

<b>Committee(s):</b>	<b>Date(s):</b>
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<b>Report of:</b> Director of Arts <b>Report Author:</b> Huw Humphreys, Barbican Centre	<b>For Information</b>
<p style="text-align: center;"><b>Summary</b></p> <p>This report provides an overview of the Music department's strategy and planning, in the context of the Barbican's vision and mission. It examines current developments across the UK theatre landscape and the challenges and opportunities that are facing our own work. The report is divided into the following sections:</p> <ol style="list-style-type: none"> <li>1. Background</li> <li>2. Current position</li> <li>3. Corporate and Strategic Implications of Music Activity</li> <li>4. Implications and Issues (<i>non-public</i>)</li> <li>5. Conclusion and Questions (<i>non-public</i>)</li> </ol> <p><b>Recommendation</b> Members are asked to note the report.</p>	

### **Main Report**

*“It was the collective experience of listening to classical music in a live setting which really impacted on me in a way I hadn’t anticipated. The incredible intimacy that’s created between the audience and the onstage musicians, particularly in the case of chamber music, creates a unique energy…… I was struck by just how many young people sat in the audience, entranced, fascinated, transported – and not a mobile phone in sight” – Anthony Uzarowski (The Guardian) on Sound Unbound*

#### **1. Background**

The Barbican Music programme seeks to respond to organisational goals of “inspiring more people to discover and love the arts”, “creating an ambitious, international programme that crosses art forms, with outstanding artists and performers” and “investing in the artists of today and tomorrow”. This report will consider how effectively this has been achieved.

In compiling the *Barbican Audience Demand Forecasting* report as part of the ongoing Centre for Music project, Regeneris Consulting analysed the DCMS’s *Taking Part* survey with the following conclusions:

- Over the last ten years, 32% of England's adult population - on average - attended at least one classical, jazz or contemporary music concert each year;

- In London, around 10% of adults attended at least one classical music concert every year, compared to 8% of adults across England;
- The Barbican accounts for about 9% of all classical music attendances by Londoners and around 2% in contemporary music genres;
- At both a local and national level, there has been over the past 10 years an upward trend in the propensity for adults to attend a contemporary music event. In London between the 2005/6 and 2009/10 seasons, the average propensity to attend was 22.1%, a figure which rose to 26.9% between the 2010/11 and 2014/5 seasons;
- The average propensity to attend a classical music event in London has also been on the rise, sitting at 9.2% between the 2005/6 and 2009/10 seasons and increasing to 12.0% between the 2010/11 and 2014/5 seasons. The national figures for classical music have remained constant during this period;
- For Barbican classical music concerts, 69% of tickets purchased are bought by London audiences, with 26% sold to people living outside of London and 5% purchased by international visitors. For contemporary music, the split is 72% purchased by London audiences, 25% by national audiences and 3% by international visitors.

Despite the current economically uncertain times, these figures would suggest that live music remains as relevant in people's lives as ever, whether it be for a sense of exhilaration, discovery, comfort, occasion or belonging.

As the last Music report to the Barbican Board was in May 2015, this report refers to the artistic seasons 2015/6 and 2016/7 onwards, a season running from September of one year to July of the following year. The financial results are listed in financial years, running from April to March.

## **2. Current position**

*"These residencies by visiting bands sometimes involve just a couple of showcase concerts and not much else. The better model, although of course more costly, involves more carefully planned programmes, along with daytime breakout events with lots of interaction. The Angelenos, who move on tonight to a Messiaen evening, followed by an open rehearsal with young east London mixed-ability musicians and a big Mahler finish, have clearly taken this welcome second route"* – Martin Kettle (The Guardian) on the Los Angeles Philharmonic Residency

The Barbican Music programme is in a healthy position as we reach the end of 2016.

- We remain able to attract many of the greatest international musicians to the Barbican Hall, due in part to London's position as one of the world's music

capitals; recent extended residencies from Joyce DiDonato and Renée Fleming, and the upcoming project with Jonas Kaufmann, attest to this position, although political and economic developments could make this less certain moving forward.

- The Barbican's Music programme has a particular character and quality, rather than being a receiving house for any kind of performance. Musical strands that characterize the Barbican programme include artist residencies, a focus on long-term relationships with particular musicians and ensembles, a home for cross-genre and cross-arts collaborations and a rentals programme rooted in the same values as our own-promoted content.
- The physical attributes of the Barbican Hall obviously play a key role in developing our programme as well; although a hall of symphonic-size, the relatively shallow and wide auditorium allows an intimacy with the stage from the back row of the balcony while recent capital developments - allied to a world-leading stage and technical team - permit a wide range of usage with fast turn-over times.
- The hall's usage is a finely balanced business model, with the headline users being Barbican own promotions (24%), rentals including Associate ensembles (27%), LSO rentals (19%), business events (16%) and maintenance (10%); the hall is dark for 4% of the year. Of the 48 dates per year that the Barbican administers on behalf of the Guildhall School at Milton Court Concert Hall, 22 are used for Barbican own-promotions, 18 for Associate rentals, 5 for other classical rentals and 3 for the ECHO rising stars series.

### **Residents and Associates**

- Sir Simon Rattle's arrival as Music Director of the London Symphony Orchestra in September 2017 has already added a new dynamic to our relations with our Resident Orchestra, as Sir Simon will also serve as Artist-in-Association at the Barbican and Guildhall School. We have already collaborated with the LSO on artistic projects such as Debussy's *Pelléas et Mélisande* in January 2016 and there are a number of commissioning, co-promotions and engagements with the LSO in the pipeline. These include a celebratory ten-day period in September 2017 with which to welcome Sir Simon to his new positions. We have also negotiated a three-year rental arrangement with the LSO covering the period April 2016 to March 2019, which can provide the LSO with access to the Barbican Hall for nearly all of Simon Rattle's rehearsals, in exchange – in part – for access to LSO St. Luke's for Barbican promotions
- We have recently extended our agreements with the Academy of Ancient Music and Britten Sinfonia as Associate Ensembles and with Serious as Associate Producer to cover the 2016/7 and 2017/8 seasons. We continue to collaborate with both Associate Ensembles, and also with the BBC Symphony Orchestra as Associate Orchestra on numerous projects each year, across classical and contemporary music; these projects often include innovative artistic collaborations and particular concerts that feature in

programming threads or cross-arts themes. Our International Associate residencies allow us to present a depth and breadth of programming and learning activity that is becoming increasingly rare.

- We have instigated a more curated classical programme with greater venue-dedicated marketing to the 2016/7 Milton Court season which are in the early stages of implementation. Although contemporary events frequently sell out, there is work to be done in raising the profile of the hall in the context of the overall Barbican offering. While the Academy of Ancient Music has been successful in finding a regular audience at Milton Court, the financial realities of promoting in a hall with limited capacity mean that they are looking to raise their number of Barbican Hall performances; the Britten Sinfonia's eclectic programming has failed to attract a loyal audience.
- The Music team continue to programme a limited number of off-site performances each year as well as contributing both programming and production elements to major initiatives such as the Walthamstow Garden Party, the Barking Town Square Street Party 2015 and Barbican OpenFest 2016. The Music programme actively contributes to cross-arts programming themes, will lead on the centre-wide thematic strand for 2019 and has contributed both content and planning support to the Foyers initiative.
- Barbican supporters helped to make possible many of the 2015/6 season's major achievements. Renée Fleming's Artist Spotlight was generously supported by Patron and Trustee John Murray and a gala dinner with Renée in April was sponsored by Crystal Amber Fund. Generous donors were also behind the Boulez Season, Bach Collegium Japan Residency, Los Angeles Philharmonic International Associate Residency and Lost in Thought. Working together with our colleagues in Barbican Development, we hosted multiple cultivation and stewardship events throughout the 15/16 season, and the Barbican's music programming continues to be highly regarded by both current and prospective donors.
- As a result of a review of our classical music ticket pricing by Tim Baker from Baker Richards, an industry-leading consultancy in this field, two multi-buy packages were introduced into our 2016/7 Classical Music season launch across our International Orchestras and International Soloists strands. These incentives were open to Barbican members only during the priority booking period and resulted in 326 new members, the average spend per member during this period rising by 38% and the frequency of annual attendance booked in the priority period rising from 5.95 tickets to 7.16.
- Comparing the financial years 2014/5 and 2015/6, ticket sales through Student Pulse (a London-wide discount and loyalty scheme run by 11 orchestras and venues) rose by 104%, while classical tickets sold through Barbican membership rose by 14%. Membership tickets sold to contemporary music performances fell by 23% over this period, but this is largely attributed to the success of Nick Cave's *20,000 Days on Earth* project in September 2014. Ticket sales through the Young Barbican scheme rose by 94% in classical and 98% in contemporary, although we should note that the scheme launched part-way through the 2014/5 financial year.

### **Team and technical**

- The Barbican Music Programme is fortunate to benefit from an experienced and passionate staff. The curatorial team has helped to create a specific identity to the programme while the production, planning, stage and technical teams are able to deliver an extraordinary range of performances, changing the hall from symphonic to contemporary settings within a couple of hours. Thanks to the vision of the technical team and City investment, the installed lighting capability of the Barbican Hall is now the envy of many halls worldwide, and it provides an ideal venue for certain areas of the contemporary and classical repertoire.
- Since January 2016, the Music department now also includes the four Cinema Projectionists, who have greatly benefitted from being part of a larger technical team. There have been a number of promotions from within the team into more senior positions - on both a temporary and permanent basis - while we have also enabled a number of career breaks for those with over five years' service. The department has benefitted from student and work experience placements while the Maurice Adamson Fellowship, a graduate placement in sound engineering set up in memory of a much-valued member of the Barbican Music team, has helped two outstanding candidates in the last year: Beth Mae McDonald has gone on to work as a prep technician at Creative Technology, one of the largest technical distributors globally, while Joleigh Saunders has graduated, via a fixed-term position, to a permanent technician's position within the Barbican Music department.

### **3. Corporate and Strategic Implications of Music activity**

Responding to the Centre's five strategic goals in the areas of:

- 1) Customer Experience
- 2) Connecting Arts and Learning
- 3) Mixed Income Generation
- 4) Cultural Hub
- 5) Audience Development

the Barbican Music's messaging has been developed as follows, with brief examples from the 2015/6 programme as to how these goals have been responded to:

- a) We present an ambitious, international programme that crosses art forms, with outstanding artists and performers. We excel at projects that hover on the edge of classification. 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.***

- “America’s Reigning Diva” Renée Fleming was the subject of a 2015/6 Artist Spotlight, which included a performance with the BBC Symphony Orchestra and Sakari Oramo, a recital with Harmut Holl and a cinema season including a number of her signature roles; other international artists that returned to the Barbican in the 2015/6 season included mezzo-soprano Cecilia Bartoli, tenor Rolando Villazón, pianists Evgeny Kissin, Murray Perahia and Pierre-Laurent Aimard, and violinist Maxim Vengerov.
  - The Barbican premiered *Lost in Thought* at LSO St. Luke’s, the world’s first “mindfulness opera” whose four-hour span was an immersive experience designed by the Mahogany Opera Group, with music by Rolf Hind. The project created a real press impact when launched which was sadly not matched by its critical reaction.
  - Kodo returned to the Barbican with *Kodo One Earth Tour 2016: Mystery*, a combination of dance, song and Kabuki designed by Tamasaburo Bando; Gilberto Gil and Caetano Veloso reunited for an intimate Barbican Hall performance; the Black Arm Band performed in numerous Indigenous Australian languages in their haunting show *dirtsong*.
  - The poet, spoken-word artist and writer Kate Tempest discussed her career and read from her first novel in the Milton Court performance *The Bricks that Built the Houses*, while punk icon, activist and radio presenter Henry Rollins delivered an inspiring and high-energy spoken word performance in *Charmingly Obstinate*.
  - Barbican audiences were among the first to hear the new material from Anohni, the lead singer and songwriter from Antony and the Johnsons, live in concert. The innovative staging and presentation for this concert included the artist singing live but veiled behind a live screen avatar.
- b) We collaborate with the world’s best orchestras – our Resident Orchestra, the London Symphony Orchestra. and our family of associates: Associate Orchestra, BBC Symphony Orchestra, Associate Ensembles the Academy of Ancient Music and Britten Sinfonia; International Associates Gewandhausorchester Leipzig, Jazz at Lincoln Center Orchestra, Los Angeles Philharmonic, New York Philharmonic and the Royal Concertgebouw Orchestra Amsterdam. We also have a special relationship with our Associate Producer, Serious.**
- Major collaborations with our Resident and Associate orchestras and ensembles through the 2015/6 season included a semi-staging of Debussy’s *Pelléas et Mélisande* with the London Symphony Orchestra, conducted by Sir Simon Rattle and directed by Peter Sellars; a semi-staging of Monteverdi’s *Il ritorno d’Ulisse in patria* with the Academy of Ancient Music which was directed by Richard Egarr, staged by Alexander Oliver and Timothy Nelson and rounded off a three-year Monteverdi project co-promoted by the two organisations; major BBC Symphony contributions to the wider Louis Andriessen, George Benjamin and Renée Fleming projects;

and the Britten Sinfonia's involvement in *The Dark Mirror*, the Netia Jones staging of the Schubert/Zender *Die Winterreise* in the Barbican Theatre that starred Ian Bostridge.

- Together with Music Director Gustavo Dudamel, the Los Angeles Philharmonic visited the Barbican in March as part of their 2016 European Tour. Their repertoire was a typically eclectic mix of traditional, experimental and ground-breaking including UK premieres of works by John Williams and Andrew Norman, Mahler Symphony No.3 and a performance of Messiaen's *Des canyons aux étoiles*, in which the music was juxtaposed with photographs by American photographer Deborah O'Grady.
  - The Jazz at Lincoln Center Orchestra and Wynton Marsalis residency in February 2016 produced two landmark events in the season. The first was a collaboration with saxophone icon Wayne Shorter; the second was *Our Love is Here to Stay*, a performance in which the Orchestra surveyed the George Gershwin songbook, including solo spots for British guest musicians Mark Kavuma and Ruben Fox.
  - Working with our colleagues at Serious, the Barbican was the home for a dozen events in the *2015 EFG London Jazz Festival*, including the opening performance *Jazz Voice*, a Britten Sinfonia collaboration with bassist Eddie Gomez and the innovative Ice-T and Ron McCurdy tribute to Langston Hughes. One of the highlights of the entire festival was the blistering British debut of American saxophone sensation Kamasi Washington. The Langston Hughes projected performed badly at the box office and an anticipated two performances was reduced to one.
- c) *We invest in the artists of today and tomorrow through the commissioning of new work, showcasing young and emerging talent and through our partnership with the Guildhall School of Music and Drama.***
- In the lead-up to the Jazz at Lincoln Center residency, Barbican Guildhall Creative Learning worked with East London music hubs to recreate the Young Jazz East Big Band, first formed in 2014. Under the direction of Scott Stroman and with the mentorship of J@LC trombonist Vincent Gardner through the rehearsal process, these twenty young musicians took to the Barbican stage. Other sets were performed by Guildhall musicians, the National Youth Jazz Orchestra and the NYJO Academy Big Band. The event was introduced and compered by J@LC Artistic Director Wynton Marsalis.
  - As part of the Los Angeles Philharmonic Residency, Gustavo Dudamel conducted an open rehearsal with Young Orchestra East, a mixed ability 70-piece orchestra from East London and Los Angeles, in Copland's *Appalachian Spring*. The process began with young musicians from the eight Music Hubs with which Barbican Guildhall collaborates working with conductor Karin Hendrickson, before they were joined by their counterparts from the Youth Orchestra of Los Angeles scheme. Aside from their music-

making, these young musicians had the chance to interact, discuss and debate what they feel the future of an orchestra is in their community.

- The Barbican is a commissioning partner in the Kronos Quartet's "Fifty for the Future" programme, creating fifty new works in the string quartet repertoire over the next five years. The Quartet premiered works by Aleksandra Vrebalov, Garth Knox and Fodé Lassana Diabaté from this initiative as part of their May 2016 concert at the Barbican Hall. There is still work to be done in maximising the impact of this initiative via the Creative Learning resources that it has inspired.
- The Scottish singer-songwriter Kenny Anderson, better known by his stage name King Creosote, is a great example of an artist that the Barbican Contemporary Music team has invested in over a number of years. Having performed a number of guest slots and in smaller venues, in 2015/6 he sold out two performances of his musical interpretation to Virginia Heath's film *From Scotland with Love* in Milton Court. Following this success, he will be performing his first full Barbican Hall show in 2016/7.

***d) With our activities we hope to inspire more people to discover and love the arts. We programme free offsite events in East London, offer reduced price tickets to 14-25 years olds for our concerts through Young Barbican and present regular post-concert talks with conductors and musicians.***

- Sound Unbound, the Barbican's Classical weekender, was launched in Autumn 2015 with in excess of 70 performances, talks and events taking place throughout the Barbican Centre across the weekend. Performers included all of the Resident and Associate ensembles, John Adams, Max Richter, Gabriel Prokofiev, Nicola Benedetti and James Rhodes. Although the project did not hit financial targets, 41% of bookers were new to the Barbican database and 77% were new to classical music at the Barbican. The microsite achieved over 100,000 total page views with 70% of viewers being under the age of 45. Ticket prices were kept low with £40 covering a weekend ticket and £25 covering a day ticket.
- In order to increase access to our performances, the Barbican has collaborated with the free global online music broadcasting platform Boiler Room on a number of projects over the past year. The dedicated *Barbican x Boiler Room* webpage holds links to performances from A Winged Victory for the Sullen, Kamasi Washington, Sly and Robbie, The Samuelsens, Maya Beiser and the Calder Quartet. For the Sound Unbound projects alone (The Samuelsens, Maya Beiser and the Calder Quartet), the peak concurrent views during the live stream hit over 6,500 viewers with the cumulative views across the platforms hitting in excess of 96,000 views.
- As in previous years, the Music team led on the delivery of the Walthamstow Garden Party 2016, the Centre's main off-site summer project, which resulted in over 19,000 attendances on the Saturday and 16,000 on the Sunday. Musical headliners across the weekend included Jamaican reggae



icon Max Romeo and London collective Asian Dub Foundation, as well as music from Arabic, Portuguese, Cuban and Brazilian origins.

- Aside from the normal concert giving activity of the BBC Symphony Orchestra in 2015/6, there were two additional events that reached out to new audiences. The Barbican played host to the final round of *BBC Young Musician*, eventually won by 'cellist Shekku Kanneh-Mason, in an event that was televised for transmission later the same night. Additionally, the Barbican was the venue for both school and family concerts of the *BBC Ten Pieces* initiative, aimed at children from 7+.
- As part of *Panic! What Happened to Social Mobility in the Arts?* – a series of music, films and debates highlighting issues surrounding access to the arts, curated by CREATE – the Barbican presented an eclectic set at Oval Space including Darkstar, Richard Dawson, Afrikan Boy and Holly Macve. All proceeds from ticket sales were used to fund training placements in the creative industries for young East Londoners who are not in education, employment or training.

***“The Barbican’s Sound Unbound festival points a way out from the classical music crisis” – The Line of Best Fit website***

**Public Appendices:**

- **Appendix 1: Highlights of the Barbican Music Programme for 2016/7**

**Non-Public Appendices:**

- **Appendix 2: Highlights of the proposed Barbican Music Programme for 2017 onwards**

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## **Appendix 1 – Highlights of the Barbican Music Programme for 2016/7**

The following are highlights of the Barbican Music Programme's 2016/7 season that are already in the public domain. They respond to the Centre's strategic goals in the areas of Connecting Arts and Learning, Customer Experience, the Cultural Hub and Mixed Income Generation:

- German tenor Jonas Kaufmann, perhaps the opera world's brightest star, visits the Barbican for four events in February 2017 that form The Kaufmann Residency. He will sing Siegmund in Act I of Wagner's *Die Walküre* alongside the London Symphony Orchestra / Antonio Pappano and give a recital with Helmut Deutsch. He will appear in conversation with members of the Guildhall School in Milton Court while the final event will prove to be particularly intriguing when Kaufmann sings Strauss' Four Last Songs with the BBC Symphony Orchestra.
- The Barbican has had long-standing relationships with American composers Steve Reich, Philip Glass and John Adams and their extraordinary influence will be explored in the project "Reich, Glass, Adams: The Sounds that changed America". Each celebrates a notable birthday in 2017 and their works will be performed by important partners - including the New York Philharmonic, the London Symphony Orchestra, the BBC Symphony and the Britten Sinfonia - as well as transcending the concert hall into the worlds of cinema and dance. The festival will include a new Barbican co-commission from Steve Reich, *Pulse*.
- The EFG London Jazz Festival returns to the Barbican for twelve events in November 2016 with headlining artists including Joshua Redman, Brad Mehldau and Wayne Shorter. The Barbican's promotions within the festival include Brazilian Samba queen Elza Soares, American soul singer and songwriter William Bell and a tribute to rapper J Dilla from LA composer Miguel Atwood-Ferguson.
- The Barbican's annual weekend journey into hypnotic, devotional and psychedelic music, Transcender, includes mystical music from Morocco, Persian singing star Parissa and American post-rock act Stars of the Lid featuring Adam Wiltzie and Brian McBride.
- Responding to the Centre's Film in Focus programming throughout 2017, the Music programme will include Philip Glass' soundtrack performed live to Godfrey Reggio's film *Visitors*, Richard Tognetti's genre-defying mix of music, film and surfing in *The Reef*, and a performance of Tan Dun's scores to *Crouching Tiger, Hidden Dragon*, *Hero* and *The Banquet* in The Martial Arts Trilogy.
- American techno-pioneer Jeff Mills will present a series of innovative conceptualised events entitled *From Here to There*, inspired in part by the BIE exhibition *Into the Unknown: A Journey Through Science Fiction*. These will include the return of orchestra project *Light from the Outside World*, a live

cine-mix soundtrack to the cult Richard Fleischer film *Fantastic Voyage* and *The Planets*, a meditation on our understanding of the solar system.

- Also inspired by Sci-Fi theme is *Music for Solaris*, in which composers and producers Ben Frost and Daniel Bjarnason lead a performance of their music for Andrei Tarkovsky's classic film *Solaris*, accompanied by video manipulations by Brian Eno and Nick Robertson.
- Concertgebouw Orchestra, making their first UK appearance under new Music Director Daniele Gatti, and the New York Philharmonic's last residency under the direction of Alan Gilbert. The New Yorkers will include three works by John Adams amongst their repertoire while the Concertgebouw will share the stage with members of the National Youth Orchestra of Great Britain in the Overture to Wagner's *Die Meistersinger von Nürnberg* as part of a European Union-wide initiative. The Bavarian Radio Symphony Orchestra will also visit the Barbican for a single concert under the direction of Mariss Jansons.
- The Barbican and LSO will once again collaborate on the semi-staging of an opera, in this case Ligeti's modernist masterpiece *Le Grand Macabre*. The two performances will reunite Sir Simon Rattle on the podium and Peter Sellars directing, with a cast including Peter Hoare, Elizabeth Watts, Heidi Melton and Audrey Luna.
- Other highlights of the contemporary season include Scottish band Mogwai performing their soundtrack to Mark Cousins' film *Atomic* live with film, Spiritualized recreating their seminal album *Ladies and Gentlemen We Are Floating in Space*, master bassist and composer Avishai Cohen performing with the BBC Concert Orchestra and a concert featuring Icelandic multi-instrumentalist and composer Jóhann Jóhannsson, performing with Britten Sinfonia Voices.
- The Milton Court Concert Hall programme will involve two extended residencies: one from Australian violinist Richard Tognetti - who will also include his extraordinary Australian Chamber Orchestra in three of the performances - and another from American pianist Jonathan Biss. Both of these projects, the first season-long projects at Milton Court have been designed to involve, engage, and inspire members of the Guildhall School, with both private and public outcomes.