015 - Centre for Contemporary Arts, Glasgow (composer)  
2014 - Joanna Raikowska, Soon Everything Will Change (composer - Polish Expats Association commission)  
2014 - Frontiers Festival, Birmingham (composer/director)  
2012 - Gaudeamus Young Composer's Meeting finalist (composer)

## **Other Experience**

2018 - Spy Monkey's Comedy, Music and Clown workshop, Berlin (attendee)

2018 - Various London cabaret performances (clown)

2016 - *Out at Sea* at Frontiers Festival (director)

2015 - Three Tall Tales of Doctor Monsieur Façade at Warsaw Chamber Opera (actor)

2014 - present - The Bank Accounts, Birmingham-based rock band (guitarist)

## **Artistic Information**

Comic timing is a significant feature in my work as a composer, director, clown, guitarist and deviser. It is the main common thread of my rather broad interdisciplinary practice. Comic timing in music is an abstract practice that can take the form of compositional process or playful and improvisatory practice, individually or collaboratively. I also like to work with the idea of translation, whether its translating: biological research data into musical structure; classical opera into modern contexts (both musically and thematically); or mechanisms of physical comedy into a musical processes for composer/performer.

I am passionate about working in different performance contexts and venues, opening my practice to different and broader audiences. I am interested in moving between performance conventions (contemporary classical concert, rock gig, stand-up comedy night) with adaptable musical and theatrical material. As a curator, my guiding principle is to establish a level playing field for audiences to engage with different art forms alongside one another, with an aim to produce a show that can develop its own resulting style, while refusing to force predetermined aesthetics upon the artists.