

Committee(s) Barbican Centre Board	Date(s): 20 November 2019
Subject: Music Annual Presentation	Public
Report of: Louise Jeffreys, Artistic Director	For Information
Report author: Huw Humphreys, Head of Music	

Summary

This report provides an overview of the Barbican Music department's recent activity, current positioning and forward strategy within the context of the Barbican's overall vision and mission and Strategic Business Plan. It is divided into the following sections:

1. Music Mission Statement
2. 2018/9 Season Review and 2019/20 Highlights
3. Equality and Inclusion
4. Milton Court
5. Conclusions

Recommendation(s)

Members are asked to note the report.

Main Report

1. MUSIC MISSION STATEMENT

Our music programme connects audiences with international artists who have bold new ideas; from experimental collaborations to the world's leading orchestras and soloists, our programme crosses genres and boundaries to break new ground.

We work in partnership with the greatest orchestras and creative organisations from across the globe – our Resident Orchestra the London Symphony Orchestra, International Orchestral Partner the Los Angeles Philharmonic and our family of associates: Barbican International Associate Ensemble at Milton Court, the Australian Chamber Orchestra; Barbican International Associate Ensemble, Jazz at Lincoln Center Orchestra with Wynton Marsalis; Associate Orchestra, BBC Symphony Orchestra; Associate Ensembles, the Academy of Ancient Music and Britten Sinfonia; and Associate Producer, Serious.

We empower and invest in artists to realise their vision; commissioning new work, brokering new collaborations, encouraging creative risk and connecting emerging

talent with the stars of today through our partnership with the Guildhall School of Music & Drama.

Our programme aims to be accessible to all; from free events both in the Centre and offsite in east London to discounted Young Barbican tickets for 14-25 year olds for every concert we produce.

“it's in the Barbican Hall that you'll hear the best music. It's a beautiful theatre, offering sterling acoustics and some spellbinding artistry. The classical output here is superb, but the contemporary music is excellent too: global, boundary-pushing and always special.” Evening Standard 29.04.19

a) What makes the Barbican Music programme distinctive?

We are Brave. Our Music programme cuts across all forms of music, including work by contemporary musicians, experimental collaborations and leading orchestras and soloists from around the world. We use our expertise and resources to present an ambitious, international programme, providing a home for projects that would not otherwise happen in London. We believe in developing ideas and projects with artists, not simply being a receiving house for finished work, and specialise in performances where the boundaries between art-forms blur. We work in collaboration with hand-picked partners in the UK to create seasons that are much bigger than the sum of our collective parts, and with international partners who share our commitment to cross-arts collaborations and major learning projects.

We are Open. As a truly international language, we believe that music is for all and by all. We aim to curate a wide diversity of high-quality music-making within our programme each season, attracting a broad spectrum of audiences. We are committed to affordable ticket pricing to make our programme as accessible as possible, while making substantial discounts available for 14-25 year olds through our Young Barbican scheme. Elements of our programme that are free to all play an increasingly important part of our work and further extend our reach, whether they be in the Barbican Hall, on the Barbican Foyers, across Culture Mile or off-site in East London. Our marketing campaigns include *Barbican Sessions*, a series of exclusive Barbican-filmed performances by visiting artists, accessible on line for free, that has so far attracted 129k YouTube and 535k Facebook views.

We are Connected. Our partnerships exist on a local, national and international level, including with our Resident Orchestra, our Associate orchestras and ensembles, our International Partner and Associates and our Creative Alliance with the Guildhall School. The Barbican plays an active role as a member of the British Association of Concert Halls and the European Concert Halls Organisation. Our work with an increasing array of partners helps us achieve our strategic aims. Our networks are strengthened by the work our programming team undertakes for other presenters, including the Edinburgh International Festival and Melbourne International Arts Festival. Over the 2018/9 season, we have co-commissioned works with an array of partners including Earth Hackney, BBC Radio 3, Manchester International Festival, the Wiener Konzerthaus, Carnegie Hall and Sydney Opera House.

We are Sustainable. The Barbican Hall is the Music department's single biggest asset and we aim to work in a smart and flexible way to ensure that mixed income generation brings the best result for the Centre overall. We carefully balance the mix of own-promoted and rental events to spread the financial risk effectively, whilst also incorporating music rental events into our annual themes and focuses. Our own programme mixes income generating concerts with those that require subsidy, with the contemporary programme being able to adjust plans in response to the progress of the current financial year. We are in constant dialogue with our Business Events colleagues to ensure we maximise the resource of the Barbican Hall's diary and we make the hall available to the Visual Arts team for "Architecture on Stage" talks whenever possible. Ecological sustainability plays a key role in our future thinking, both in terms of programming and operations, which is outlined later in this report.

b) How do Barbican strategic priorities affect our Music programme?

The following are examples of how new Barbican strategic priorities affect the output of the Music team, and how we mix business-as-usual activity with ground-breaking projects to drive our programme forward:

Destination – As well as providing the best possible experience for artists and audiences within budgetary limitations, the Music team plays an active role in increasing the Barbican's overall attraction as a destination. In addition to coordinating the Level G programme, our team have been involved with the creation and programming of the *Life Rewired Hub* as a place for talks, workshops, residencies and learning that respond to the annual theme in 2019. We regularly programme talks and performances in the Clubstage and Freestage spaces, and included these – as well as the Hall, Lakeside, Conservatory and Cinema 1 – as free performances as part of Sound Unbound.

Audiences – The breadth of our contemporary programme ensures a diversity of audiences as many of the artists and bands involved bring a considerable fan-base to their Barbican performances. The classical audience base is narrower, but we use particular events to bring new audiences to our classical programme; examples for 2018/19 include the sold-out houses for the Australian Chamber Orchestra's performance of *Mountain* and the London Contemporary Orchestra's concert entitled *Other Worlds*. Our Beyond Barbican programming and Young Barbican ticket scheme are also ways of reaching new audiences. Moving forward, the 2019 segmentation study will be crucial in identifying areas for audience growth.

Artists - We work with artists at all stages of their careers to help realise their artistic visions, and always strive to create long-term partnerships where we can support artistic development over an extended period. Midori Takeda is an example of an artist who appeared in the Barbican Hall in 2018/9, having previously been promoted by the Barbican in a smaller venue, while the success of Erland Cooper's May 2019 Milton Court performance will soon see him presented in the Barbican Hall. Over the course of the 2018/9 season, the classical programme contained 23 world or UK premieres, of which 5 were directly commissioned by the Barbican. In the corresponding contemporary season, there were 18 events which the Barbican commissioned or co-commissioned.

Income – In addition to ensuring that the Barbican Hall’s diary balances artistic and commercial activity and spreads risk effectively through our own-promotion and rental work, we are always considering further ways of creating sustainable growth, including with our Commercial and Catering colleagues. Through the 2018/19 season, we supported our colleagues in Development to raise over £270k to support the Music programme; direct income included £37k from grants for the classical programme and £8,741 from grants for contemporary music, while individual giving income of £225k was also largely contingent on the Music programme.

Culture Mile – Building on the success of our first major Culture Mile initiative in 2017/8 (*Tunnel Visions: Array*), Sound Unbound in May 2019 fully integrated Culture Mile aims and values into its planning and execution. All 160 events were free to the public for the first time thanks to increased Barbican resourcing, while our performances branched out from the Barbican Centre, Milton Court and LSO St. Luke’s to venues across Culture Mile including The Charterhouse, Piano Bar Smithfield, St. Bartholomew the Great and the Less, Smithfield Rotunda, Fabric nightclub, the Gresham Centre and the Museum of London. Culture Mile funding also allowed the creation of a Sound Unbound Hub specifically designed for family audiences in the Charterhouse Square.

Learning – We supported our colleagues in Creative Learning on the following projects in 2018/9: the creation of masterclasses around the ECHO Rising Stars series, enabling 200 students from the Centre for Young Musicians to receive expert guidance on harp, French horn and chamber music; the Barbican Box curated by Native Instruments, focussing on Life Rewired and contemporary music programmes, and culminating in a performance in the Barbican Hall; and family friendly music and movement workshops around the music of Steve Reich as part of Sound Unbound. These projects complement our main artist development activity delivered with the Guildhall School as part of the Creative Alliance.

c) How does Barbican Music support the City to achieve its Corporate Plan?

As well as other initiatives mentioned in this report, the following are examples of Barbican Music responding to the aims of the City of London Corporate Plan:

Contribute to a flourishing society – Recent studies have linked listening to music with a wide range of health and wellbeing benefits including improved mood and motivation, increased memory capacity, pain relief and the reduction of stress. We aim to make our programme as accessible as possible, both through affordable ticket pricing, a range of both onsite and offsite free events each year and through broadcasting and digital online initiatives.

Support a thriving economy – We are recognised as a music venue of global significance with a programme that is truly international. We can attract the world’s greatest classical and contemporary artists at the cutting edge of their field to the Barbican which, in turn, brings an international audience to the City to experience our world-class offer.

Shape outstanding environments – We have developed a lasting network of local, national and international collaborators, which amplify our programme, support our

goals and magnify our impact. We are committed partners of Culture Mile and aim to build its values into projects of increasing ambition and reach. We are always striving to keep the Barbican Hall at the forefront of technological development, secure and well-maintained for audience and artists alike.

d) What are our challenges and opportunities?

Brexit - Since my last board report 12 months ago, very little has changed in the certainty with which we can approach our Brexit planning – either through an agreed deal or a no-deal outcome. We continue to lobby through the Concert Promoters Association and the British Council, as well as taking part in Brexit-related seminars and conferences with the Association of British Orchestras. The advice that we have received is that the major impact in the short-term, including as part of a transition period, will be felt in the movement of goods – as opposed to the movement of people – and that this is most likely to impact our ports. In the short term, we are therefore encouraging smaller tour parties to carry their own instruments on board flights from Europe, as well as advising that major freight consignments should be flown directly into the UK, as opposed to making a first stop on the continent and arriving by road.

Major fluctuation in currency exchange rates remain a high concern for visiting artists and ensembles. I have received numerous phone calls and emails about fees that have already been agreed in sterling, although no performances have been cancelled yet. Managements are also concerned about the potential impact of unexpected costs such as visas and work permits, and are seeking to be indemnified against such charges for agreements that have already been signed.

The longer-term impact of Brexit on our business is, if anything, more worrying. The fees that we have been able to pay international artists and orchestras have always been far lower than those payable in other parts of the world, especially in continental Europe. We have always relied on the strength of our relationships and on the importance of London as an international cultural city to make up for this economic shortfall. It has been very noticeable over the last twenty years, for example, that the number of major international symphony orchestras visiting other regional centres around the UK – including the outstanding venues in Birmingham, Manchester, Glasgow and Belfast – has dropped off considerably; London is, however, still managing to retain its place in these tour schedules. If the movement of people and goods becomes a much slower process at the borders, requiring orchestras to build in expensive “buffer” times in their schedules – and if border tariffs increase - the viability of London as a destination will become increasingly difficult to justify.

Sustainability - The presentation of a world-leading, international music programme is only possible by utilising a significant number of flights, both for artists and cargo, each year; for example, a major symphony orchestra, such as the Los Angeles Philharmonic, travels with a tour party in excess of 230 people and 13.5 tonnes of cargo. This has a major impact on our sustainability and carbon footprint and is further exacerbated as our Music programme rarely involves repeated programmes; unlike the Theatre or Cinema programmes where runs of performances are the norm, there is a different performance in the Barbican Hall every evening. Our

International Associates fly in from Sydney, Los Angeles and New York alongside a host of other visiting international artists and ensembles. The creation of our International Associate residencies is one useful mitigation in this area, as each of these orchestras are normally resident in the Barbican for nearly a week at a time but we need to consider this kind of impact within the wider spectrum of our programming moving forward.

We currently use around 8000 plastic bottles of water a year backstage for Artists and Client use, and have committed to be rid of single use plastic water bottles and cups, plus plastic bottled water fountains, by September 2020. To achieve this, two members of the stage and production teams are working together to find solutions including more plumbed in water fountains backstage, providing all staff with a reusable branded water bottle and encouraging all visiting artists and companies to bring their own reusable cups.

In Summer 2016, the orchestral lighting rig in the Barbican Hall was changed from a tungsten to an LED-based system; the impact of this was a 78% reduction in energy consumption and carbon emissions per year on the orchestral lighting rig, which equated to a saving of approximately £16k. We now need to consider what would be possible with Front of House lighting and lighting backstage to complement these substantial savings.

Budget – While we have been able to protect the programming budget from recent cuts to the overall Music department budget, it is likely that we will have to reduce the allocation for programming – both classical and contemporary - in 2020/21. On the surface, this should be achievable as programming costs and expenditure have shown a surplus when compared to budgets over the last 5 years. However, our former budget had allowed programmers to take a level of artistic risk which has contributed to the balance of our world-class programme; this will inevitably be compromised as we seek to maintain the same level of activity with reduced subsidy.

Centre for Music – Although not central to this report, the C4M project represents a once-in-a-lifetime opportunity to transform London's music ecology and the public realm in the Square Mile, welcoming the most diverse range of artists and audiences to the City of London and reaching out to young and emerging talent. We have been involved in constructing the schedule of accommodation and commenting on the work of the design team as well as constructing the activity plan in each space in the new venue. Much of the year has been spent developing a joint vision on programming, education and learning activity with colleagues at the LSO and Guildhall School.

2. 2018/19 SEASON REVIEW & 2019/20 HIGHLIGHTS

a) The Barbican Hall year 2018/19 in numbers

There was a total of 247 concerts in the Barbican Hall through the 2018/19 financial year, which broke down as follows:

		<u>2017/18</u>
Barbican Own Promotions	86 (58 contemporary, 28 classical)	79
London Symphony Orchestra	68 (including key-stage concerts)	62
Classical Rentals	32	37
Classical Associates	31 (AAM, BS, BBCSO)	32
Contemporary Rentals	16	14
Serious (Associate Producer)	11	15
Architecture talks	3	1

Additionally, there were 13 days dedicated to LSO rehearsals, 47 days of maintenance (principally during the summer period) and 19 days dark (unsold, public holidays, cancellations).

In the Classical programme (referring to the entire Classical programme in the 2018/19 financial year, not just Barbican promotions), there were:

- 230,779 tickets sold (106% of 2017/18), representing a gross revenue of £5,494,439 (107% of 2017/18)
- 37,513 members tickets sold (111% of 2017/18), representing a gross revenue of £1,116,955 (109% of 2017/18)
- 7039 tickets sold to Young Barbican members (a combination of discounted and full-price tickets), representing 111% of 2017/18 sales and 121% of 2017/18 financials

In the Contemporary programme (including own-promotions, co-promotions and rentals), there were

- 144,455 tickets sold (104% of 2017/8), representing a gross revenue of £4,535,875 (113% of 2017/8)
- 18,912 members tickets sold (102% of 2017/8), representing a gross revenue of 667,213 (117% of 2017/8)
- 4,118 tickets sold to Young Barbican members, representing a gross revenue of £125,589 (102% of 2017/8)

'the Barbican takes some beating, it has fantastic sound.... everywhere you sit is a good seat as the sightlines are terrific In terms of concert venues, the acoustic is best at the Barbican, it's just flawless, it's really clear without being sterile'. Robert Elms on BBC London 8.10.19

b) Resident and Associate Ensembles

The presentation of a unified classical music season across the Barbican's own promotions and the presentations of our Resident and Associate orchestras and ensembles remains a unique and vital aspect of our programme. We always aim to be a partner to these ensembles, not merely a venue, while programming themes and priorities can be amplified over a wider span of concerts. We also collaborate directly on co-promotions and, on occasion, engage the orchestras as part of the Barbican's own programming. This section should be read in conjunction with the LSO's own report on 2018/19, as our collaboration becomes evermore integral to the future of both organisations.

2018/9 projects with the London Symphony Orchestra included two performances of Janacek's *The Cunning Little Vixen* conducted by Sir Simon Rattle and with a concert staging by Peter Sellars. This was the third Barbican / LSO operatic collaboration that has featured Rattle and Sellars, following on from Debussy's *Pelléas et Mélisande* and Ligeti's *Le Grand Macabre* in recent seasons. The season also featured *Last and First Men*, a multimedia meditation on memory and loss by Icelandic composer Johan Johannsson based on the science fiction novel by Olaf Stapledon and with a text narrated by Tilda Swinton. We look forward to LSO collaborations in 2019/20 including performances of Wynton Marsalis' Symphony No. 4 *The Jungle* together with the Jazz @ Lincoln Center Orchestra and a celebration of the music of eccentric Australian genius Percy Grainger, devised by Gerard McBurney.

The weekend marking the 100th anniversary of the end of World War 1 was notable for the richness of musical programming across the Barbican and Milton Court. It included a number of notable Barbican collaborations and commissions, such as the orchestral world premiere of Nico Muhly's *The Last Letter* performed by the Britten Sinfonia, and the UK premiere of Roderick Williams' *World Without End*, performed by the BBC Singers and conducted by Sofi Jeannin.

For the sixth year running, the Academy of Ancient Music's season at the Barbican began in October 2018 with a Barbican co-promotion, this year focussing on Purcell's *Dido and Aeneas* conducted by Richard Egarr. The performance was directed for the concert hall by Thomas Guthrie, whose vision utilised puppets, stimulating the audience to engage their own imaginations and create the theatre in their own mind's eye.

Complementing the work of our Resident and Associate Orchestras and Ensembles is the Barbican's collaboration with Serious, our Associate Producer. The 2018/19 season saw the partnership renewed for a further two years until March 2021. Serious rentals with artists of the calibre of Richard Thompson, Avishai Cohen, Abdullah Ibrahim and John McLaughlin as well as a seven-night run by Ludovico Einaudi in July/August 2019. We also co-promoted concerts including Bobby McFerrin, Joshua Redman and Branford Marsalis and collaborated on Anthony Joseph's celebration of the impact of the Caribbean diaspora on the UK in *Windrush: A Celebration*.

'Right at the centre of the vast concrete Barbican estate and arts centre, the Hall is the permanent home of the London Symphony Orchestra, which performs 90 concerts a year. But it's not all concertos here by any means: the

***Barbican Centre's exciting performing arts programme includes gigs by some of the best contemporary artists around, including electronic envelope-pushers, rock veterans, folk music legends and jazz giants.'* Time Out, 19.7.19**

c) Barbican Guildhall Creative Alliance

The collaboration between Barbican Music and the Music Department at the Guildhall School has continued to deepen and broaden over the past year, enriching both the Barbican's music programme and opportunities for students at the Guildhall. The departments continue to meet on a monthly basis, both to discuss the Barbican programme at Milton Court and to explore opportunities for collaboration.

The chance for students to work side by side or in masterclasses with international artists are a cornerstone of the Guildhall philosophy and tend to lead to an exponential growth in learning for the students. The Barbican is delighted to search out and facilitate these opportunities with visiting artists and ensembles whenever possible. We are always striving to widen the access for Guildhall students to benefit from such opportunities, including in the classical, jazz, composition, electronic and historical performance fields. Broad themes, such as the BBC's Total Immersion days or Barbican annual themes, are also very beneficial to the collaborative process as the Guildhall is often able to contribute several small events to complement a Barbican mainstage theme.

The Barbican's relationship with the Australian Chamber Orchestra has raised the bar of the side-by-side orchestral development process, with mainstage performances allowing no concessions to the younger members of the combined ensemble. It is interesting to note how the audiences for these joint concerts have developed to the extent that a poorly sold house in March 2017 has been replaced by capacity halls in October 2018 and October 2019. Jonathan Vaughan, Vice-Principal of the Guildhall School notes that *"It's hard to imagine the sheer spine-tingling thrill for students of the Guildhall School working side by side with the players of the Australian Chamber Orchestra. To be warmly welcomed into the band and to sit within the pulsing heart of an ensemble possessing such vibrant energy and drive is nothing short of game changing for them. It's a truly visceral experience – there's a fresh passion and physicality to the ACO rarely encountered in the UK and for students to inhabit this very direct, heart-on-the-sleeve, sound world is a thrilling ride like no other. Leading it all is the charismatic and inspiring figure of Richard Tognetti; at once warm and welcoming, he has a directness and passion to his music-making that leaves you with the uncanny sense that he has stared into the soul of every composer he plays."*

As well as the 18 Guildhall students performing side-by-side with the ACO in Bartok's *Divertimento* in October 2018, other areas of collaboration in the 2018/19 season included:

- Masterclasses for Guildhall students from the Emerson String Quartet (November 2018)
- 3 Guildhall students performing with French baroque ensemble Le Concert Spirituel, paid by the Barbican at MU rates (January 2019)

- Members of the electronic music course at Guildhall working with harpsichord virtuoso Mahan Esfahani (January 2019)
- GSMD Video Design student Mio Kosminsky working with curator Gerard McBurney to devise the visual element to his *Hungariana* day (February 2019) with the Casals Quartet
- As well as the 60 Guildhall musicians performing in Sound Unbound weekender across various repertoire, ensembles and stages, 2 Guildhall students worked shadowing Barbican staff backstage – one with the stage team and one with the sound team

‘The 30 ACO players in this concert made quite a wallop when they launched No. 39 with that E flat chord, which resonated in Milton Court to grand effect. This hall has a generous acoustic, ideal for chamber groups up to about this size, with clarity and warmth in just about ideal proportions’.
Roy Westbrook, Bachtrack, 23.10.18

d) Team and Technical

We continue to benefit from an experienced, committed and settled Music team, who are always looking to expand their capabilities and deliver more than is asked of them. The feedback that I receive about the team is consistently excellent; Anthony Findlay, Managing Director of Raymond Gubbay Ltd, wrote in after the busy Christmas season to say *“I spent a good deal of time at the Barbican over the Christmas season and wanted to say that it was a complete pleasure to do so. I thought it important that I write to say how positive an experience it was across the board working with your people, from event management through to technical (both lighting and sound) and backstage. It really felt like team-work, with a ‘can-do’ attitude prevailing throughout on all sides. Even the day that was always going to be long and pressurised worked so well, with both the Barbican and RGL adjusting during the day to suit each other’s requirements. A real pleasure – so my thanks to all involved”.*

Over the course of the 2018/9 season, we conducted a review into the staffing arrangements of our Technical team, who deliver the technical requirements for both music and cinema performances, and business events across the Centre. It had become apparent that their workload had increased to an unsustainable level and resulted in some stress and communication issues. This workload increase had two principal drivers: the number of projects that the team were delivering had increased by 17% over five years without any increase in staffing, while projects are becoming ever-more ambitious and complex to realise. The review recommended the tweaking of some reporting lines and the creation of two roles to underpin operations, funded in a large part through savings in free-lance staff. We will be implementing these changes in the run-up to Christmas 2019.

While there were no major summer works in the concert hall in August 2019, the year has seen the following implemented:

- the installation of a new computerised rota system (PARiM) that will allow us to more efficiently manage the staffing demands of all our projects, send out

schedules and shift patterns via email and smartphone apps to staff and prepare detailed costs analyses per client

- the replacement of the lighting control system in Cinema 1 to a system of our own design that allows for in-house maintenance
- the renovation and re-fitting of the BTV control room, allowing quicker and neater installation of our camera controls with better usage for visiting production companies
- Inspection, maintenance, servicing and PAT testing of flying systems, generic and moving lights, PA systems and other technical equipment in the concert hall, Frobisher rooms and foyer
- The refurbishment and renovations of all our decking, orchestra boxes and music stands
- The purchase of additional wedge monitors and amplifiers to complete the original specification of our Hall monitor system, expanding the capability of our staff and saving on rental equipment.

“It was heartening to see a predominantly young audience pour into the Barbican last week for an evening of unashamedly complex music. Undoubtedly, imaginations had been gripped by the prospect of an epic aural and visual reflection on the most pressing issue of the age: climate change and its effect on our fragile planet.” Stephen Pritchard, *The Observer* on LCO: Other Worlds 31.10.18

e) Reaching New Audiences

As the definition of our programme broadens, reaching new audiences through innovative projects has been cemented in our strategic values and conviction. Although these projects are often for no financial return as they are free to the public, the opportunities that they afford for people to engage with our programming and deepen their musical experience are priceless. These programmes often attract a greater diversity of audiences, increased numbers of families and attendees who are put off by the normal conventions of concert-going. The following are some recent and future examples of such projects.

- **Barbican OpenFest:** Art 50 (February 2019) was a free day, open to all, that showcased works from Sky Arts’ Art 50 Project, examining national identity in 2019. A member of the Music team was the centre-wide producer for the event, co-ordinating activities across the Barbican. Music’s own contribution to the day was a concert from Nitin Sawhney, including the premiere of a new work entitled *BREXIT – A rational anthem for a national tantrum*. In attempting to create a new national anthem for post-Brexit Britain, Sawhney collaborated with the National Youth Orchestra of Great Britain and the London Contemporary Voices in an event that filled the Barbican Hall with a capacity audience.
- The Barbican’s third edition of **Sound Unbound** (May 2019) proved to be a step-change in its delivery and impact. Free to the audience for the first time and breaking beyond the Barbican bounds into Culture Mile, the weekend featured 160 individual concerts (each lasting around 40 minutes), 13 different venues

hosting 27 different stages, 128 hours of music and a total of 530 performers, including 23 orchestras/ensembles and 44 musicians from the Guildhall School. Venues included the Charterhouse, Fabric Nightclub, Great St. Bart's and St. Bart's the Less and Piano Bar Smithfield. Culture Mile funding was crucial in our marketing campaign and allowed us to animate spaces, including the creation of an additional Sound Unbound Hub on Charterhouse Square.

- Our data capture from the weekend is not precise as every performance was unticketed but – working with a KPI of 10,000 attendances per day (where 1 person attending 4 events counts as 4 attendances) - our total attendances reached c.33,000, an average of c.16,500 per day. We estimated that there were c. 10,000 individuals attending across the weekend, spending an average of 4.5 hours at Sound Unbound and attending 4 different performances.
- More accurate data was gathered from those that attended the two headline shows – *The Artist* on Saturday evening and *Glassforms* on Sunday evening – as audience members applied for free tickets. We estimated that 50% of the audience were under 34 and 85% under 54, and – while 60% described themselves as culturally engaged – only 12% described classical music as their favourite genre prior to attending. Of those with tickets to the headline shows, 69% attending *The Artist* and 64% of those attending *Glassforms* were new to the Barbican. Speaking of their motivations for attending, 51% mentioned that it was a free event, 50% enjoyed classical music, 40% mentioned the Barbican and 38% wanted to experience something different; only 13% mentioned individual artists or ensembles. This feedback will inform programming processes for Sound Unbound 2021.
- Artistic highlights of the weekend included performances from singers Nora Fischer and John Holiday, the Pleasure Garden installation in the Norfolk Garden of the Charterhouse, Stephen Fry's introduction to Beethoven's *Eroica Symphony*, performances from Jess Gillam and Miloš Karadaglić and the Chineke! Orchestra's performance of Philip Herbert's *Elegy: in memoriam*, Stephen Lawrence.
- The Music team led on the delivery of the Barbican Music Stage and the Earthly Paradise Tent at the 6th **Walthamstow Garden Party** (July 2019). Talent heard on the Barbican Music Stage included Amadou and Mariam (Mali), the Blind Boys of Alabama (USA), Mayra Andrade (Cuba), 12-piece salsa-infused ensemble La-33 (Columbia) and Londoners Zemzi and Zara McFarlane, as part of a free programme that attracted 35,000 people to Lloyd Park.
- **The Beethoven Weekender** (1st and 2nd February 2020) is a celebration both of the 250th anniversary of the birth of Ludwig van Beethoven and also of the richness of England's orchestras. Across a single weekend, the complete cycle of 9 symphonies will be performed by 5 different legendary orchestras (City of Birmingham Symphony Orchestra, Bournemouth Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, Royal Northern Sinfonia and The Halle), each performing with their Chief Conductor. Each symphony will be introduced by Classic FM's John Suchet, while the symphonies will be complemented with a

broad programme of other events, including chamber music performances, recitals and talks.

- The weekend will also include the presentation of a visiting exhibition from the Beethovenhaus in Berlin that will include several priceless artefacts including one of Beethoven's ear trumpets and one of his violins as well as facsimiles of his scores. A ticket to cover every performance across the weekend will cost £45, while day tickets will be available for £25.

'It felt apt that the Barbican Centre's Curve gallery's current exhibition is *AI: More Than Human*: this was a festival I wished I could have cloned myself and experienced the weekend a second and a third time so as to take different paths across the line-up - 150-odd live events, all free, spread across 19 venues within the Culture Mile..... the open-hearted spirit that is at the core of the festival meant that this all enhanced an inclusive and joyous listening experience.' Imogen Tilden, *The Guardian on Sound Unbound* 21.5.19

f) 2018/19 season highlights

As well as the projects already mentioned elsewhere in this report, the following concerts and presentations give a flavour of the diversity that the Barbican Music programme has contained over the past season.

- The Australian Chamber Orchestra's first residency as International Associate Ensemble at Milton Court in October 2018 featured three sell-out concerts. Their programmes included the last three Mozart symphonies, a side-by-side performance of Bartok's Divertimento with Guildhall musicians, and an orchestral screening of the ACO-produced film *Mountain*, where live music accompanied breathtaking imagery from film director Jennifer Peedom.
- Visiting orchestras during the season included the mighty Vienna Philharmonic Orchestra performing Mahler's Symphony No. 9 under the baton of Adam Fischer; the Bavarian Radio Symphony Orchestra with Mariss Jansons, in an all-Strauss programme of the Four Last Songs and *Ein Heldenleben*; and the Barbican debut of the Orchestra of Santa Cecilia, Rome, performing Mahler's Symphony No. 6 under their Music Director Sir Antonio Pappano.
- Projects that responded to the 2019 annual theme *Life Rewired* included *The Eternal Golden Braid: Godel Escher Bach*, in which mathematician Marcus du Sautoy, harpsichordist Mahan Esfahani and composer Robert Thomas explored whether mathematics can ever be used to create music; *Sight Machine*, a collaboration between the Kronos Quartet and artist Trevor Paglen, which showed how a concert might be seen through machine vision; and Max Cooper's *Yearning for the Infinite*, in which the techno producer combined a soundtrack composed in real time with a multi-surface projection using data mapping techniques.
- Innovative presentations included Peter Sellars' revelatory staging of *Lagime di San Pietro* by Orlando di Lasso, which was sung by the Los Angeles Master Chorale and conducted by Grant Gershon; and two screenings of H. K. Breslauer's 1924 prophetic film *Die Stadt ohne Juden (The City without Jews)*, with a new score composed by Olga Neuwirth and performed by the PHACE Ensemble.

- Other classical highlights during the season included outstanding recitals from pianists Evgeny Kissin, Arcadi Volodos and Khatia Buniatishvili; a survey of the soprano repertoire of Richard Strauss from Diana Damrau, in the company of both pianist Helmut Deutsch and the Bavarian Radio Symphony Orchestra; two superstar piano trios - Leondias Kavakos / Yo-Yo Ma / Emanuel Ax and Lisa Batiashvili / Renaud Capuçon / Jean-Yves Thibaudet as well as the Milton Court debut of the Emerson String Quartet; baroque virtuosity from Joyce DiDonato, Franco Fagioli, Il Pomo d'Oro and Le Concert Spirituel; and Barbican debuts from young artists including Sheku and Isata Kanneh-Mason and Measha Bruegggosman.
- Contemporary music highlights for the year included Bryce Dessner, David Chalmin and Thom Yorke uniting with the Labeques sisters in a programme entitled *Minimalist Dream House*; Jonsi and Alex Somers performing their expansive ambient record *Riceboy Sleeps* together with the London Contemporary Orchestra; and Conversations with Nick Cave, in which the Australian singer-songwriter alternated Q&A's from his audience with solo performances of some of his most beloved songs.

'The Barbican is the perfect space in which to experiment, and while 'Konoyo' is undoubtedly Hecker's boldest stroll into ambient music, it's also the kind of stroll that has unlocked just how powerful and menacing the genre can be'. Tristan Gatward, Loud and Quiet on Tim Hecker + Kara-Lis Coverdale 6.10.18

g) 2019/20 season planning

Highlights of the Barbican Music programme for the 2019/20 season that are already in the public domain include the following:

- A residency from our International Associate Partner, the Los Angeles Philharmonic and Gustavo Dudamel, that will celebrate the orchestra's centenary and include a performance with their Creative Chair for Jazz, Herbie Hancock, as well as four London premieres.
- The return of the Australian Chamber Orchestra and Richard Tognetti for a three-concert residency that includes their collaboration with iconic Australian photographer Bill Hensen, entitled *Luminous*.
- Projects celebrating the 250th birthday of Ludwig van Beethoven including a complete symphonic cycle from Sir John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique; András Schiff, Ivan Fischer and the Budapest Festival Orchestra combine to present a cycle of the piano concertos; Anne-Sophie performing a complete programme of violin sonatas; Evgeny Kissin performing the *Pathétique*, *Tempest* and *Waldstein* sonatas; and *prisoner of the state*, composer David Lang's contemporary view of Beethoven's *Fidelio*.
- A two-night visit of the New York Philharmonic focussing on the early symphonies of Gustav Mahler under new Music Director Jaap van Zweden, as well as concerts from the Bavarian Radio Symphony Orchestra with Mariss Jansons and the Oslo Philharmonic Orchestra with Vasily Petrenko.

- An artist spotlight from pianist Yuja Wang that includes performances with cellist Gautier Capuçon, clarinettist Andreas Ottensamer and the Los Angeles Philharmonic with Gustavo Dudamel.
- Recitals from pianists including Igor Levit, Lang Lang, Hélène Grimaud and Jeremy Denk as well as vocal recitals from Lise Davidsen and Joyce DiDonato.
- Return visits from minimalist masters Steve Reich, in a new cinematic exploration of Gerhard Richter's painting *946-3*, and Philip Glass, in a revised version of his *Music with Changing Parts*, performed his ensemble and children's choir.
- The world premiere of Max Richter's new work *Voices*, performed on two nights in the Barbican Hall and featuring radically redesigned orchestral forces.
- 10 concerts as part of the Darbar Festival, bringing the best of Indian Classical music to London and including appreciation courses and yoga sessions as well as performances by Indian classical masters.
- Performance artist and musician CHRISTEENE pays homage to Sinéad O'Connor in *The Lion, The Witch and Cobra*, together with her band, dancers and special guests.
- Chick Corea returns to the Barbican with Christian McBride and Brian Blade, with a programme that will mine jazz classics and Corea's own back catalogue.

'The Barbican Hall's now annual performances of Handel's large-scale dramatic works regularly draw audiences that the old Handel Opera Society at Sadler's Wells more than 30 years ago could only dream about. It's certainly a vindication of their pioneering work'. Hugh Canning, Opera on Il Pomo d'Oro / Serse 1.1.19

3. EQUALITY AND INCLUSION

The following are examples of major developments in our equality and inclusion work during the 2018/9 season:

a) Tune in to Access

A major development in the Music Department's equality and inclusion activity in 2019 was *Tune in to Access*. This project was born out of initial discussions between the Barbican's Music and Audience Experience teams, looking at how we might programme activity aligned to Disabled Access Day on 16th March 2019 - an initiative started back in 2015 by Euan's Guide to provide information to disabled people on accessible venues and events around the UK.

The Barbican has always marked Disabled Access Day, although 2019 broke new ground for us, focussing less on access and more on showcasing disabled musical talent. In doing this, we engaged with Drake Music, a leading organisation working in music, disability and technology, to present *The Radical Sound of Many*, a showcase of five new commissions by disabled musicians. The aim of the projects was to provide a celebratory day of free performances and participation centred on accessibility, technology and the arts. Performances ranged from electro-pop and

folk to solo cello and included one performer roaming the Level G Foyer with his solar-powered electric wheelchair loop-desk.

The event attracted considerable attention on Level G, with attendances estimated between 500 and 600; the Theatre Upper Circle Left was designated as a quiet space, to provide respite against the occasionally chaotic atmosphere of the day. The event ended with a panel discussion of disability industry professionals and performers, chaired by Laura Whitticase, which was followed by a celebratory drinks reception in the Fountain Room. The budget for the event was c. £4k - a small amount given the impact and scale of activity – achieved through the engagement of a number of Barbican departments and the collegiality of Drake Music and members of the discussion panel.

One on-line reviewer of the event wrote: *“I have enjoyed many Disabled Access Day trips out since its creation, but this was by far the best. I came away not only positive about the physical access of such an esteemed arts institution but from the proof that disabled people can lead the way within the arts.”*

The legacy of *Tune in to Access* has seen the formation of an Access committee from several Barbican departments, focused on setting and achieving future goals in this area. The current focus is on three main strands: the audience experience, the artist experience and the building / environment. We are keen to involve the disabled community in the technical production of any future event.

b) PRS Keychange initiative

In June 2019, Barbican Music signed up to the Keychange Initiative, a pioneering international movement looking to transform the future of music by encouraging festivals and music organisations to achieve a 50:50 gender balance by 2022. The text of the Barbican’s pledge was *“By 2022, to achieve a 50:50 gender balance in the named artists appearing across our biennial Sound Unbound festival (classical music) and on the Barbican Music Stage as part of the annual Walthamstow Garden Party (contemporary music).”*

c) Equality and Inclusion Plans

Our Barbican Classical Music Equality and Inclusion Programming Plan was rolled out in 2017/8 and joined by the Contemporary Plan in 2018/9. Both strategies initially focussed on ethnicity and gender and are reviewed and revised on an annual basis; we have monitored key statistics from our programming, including gender and ethnic diversity of performers, composers, conductors, directors and those receiving commissions. Equality and Inclusion remains a standing agenda item on meetings with all of our partners.

As part of this strategy, we held a third Resident and Associate workshop on Equality and Diversity in October 2019 at which the senior managements of all our Resident and Associates were invited to attend. The workshop began with a presentation and then a discussion led by Helen Wallace from Kings Place, focussing on the under-representation of female composers through history. Helen is the curator of the

Venus Unwrapped series at Kings Place, a ground-breaking year of music that attempts to unlock the history of music by women since medieval times.

4. MILTON COURT

As part of the Milton Court Concert Hall's schedule within the busy life of a conservatoire, the Guildhall School makes 40 dates available to the Barbican's Music department each year to form a programme of public concerts; on occasion, this number is expanded where there is exceptional benefit to Guildhall students. These 40 dates are broken down in terms of Barbican-promoted events, Associate ensemble events and rental concerts by external organisations.

In 2018/19, the full allocation of 40 dates was utilised (vs 39 in 2017/8 and 36 in 2016/7), with additional dates being granted for chamber performances for Guildhall students as part of BBC SO Total Immersion days and an Australian Chamber Orchestra side-by-side performance. The programme generated £87,041 in venue hire fees for the Guildhall School, an increase of 4.4% on the previous year, with an additional £17,666 generated through technical income.

Season highlights among the Barbican's own promotions included:

- Two screenings of *Die Stadt ohne Juden* with a new score by Olga Neuwirth
- A concert by Martin Creed, whose artwork *Work No. 1637: FEELINGS* on display in the Level 2 foyer was created for Milton Court in 2013
- British bass-baritone and Guildhall alumnus Roderick Williams as Milton Court Artist-in-Residence for the 2018/9 season
- A new partnership between the Barbican and Darbar Festival of Indian Classical Music, which included 5 Milton Court presentations during October 2018
- A sold-out collaboration between record label and live music promoter Manana / Cuba and contemporary music movement Jazz re:refreshed, blending Cuban traditional music with live electronics

The work of our Associate partners is a key aspect to each Milton Court season, and it was particularly pleasing to see the Academy of Ancient Music and the BBC Singers collaborate on two programmes: Rameau and Lully in October 2018 and Handel's *Israel in Egypt* in May 2019. The BBC Symphony Orchestra brought a family concert to Milton Court for the first time, with *Paddington Bear's Musical Adventures* selling out two performances. The Britten Sinfonia only performed one Milton Court programme in 2018/9, due to a high percentage of Barbican Hall concerts last season; this was an exceptional year and the balance will be redressed in future seasons.

In addition, the Barbican Visual Arts team presented two events in Milton Court as part of their *Architecture on Stage* series; these were Tony Fretton in discussion with Andrew Clancy and a lecture from Amin Taha.

'They chose the Britten to open their excellent Milton Court recital, setting the tone for an evening of stinging, white-hot intensity They blend well, yet in Milton Court's superb acoustic each individual timbre resonated clearly.' Mark Pullinger, *Bachtrack* on The Emerson String Quartet 9.11.18

5. CONCLUSIONS

Looking back at the achievements of the past twelve months, I feel that the Music department is in a robust position with which to face the inevitable challenges that are on the short-term and longer-term horizons while continuing to deliver a world-class programme. The past year has seen several projects that have proved a step-change in our work in different directions. The integration of Sound Unbound into the Culture Mile programme transformed our offer to the public, allowed the use of several extraordinary new spaces and significantly developed our work with local partners. The first Australian Chamber Orchestra residency as International Associate Ensemble at Milton Court brought a new dynamic to our relationship with the Guildhall, enticed a new audience for classical music into the Barbican Hall and resulted in the highest percentage ticket sales that we have ever achieved for an International Associate residency. *Tune into Access* was a first of its kind project for Barbican Music, achieving a remarkable impact on a small investment and opening all kinds of ideas and possibilities for the future. Our contemporary team was intimately involved in the developing and shaping of the *Life Rewired*, which proved transformative in the way that the Music programme responded to a cross-arts theme.

As our commitment to a broader definition of our programme deepens, a challenge moving forward is how to balance projects aimed at new audiences with our more established programming, as new projects tend to swallow up significant amounts of resource and time, often for little financial return. Brexit is another inevitable hurdle on the horizon, with the exact impact on our activity and on the sector in general being impossible to judge at the time of writing. Clarity on the future of the Centre for Music project will also play a huge role in determining the future direction of the Music department, both into 2020 and beyond; the planning process has resulted in many initiatives that need to be incorporated into our thinking.

Huw Humphreys
Head of Music

T: 020 7382 7032

E: huw.humphreys@barbican.org.uk