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# Tim Reed

## Selected Reviews

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### ***Le nozze di Figaro*** **The Grange Festival (June 2019)**

"On the face of it this Marriage of Figaro is a faithful period production. The overture opens in bucolic bliss. In the Almaviva palace, its rooms painted a handsome brown, Figaro is measuring up the marital bed. Yet an unsettling darkness gathers here [through Tim Reed's designs] too, echoed by the vines, fruits and flowers sprawling across those interior walls... The Academy of Ancient Music's colour palette is as earthy as Tim Reed's autumnal costumes." – **Rebecca Franks, *The Times***

"It's refreshing to encounter a Marriage of Figaro set in period and – even more precisely – in Seville. Designer Tim Reed creates elegant interiors." – **George Hall, *The Stage***

"I came to appreciate the clever simplicity of the set design." – **Andrew Neill, *Classical Source* \*\*\*\*\***

"Gimmick-free, the design gives us a slightly scuffed and distressed aristocratic mansion, all faded duns and tans but decorated with poisonous-looking wreaths of foliage and flowers. Even if the shadow of the guillotine doesn't quite fall across the Count's domains, as it can in more didactic productions, this ancien régime has apparently neared the end of its days. Which seems apt for a show mounted in the practical theatre built within this famously grand but shabby Baring-family property, hidden deep in the Hampshire countryside. You can imagine the action of Figaro unrolling through this very house and park."

– **Boyd Tonkin, *Arts Desk* \*\*\*\*\***

"The set itself is largely bare – this is not a mansion that is full of the frills and frippery of the nobility of the time – and the lavish backdrops are faded, the furniture old and the doorways chipped. Rather like their marriage, the Almaviva home is neglected and crumbling." – **Dominic Lowe, *Bachtrack* \*\*\*\*\***

"A 21st-century take on a classical piece, re-imagined without recourse to cliché, with beautifully appropriate costumes and elegant sets." – **Melanie Eskenazi, *Music OMH* \*\*\*\*\***

"Despite the elegant period costumes and conventional designs mostly of flats and screens, contemporary resonances abound." – **David Truslove, *Opera Today***

### ***The Abduction from the Seraglio*** **The Grange Festival (July 2018)**

"Tim Reed's designs gave us an attractive period nod to Ottoman style, enhanced by a beautifully lit sea-and-sky backdrop, and his costumes boldly riffed on Eastern-promise stereotypes of turbans, extravagant gowns, Janissary uniforms, pointy sandals et al." – **Peter Reed, *Opera Magazine***

### ***Albert Herring*** **The Grange Festival (June 2017)**

"Tim Reed's sets and Prue Handley's costumes perfectly recreate the rural-period ambience." – **George Hall, *The Guardian* \*\*\*\*\***

"In Tim Reed's beautiful, mobile sets and 1940 costumes, Copley's staging had a fluidity that recalled Peter Hall's classic Glyndebourne staging of 1985, yet the scene changes were effected in front of the audience." – **Hugh Canning, *Opera Magazine***

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### ***The Two Most Perfect Things*** **Edinburgh Festival**

"Exquisite costumes and a stylish décor cloak this elegant production in a golden aura of nostalgia and timeless chic." - **Colette M Talbot, ED2012 Theatre Reviews**

### ***The Two Most Perfect Things*** **Jermyn Street Theatre**

"It is very cleverly crafted and beautifully mounted in white tie and tails and glamorous evening frocks on a set by Tim Reed that reflects the art deco glitz of the Savoy." - **Howard Loxton, The British Theatre Guide**

### ***Die Fledermaus*** **Welsh National Opera**

"Tim Reed's sets and costumes promiscuously straddle the Victorian and Edwardian periods...it looks a sumptuously colourful treat..." - **Rupert Christiansen, Daily Telegraph**

"...stylish sets by Tim Reed..." - **Hugh Canning, Sunday Times**

"...Tim Reed's Jugendstil-inspired designs look lovely..." - **Neil Fisher, The Times**

"...attractive settings by Tim Reed." - **Jon Holliday, The Stage**

"With its opulent sets and lavish costumes, this was designed to please the eyes as much as the ears - and it certainly went down a storm with the WNO faithful in the audience." - **Andrew White, The Daily Echo**

"The designer Tim Reed took it forward from 1874, the year of its composition, balancing fin-de-siècle decadence within an art nouveau frame..." - **Rian Evans, Opera Magazine**