

barbican



Classical Music

Concert programme

**Evgeny Kissin and
friends**

**Commemorating
Shostakovich**

Mon 17 Feb 7.30pm

Hall

Important information



When does the concert start and finish?

The concert begins at 7.30pm and finishes at about 9.15pm, with a 20-minute interval.



I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



Please ...

Switch any watch alarms and mobile phones to silent during the performance.



Please don't ...

Take photos or recordings during the performance – save it for the curtain call.



Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.



Need a break?

You can leave at any time and be readmitted if there is a suitable break in the performance.



Looking for refreshments?

Bars are located on Levels -1, G and 1.



Looking for the toilets?

The nearest toilets, including accessible toilets, are located on Levels -1, G and 2.



Carrying bags and coats?

Drop them off at our free cloak room on Level -1.

Evgeny Kissin and friends

Commemorating Shostakovich

Mon 17 Feb 7.30pm, Hall

Evgeny Kissin piano
Gidon Kremer violin
Maxim Rysanov viola
Giedrė Dirvanauskaitė cello
Alexander Roslavets bass

Dmitri Shostakovich *Four Verses of Captain
Lebyadkin, Op 146*

- 1 Captain Lebyadkin's Love
- 2 The Cockroach
- 3 The Ball for the Benefit of the Governesses
- 4 A Pure Soul

Piano Trio No 2, Op 67

- 1 Andante – Moderato
- 2 Allegro non troppo
- 3 Largo
- 4 Moderato

Interval 20 minutes

Viola Sonata, Op 147

- 1 Moderato
- 2 Allegretto
- 3 Adagio

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We mark this year's 50th anniversary of the death of Shostakovich with an exploration of the composer's late music in the company of five stellar international artists, led by the inimitable pianism of Evgeny Kissin.

Shostakovich's penultimate work is unmistakably satirical, scathing, grotesque and unsettling. We have the composer's word for that: 'Lebyadkin is a buffoon and a laughing-stock. But there is also something frighteningly creepy about him.' As to why this minor, self-deluded, often drunk, would-be poet character from Dostoevsky's novel *The Demons* (aka *The Devils* or, less accurately, *The Possessed*) should nevertheless have held so much appeal for him remains more of a puzzle.

One possible clue comes from a little-known letter to a musicologist friend, Abram Gozenpud. On re-reading *The Devils*, Shostakovich professed himself 'more firmly convinced that this was a prophetic book, ranting about the danger that threatens mankind if political murderers, demagogues and executioners seize power'. This angle on Dostoevsky's novel, which is more overtly an attack on anti-Christian nihilism, is entirely consistent with Shostakovich's long-standing views on (unnamed) despots. Similarly, the musical language of the *Verses*, with its disconcerting stylistic shifts and allusions, is entirely consistent with his most acerbic youthful works, such as the comic/anti-comic Gogol-based opera, *The Nose*, whose belated revival he attended in August 1974, at the same time as working on the songs.

The first song, 'Captain Lebyadkin's Love', reflects the Captain's bizarre self-contradictions, juxtaposing the artlessness of the comic folksong 'Chizhik-pyzhik' with extremely artful 12-note rows. The second,



'The Cockroach', breaks the musical fourth wall when the singer instructs the pianist to start over (which they duly do, now *fortissimo* rather than the original *piano*). 'The Ball for the Benefit of the Governesses' is a diatribe on the skin-deep virtues of upper-class ladies, set initially in an unsteady quintuple metre. Lastly, 'A Pure Soul' is not, in fact, one of Lebyadkin's verses at all, but an anonymous revolutionary proclamation elsewhere in the novel, excoriating revolutionary mythology.

The songs were premiered – to a small, somewhat bemused audience – by Yevgeny Nesterenko and Yevgeny Shenderovich in May 1975. It was the last such event the ailing composer was able to attend.

Thirty years previously, between late 1943 and early 1944, Shostakovich was at the height of his powers. But his country was at war. The tide of the struggle had turned, with the Battle of Stalingrad. But the scale of losses was overwhelming, the end was by no means in sight, and late on in the process of composition news began to emerge of the atrocities in the first of the camps to be liberated by Soviet troops, at Majdanek in Poland.

Shostakovich's personal sense of loss deepened when his closest friend, the multi-talented public musicologist Ivan Sollertinsky, died unexpectedly in February 1944, while the first movement of the Trio was nearing completion. After delays caused by illness and teaching duties, the work was eventually finished, dedicated to Sollertinsky, and first performed by the composer with members of the Beethoven Quartet, on 14 November 1944.

Whether or not Sollertinsky's death was a catalyst for the tone of the Trio's later movements is not known, although his sister

did claim to recognise his temper and manner of speech in the headlong scherzo. Nor has the rumour been confirmed that the imitation-Jewish dance music in the finale is Shostakovich's direct response to stories of camp inmates being forced to dance on their own graves. What is uncontested is that dramatic tension accumulates remorselessly through the four movements of the work.

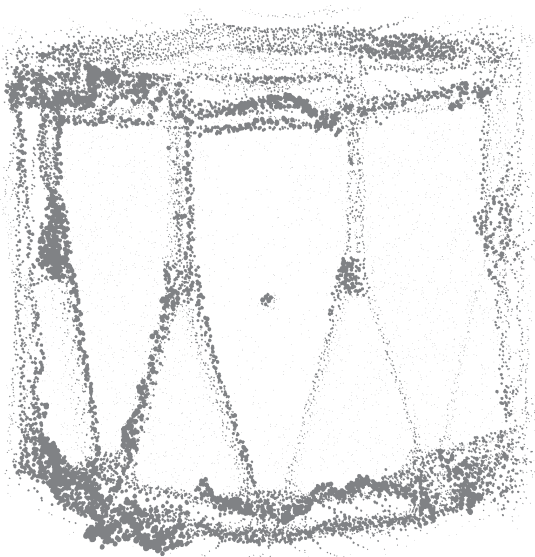
The Trio opens with a fugal exposition, rendered unearthly by the cello's false harmonics. The first movement gradually picks up speed, eventually reaching a passionate climax that subsides with minimal resolution. A characteristic whirlwind scherzo follows, in which high spirits take on a frightening edge, and vitality shades into brutality. The slow movement then acts as an emotional shock absorber, in which the violin and cello sing laments over the piano's stern, unchanging chord progression. The finale's central accumulation, based on the Jewish-inflected dance tunes heard near the outset, eventually explodes before our ears. The piano bursts into an arpeggiated statement of the slow movement's chords, and violin and cello declaim the opening theme of the first movement. The remainder of the Moderato is overshadowed by this experience, and the conclusion is heavy with tragedy.

The Viola Sonata was Shostakovich's last work, and there is good reason to suppose that he knew it would be. He composed the greater part of it in June 1975 and died, of lung cancer, on 9 August, having barely finished reading the proofs for publication. Following his own wishes, the piece was first performed by its dedicatee Fyodor Druzhinin, violist of the Beethoven Quartet.

In consultations with Druzhinin during the process of composition, Shostakovich described the first movement as a 'novella', perhaps in recognition of its free-flowing three-part form. As in the second of the *Lebyadkin* verses, tensions play out between 12-note themes and pure diatonicism (as initiated in the bare fifths of the viola's opening bars). The second movement recycles music from Shostakovich's abandoned wartime opera on Gogol's *The Gamblers*, a tale of card-sharps duped by their intended victims. Most thought-provoking of all is the finale, whose extended central section paraphrases the famous opening movement of Beethoven's 'Moonlight' Sonata, drawing attention to the kinship between its repeated-note motif and Shostakovich's own favourite funeral

intonations. This extremely austere music contains note-for-note quotations from Shostakovich's Second Violin Concerto and all 15 of his symphonies in sequence, as if reflecting on a damaged life. On the last page the clouds clear, allowing through yet another self-quotation – the main theme of the early Suite for Two Pianos, Op 6, a work dedicated by its 16-year-old composer to the memory of his recently deceased father. The 'radiance' (the composer's own description) of this transfigured C major and its autobiographical associations recall the conclusion of Andrey Tarkovsky's famous science-fiction film, *Solyaris* (1972), where the main character is reunited with his dead father on the mysterious inter-planetary entity that has the power to realise the subconscious desires of those who contemplate it.

© David Fanning



1 Lyubov' Kapitana Lebyadkina

Lyubvi pilyayuščey granata
lopnula v grudi Ignata.
I vnov' zaplakal gor'koy mukoy
po Sevastopolyu bezrukiy.

Khoť v Sevastopole ne bil,
i daže ne bezrukiy,
no kakovi že rifmi! No kakovi ze rifmi!

I porkhayet zvezda na kone
v khorovode drugikh amazonok;
ulibayetsya s lošadi mne
ari-sto-krati-českiy rebyonok.

Soveršenstvu devitsi Tušinoy.

Milostivaya gosudarinya
Elizaveta Nikolayevna!
O kak mila ona,
Elizaveta Tušina,
kogda s rodstvennikom na damskom
sedle letayet,
a lokon yeyo s vetrami igrayet,
ili kogda s mater'yu v cerkvi padayet nic,

i zrietsya rumyanec blagogoveynikh lic!
Togda bračnikh i zakonnikh naslaždeniy
želayu
i vsled yey, vmeste s mater'yu, slezu pošilayu.

V slučaye yesli-b ona slomala nogu.
Krasa krasot slomala člen
i interesney vdvoye stala,
i vdvoye sdelalsya vlyublyon
vlyublyonniy už nemalo.

Composed by an untutored man during an
argument

2 Tarakan

Žil na svete tarakan,
tarakan ot detstva,
i potom popal v stakan
polniy mukhoyedstva –

– Gospod! Čto takoye?
– To yest', kogda letom v stakan
nalezut mukhi, to proiskhodit
mukhoyedstvo,
vsyakiy durak poymyot,

Captain Lebyadkin's Love

A bomb of love with stinging smart
Exploded in Ignaty's heart.
In anguish dire I weep again
The arm that at Sevastopol
I lost in bitter pain!

Not that I ever was at Sevastopol,
or ever lost my arm,
but you know what rhyme is.

Among the Amazons a star,
Upon her steed she flashes by,
And smiles upon me from afar,
The child of aris-to-cra-cy!
To a Starry Amazon.

To the Perfection, Miss Tushin.

Gracious Lady
Lizaveta Nikolaevna!
Oh, she's a sweet queen,
Lizaveta Tushin!
When on side-saddle she gallops by,

And in the breeze her fair tresses fly!
Or when with her mother in church she
bows low
And on devout faces a red flush doth flow!
Then for the joys of lawful wedlock I aspire,

And follow her and her mother with tears of
desire.

In case she were to break her leg.
With broken limbs my beautiful queen
Is twice as charming as before,
And, deep in love as I have been,
Today I love her even more.

The Cockroach

'Lived a cockroach in the world
Such was his condition,
In a glass he chanced to fall
Full of fly-perdition.'

'Heavens! What does it mean?'
cried Varvara Petrovna.
'That's when flies get into a
glass in the summer-time,'
the captain explained hurriedly

ne perebivayte, ne perebivayte,
vi uvidite, vi uvidite!

*(he kept waving his arms and asked the
pianist to start from the beginning)*

Požaluysta, snačala!

Žil na svete tarakan,
tarakan ot detstva,
i potom popal v stakan
polniy mukhoyedstva.

Mesto zanyal tarakan,
mukhi vozroptali,
polon očen' naš stakan
k Yupiteru zakričali.
No, poka u nikh šol krik,
podošol Nikifor,
blagorodneyšiy starik ...

Tut u menya yeščo ne dokončeno,
no vsyo ravno, slovami ...

Nikifor beryot stakan
i, nesmotrya na krik,
vplyoskivayet v lokhan'
vsyu komediyu, i mukh, i tarakana,
čto davno nado bilo sdelat'.
No zameťte, no zameťte,
sudarinya, tarakan ne ropščet,
tarakan ne ropščet.

Čto že kasayetsya do Nikifora,
to on izobražayet prirodu.

3 Bal v pol'zu guvernantok

Zdravstvuy, zdravstvuy, guvernantka!
Veselis' i toržestvuy.
Retrogradka il' Žorž-Zandka,
vsyo ravno teper' likuy!

Učiš' ti detey soplivikh
po-francuzski bukvaryu
i podmigivat' gotova,
čtob' vzyal khot' ponmaryu!

with the irritable
impatience of an author
interrupted in reading.
'Then it is perdition to the flies,
any fool can understand.
Don't interrupt, don't interrupt.
You'll see, you'll see ...'

Excuse me, we'll start again!

'Lived a cockroach in the world
Such was his condition,
In a glass he chanced to fall
Full of fly-perdition.'

'But he squeezed against the flies,
They woke up and cursed him,
Raised to Jove their angry cries;
#The glass is full to bursting!'
In the middle of the din
Came along Nikifor,
Fine old man, and looking in ...

I haven't quite finished the poetry,
But no matter, I'll tell it in words,
the captain rattled on.
'Nikifor takes the glass, and
in spite of their outcry
empties away the whole comedy,
flies, and beetles and all, into the pig pail,
which ought to have been done long ago.
But observe, madam, observe,
the cockroach doesn't complain.
That's the answer to your question, why'
he cried triumphantly.
'The cockroach does not complain.'
As for Nikifor
he typifies nature.'

The Ball for the Benefit of the Governesses

Governesses all, good morrow,
Triumph on this festive day.
Retrograde or vowed George-Sander –
Never mind, have fun away!

Teaching French to wet-nosed children,
You are glad enough to think
You can catch a worn-out sexton –
Even he is worth a wink!

No v naš vek reform velikikh
ne voz'myot i ponomar':
Nado, barišnya, 'tolikikh',
ili snova za bukvar'.

No teper', kogda, piruya,
mī sobrali kapital,
i pridanoye, tancuya,
šlyom tebe iz étikh zal.

Retrogradka il' Žorž-Zandka,
vsyo ravno teper' likuy!
Ti s pridanīm, guvernantka,
plyuy na vsyo i toržestvuy!
Plyuy! Likuy! I toržestvuy!

4 Svetlaya ličnost'

On nezatnoy bil porodi,
on vozros sredi naroda,
no gonimiy mest'yu carskoy,
zlobnoy zavist'yu boyarskoy,
on obryok sebya stradan'yu,
kaznyam, pitkam, istyazan'yu,
i pošol veščat' narodu
bratstvo, ravenstvo, svobodu.
Ékh!

I vosstan'ye načinaya,
on bežal v čužiye krai
iz caryova kazemata,
ot knuta, ščipcov i kata.
A narod, vosstat' gotoviy
iz-pod učasti surovoy
ot Smolenska do Taškenta
s neterpen'yem ždut studenta.
Ékh!

Ždal yego on pogolovno,
čtob idti besprekoslovno,
porešit' v konec boyarstvo,
porešit' sovsem i carstvo,
sdelat' obščimi imen'ya
i predat' naveki mščen'yu
cerkvi, braki i semeystvo –
mira starogo zlodeystvo!
Ékh!
Mira starogo zlodeystvo!
Ékh!

from *The Demons* by Fyodor Dostoevsky (1821–81)

But in these great days of progress,
Ladies, to your sorrow know,
You can't even catch a sexton,
If you have not got a 'dot'.

But, henceforth, since through our feasting
Capital has flowed from all,
And we send you forth to conquest
Dancing, dowried from this hall –

Retrograde or vowed George-Sander,
Never mind, rejoice you may,
You're a governess with a dowry,
Spit on all have fun away!

A Pure Soul

He was not of rank exalted,
He was not of noble birth,
He was bred among the people
In the breast of Mother Earth.
But the malice of the nobles
And the Tsar's revengeful wrath
Drove him forth to grief and torture
On the martyr's chosen path.
Hey!

He set out to teach the people
Freedom, love, equality,
To exhort them to resistance;
But to flee the penalty
Of the prison, whip and gallows,
To a foreign land he went.
While the people waited hoping
From Smolensk to far Tashkent,
Hey!

Waited eager for his coming
To rebel against their fate,
To arise and crush the Tsardom
And the nobles' vicious hate,
To share all the wealth in common,
And the antiquated thrall
Of the church, the home and marriage
To abolish once for all.
Hey!
To abolish once for all.
Hey!



© DG

Evgeny Kissin

Russian pianist Evgeny Kissin is revered the world over by audiences and critics alike for the virtuosity and eloquence of his pianism and the imagination and insight of his interpretations. He has worked with the world's leading orchestras and conductors, including Vladimir Ashkenazy, Daniel Barenboim, James Levine, Riccardo Muti, Seiji Ozawa and Sir Antonio Pappano.

He was born in Moscow in 1971 and began to play by ear and improvise on the piano at the age of 2. At 6, he enrolled at Moscow's Gnessin School, where he received lessons from Anna Pavlovna Kantor, who became his only teacher. At the age of 10 he made his concerto debut with Mozart's Piano Concerto in D minor, K466 and he gave his first solo recital in Moscow a year later. His international breakthrough came in 1984, when he performed Chopin's piano concertos in the Great Hall of the Moscow Conservatory with the Moscow State Philharmonic conducted by Dmitri Kitaienko. This concert was recorded live by Melodiya,

and a two-LP album was released the following year.

He gave his first performance at the BBC Proms in 1990 and made his North American debut soon after, performing Chopin's two piano concertos with the New York Philharmonic and Zubin Mehta. He opened Carnegie Hall's centennial season in September 1990 with a debut recital, the live recording of which proved an exceptional success.

His discography also includes a Grammy Award-winning album of solo works by Scriabin, Medtner and Stravinsky; Beethoven's complete piano concertos with the London Symphony Orchestra and Colin Davis; a Grammy Award-winning recording of Prokofiev's Piano Concertos Nos 2 and 3 with the Philharmonia and Vladimir Ashkenazy; and discs devoted to solo works by Brahms, Chopin and Schumann. In 2017 he signed a new exclusive contract with DG, an event marked by the release of a double-disc set comprising live recordings of popular sonatas and other piano works by Beethoven.

In 2024, he was acclaimed for a special project in Europe with Matthias Goerne featuring Brahms and Schubert Lieder.

This season he returns to tour North America, Europe and Asia in a recital programme featuring works by Bach, Chopin, and Shostakovich. Tonight's concert is part of a tour marking the 50th anniversary of Shostakovich's death which takes place in major international venues.

Evgeny Kissin's achievements have been recognised with many prestigious awards and prizes. These include the Shostakovich Award (2003), Honorary Membership of London's Royal Academy of Music (2005), the Herbert von Karajan Music Prize (2005), the Arturo Benedetti Michelangeli Award (2007), and honorary doctorates from the Manhattan School of Music (2001), University of Hong Kong (2009), Hebrew University of Jerusalem (2010) and Ben-Gurion University of the Negev (2014).



© Alberts Linarts

Gidon Kremer

Driven by his strikingly uncompromising artistic philosophy, Gidon Kremer has established a worldwide reputation as one of his generation's most original and compelling artists.

His repertoire encompasses standard classical scores and music by leading 20th- and 21st-century composers. He has championed the works of Russian and Eastern European composers and performed many important new compositions, several of which have been dedicated to him. His name is closely associated with such composers as Alfred Schnittke, Arvo Pärt, Giya Kancheli, Sofia Gubaidulina, Valentin Silvestrov, Luigi Nono, Edison Denisov,

Aribert Reimann, Pēteris Vasks, John Adams, Victor Kissine, Michael Nyman, Philip Glass, Leonid Desyatnikov and Astor Piazzolla, whose works he performs in ways that respect tradition while being fully alive to their freshness and originality. Arguably, no other soloist of comparable international stature has done more to promote the cause of contemporary composers and new music for violin.

Gidon Kremer has recorded over 120 albums, many of which have received prestigious international awards. His long list of honours and awards include the Ernst von Siemens Musikpreis, the Bundesverdienstkreuz, Moscow's Triumph Prize, the Unesco Prize and the Una Vita Nella Musica – Artur Rubinstein Prize. In 2016 he received the Japanese Praemium Imperiale prize, one that is widely considered to be the Nobel Prize of music.

In 1997 he founded the chamber orchestra Kremerata Baltica to foster outstanding young musicians from the Baltic States. The ensemble tours extensively and has recorded albums for the Nonesuch, DG and ECM labels. In the 2016/17 season it embarked on landmark tours through the Middle East, North America, Europe, and Asia to celebrate the orchestra's 20th anniversary.

In recent years Gidon Kremer's name has become particularly associated with the rediscovery of the music of Mieczyslaw Weinberg, with his concert activities cemented by recordings for DG, Accentus Music and ECM featuring orchestral, chamber and solo works.

In 2025 the committee of the International Classical Music Awards honoured Gidon Kremer's career with the Lifetime Achievement Award.



© Laszlo Emmer

Maxim Rysanov

Maxim Rysanov, the Grammy-nominated Ukrainian-British violist and conductor, and Principal Guest Conductor of I Musici de Montréal, has established a reputation as one of the world's most charismatic musicians. Both as conductor and violist, he frequently collaborates with prominent orchestras – often in programmes where he plays and conducts.

This season began with a return to Wigmore Hall with pianist Dasol Kim. He then made his debut directing the Budapest Strings, before taking up a reinvitation to conduct the Danubia Orchestra. He also makes conducting debuts with the Vojvodina Symphony Orchestra, I Solisti di Pavia, the Blue Danube Orchestra in Novi Sad and the MAV Orchestra Hungary.

In 2025, in addition to performing as a soloist with the Moravian Philharmonic Orchestra,

directing a tour with the Anima Musicae Chamber Orchestra and undertaking a tour of China, he will appear throughout Europe and in New York as part of the current Evgeny Kissin Shostakovich Project.

His passion for new music has led to world premieres of works by Dobrinka Tabakova, Pēteris Vasks, Richard Dubugnon and Valentin Bibik. He has also collaborated closely with composers such as Benjamin Yusupov, Leonid Desyatnikov, Giya Kancheli, Artem Vassiliev and Elena Langer.

He is a past winner of *Gramophone's* Young Artist of the Year Award and is a former BBC Radio 3 New Generation Artist, as well as being a prize-winner at the Geneva, Lionel Tertis and Valentino Bucchi competitions.

He is an Associate Artist at the Yehudi Menuhin School, and makes several annual visits to the school to conduct, perform and give masterclasses. He also has an ongoing relationship with the Royal College of Music and gives masterclasses in other establishments, among them the Royal Northern College of Music, Hochschule für Musik Berlin and the Chopin University.

His award-winning discography includes featuring as soloist and conductor on the debut recording of music by Dobrinka Tabakova (ECM) in 2013; the album *In Schubert's Company* (Onyx, 2017); and *Voices* with the Riga Sinfonietta, featuring the music of Vasks, on which he conducts the Symphony No 1 and performs the Viola Concerto written for and dedicated to him. His most recent release is of Schumann works for viola with Julian Bliss and Dasol Kim (Onyx).

Maxim Rysanov plays a 1780 Giuseppe Guadagnini viola known as 'Il Soldato', on private loan arranged by Premiere Performances Hong Kong.



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Giedrė Dirvanuskaitė

Lithuanian cellist Giedrė Dirvanuskaitė is much in demand as a chamber musician, performing with pianists Georgijs Osokins, Yulianna Avdeeva and Khatia Buniatishvili and violinist Gidon Kremer. Her recordings with them include Beethoven's Triple Concerto and piano trios by Chopin, Tchaikovsky and Kissine, as well as chamber music by Weinberg.

Other highlights have included a tour of Europe and the US with Kremer and

Daniil Trifonov performing Rachmaninov, which led to the album *Preghiera* (DG); Shostakovich's Second Piano Trio with Kremer and Evgeny Kissin and concertos at Tokyo's Suntory Hall with Martha Argerich.

She has also performed Philip Glass's Double Concerto with Kremer in countries including Japan, Korea, Spain, Russia and France.

Other chamber-music collaborations have included concerts with Valery Afanassiev, Mikhail Pletnev, Mate Bekavac, Yefim Bronfman, Sa Chen, Seong-Jin Cho, Oleg Maisenberg, Yuri Bashmet, Heinz Holliger, Michel Portal, Andrius Zlabys and Lucas Debargue. As a soloist she has performed with conductors including Andrei Boreyko, Mario Brunello, Mirga Gražinytė-Tyla, András Keller, Roman Kofman, Lio Kuokman, Andres Mustonen, Gintaras Rinkevičius, Esa-Pekka Salonen and Saulius Sondeckis.

She has been a member of Kremerata Baltica since its start in 1997 (becoming principal cellist in 2008); and has recorded more than 30 albums with the group.

After studies at the Lithuanian Academy of Music and Theatre in Vilnius, she attended masterclasses given by Hatto Beyerle, Tatjana Grindenko, David Geringas, Mstislav Rostropovich and the Hagen Quartet.

She plays a cello made by Matteo Goffriller in 1710.



© Danielle Laborde

Alexander Roslavets

Alexander Roslavets graduated from the St Petersburg Conservatory in 2014 where he studied under Nikolai Okhotnikov. The same year he made his professional stage debut at the city's Mikhailovsky Theatre as Tom (*Un ballo in maschera*).

He first appeared at the Bolshoi in 2015 in *La traviata* and *The Barber of Seville*. In 2016 he joined the Hamburg State Opera, which recently awarded him with a special prize of best singer of the year.

He has won numerous competitions, including the Russian National Vocal Graduates Competition, Obratsova Competition, Vishnevskaya Competition and Éva Marton Competition. In 2017 he took part at Belvedere Competition where he was awarded a special prize; he also took second prize at the International Singing Competition in Portofino.

Among his recent engagements are Colline (*La bohème*), Basilio (*The Barber of Seville*), Bartolo (*The Marriage of Figaro*), Fafner (*Siegfried* and *Das Rheingold*), Sarastro (*The Magic Flute*), the title-role in Cherubini's *Ali Baba*, marking his debut at La Scala, King René (*Iolanta*) at the Metropolitan Opera, New York, and the Waterman (*Rusalka*) at Glyndebourne.

His appearance in the title-role of *Boris Godounov* at Toulouse Opera and the Théâtre des Champs-Élysées in Paris during the 2023/24 season was much lauded.

Alexander Roslavets also enjoys working on projects with orchestras and as a chamber musician. His recent recital with Andreï Korobeinikov at La Grange de Meslay festival met with warm critical acclaim.

Among the highlights of this season is his current collaboration with Evgeny Kissin and friends on a European tour and at the Carnegie Hall, to mark the 50th anniversary of Shostakovich's death. He was acclaimed last November for his interpretation of Schoenberg's *The Survivor from Warsaw* and Shostakovich's Symphony No 13 with the London Philharmonic Orchestra under the baton of Andrey Boreyko

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Louis Lortie
Thu 27 Feb, Hall



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