

barbican



Barbican

Jul – Aug 24

Large print Guide

Jul – Aug 24

Highlights 2

Summer nights 9

Art & design 14

Cinema 18

Classical music 23

Contemporary music 27

Theatre & dance 32

Booking

Book tickets for all events online at barbican.org.uk

Stay in touch

For the latest on sale dates, special events and news straight to your inbox, sign up to our email list at barbican.org.uk

Accessible events

Look out for the access symbols in the key on the next page to find accessible events and exhibitions. Head to the event or exhibition webpage for precise times of accessible events.

Accessible tickets

Join our Access Membership scheme to book accessible tickets and tell us about any access requirements, plus receive our dedicated access newsletter.

For more information about accessibility at the Barbican, see barbican.org.uk/access

[AD] Audio described

For people with visual impairments. Live commentary is given through a headset that explains what is happening as it unfolds.

[BSL] BSL-interpreted

This event uses British Sign Language for D/deaf and hard of hearing customers. Events may be BSL-interpreted or BSL-led.

[CAP] Captioned

Captioning assists D/deaf and hard of hearing customers, as well as anyone else who finds subtitles useful.

[REL] Relaxed

Ideal for anyone who would benefit from a more informal setting. You can come and go during the event, make noise and have a less formal experience.

[TT] Touch tours

A chance to experience the set in advance to help you understand the performance better. For anyone who would benefit due to their disability.

My picks Rachel Shnapp

Rachel is our Cinema Marketing Assistant, a director and photographer. These are her recommendations for what not to miss in July and August.

Classical Pride: Classical Drag

If you are already a classical music fan, you'll know the wonder of classical is that it can take you on a stunning journey; using sound to tell a story or an experience. What Drag does isn't a million miles away from this, so if this is your first drag experience, let your love of classical be the friendly hand-hold in to some of the

world's best drag queens, performing with a live orchestra. And if you're already a Drag fan, this incredible show will persuade you that classical music has more in common with the art form than you might think. We love a cross-over episode!

3 Jul 7pm, HERE at Outernet



Arivaldo Publio

Margareth Menezes & Ilê Aiyê

Talking about new experiences, I hadn't heard of Margareth Menezes and Ilê Aiyê before they were programmed to play at the Barbican, but with my curious summer sun hat on (picture the gigantic Jacquemus straw hat) I had to check them out. It's sassy, edgy, joyful and you won't be able to stop yourself dancing. After this show, you'll be telling everyone about your new found love of Afro-Bloco music!

26 Jul 7.30pm, Hall

Have a play date

Play is vital to our creativity, our relationships, our happiness. So I recommend you let your hair down, let your inner child shine, and have a day out visiting our Francis Alÿs exhibition on the subject. Then, on 8 August see an accompanying screening of films

exploring children's play around the world. Follow it up by exploring the gardens on the roofs of our big concrete playground!

Francis Alÿs: Ricochets:

until 1 Sep, Art Gallery

Recreations – Three Films on Children's Play:

8 Aug 6.30pm, Cinema 2

OrchestRAVE presents UKF15

The greatest bass bangers rescored for orchestra, alongside one of the most ambitious lightshows I've ever seen. Plus, you'll be home by midnight, meaning you get all the fun of the rave without the 4am finish. This is a whole new kind of party.

20 Jul 8pm, Hall

Make concrete plans

We have a packed programme of events to suit you whether you're coming with a family, a couple, friends or on your own.

Meet up with friends after work and make the most of the summer at our Lakeside Lounge as you enjoy a refreshing drink and a bite to eat as you catch up with views over the water at our beautiful Lakeside and of the incredible Purple Hibiscus installation by artist Ibrahim Mahama (see page 18). Or, if you fancy a great cocktail, our Martini Bar is regarded as one of the best in the City – and there's a Happy Hour every day from 5pm–6pm, where you can get two cocktails for £16.

Or delve into the history of the Centre on one of our fascinating Architecture Tours, where you'll discover things you never knew about the Barbican.

There's a wide range of free things to do too, including a visit to The Curve, which is being transformed into a play street for all ages (see page 17); or just bring your laptop and work from one of London's most stunning architectural gems, with coffee on hand at one of our cafes.

Make concrete plans to visit us this summer and you won't be disappointed.

Rooftop bars you'll love this summer

Our Lakeside is a lovely place to relax in the summer and enjoy views of the Barbican Estate. Venture a little further from our doorstep, and you'll find more stunning views of the City of London, which you can see from these rooftop bars.

Sabine

Look across to St Paul's Cathedral in this hidden oasis as you sip a handmade cocktail. Tucked away, yet right next to the famous landmark, Sabine's open terrace is gorgeous on a sunny day, while the glass-domed bar is equally impressive if the weather isn't behaving.

Leonardo Royal Hotel London St Paul's, 10 Godliman Street,
EC4V 5AJ



Madison

New York or London? Why not both? Madison's menu is inspired by the Big Apple, while the views are very much Big Cathedral. Located next to St Paul's, this buzzy bar and restaurant has regular DJs, live music and tasty food and drinks. A great place to meet friends after work.

One New Change, EC4M 9AF



Florattica

You won't be able to choose whether to gaze out at the views of the historic City, or up at the stunning floral arrangements hanging from the ceiling at one of the prettiest bars in London.

Canopy by Hilton, 11-15 Minories, EC3N 1AX



A Monster Love Affair

Ahead of a season of Japanese monster movies, Cinema Curator Alex Davidson shares the backstory of how he first became captivated by the greatest of them all – Godzilla.

My first encounter with Godzilla was back in the 1990s, when, as a bored teen in the small hours of Boxing Day, I flicked on to Channel 4 and was confronted by a giant lobster-like beast pincering a couple of unfortunate boatsmen as they rowed desperately in the sea. Godzilla isn't even in the title – the film is called *Ebirah, Horror of the Deep* (1966) – but the notorious reptilian monster soon made his presence felt, as he is awoken and fights the crustacean in a gruesome battle to the death. The dubbing was awful, but I fell in love with the film – it boasts more risk-taking and imagination than Hollywood monster movies can dream of.

I was hungry for more, but Godzilla films proved elusive. Luckily, a couple of Christmases later, a selection of older Godzilla films were shown, again on Channel 4. Some were much darker and sinister in tone. The first film, released 70 years ago, came out less than a decade after the atomic bombings of Hiroshima and Nagasaki and reflected Japan's contemporary anxiety around nuclear destruction, with Godzilla's existence itself a result of radioactive fallout.

I've longed to show kaiju (translated from the Japanese literally as 'strange beast') movies in the Cinema for years – these are big, thrilling films that deserve to be seen on the big screen – but rights issues have made it near-impossible. While Godzilla films are a mighty cultural force in Japan, until recently kaiju movies have been the subject of ridicule in the West. Now respect for Gojira is much higher, with *Godzilla Minus One* winning an Oscar last year.

All Kaiju Attack! is a film programme running throughout August, where we will show a selection of these great monster movies from across the decades, in Japanese with English subtitles (no excruciating dubbing here). It's been a challenging season to say the least – I've set my alarm for 3am trying to call Tokyo during working hours to get hold of Japanese rightsholders more times than I care to mention.

Godzilla isn't the only monster in the season. Mothra, one of the most jaw-dropping of all kaiju creations, is a female giant moth accompanied by two miniature priestesses who speak on her behalf. And don't miss the opportunity to see one of the strangest, wildest kaiju films as part of our Outdoor Cinema season, where Godzilla battles a mighty smog monster in *Godzilla Vs. Hedorah* (1971), a marvellous cult curio packed with psychedelics, eco-friendly messaging and a genuinely ghoulish mud-flinging villainous beast. Miss it at your own peril.

All Kaiju Attack! **6–25 Aug Cinemas**



Destroy All Monsters (1968)

Summer nights

'Summer sun, something's begun...' We've got a packed programme to make your nights unforgettable.

Summer Jazz Series

Now in its third year, the Summer Jazz Series, programmed by our Associate Producer, Serious, will feature a trio of performances from some of the biggest and most exciting names of the genre.

Demonstrating the breadth of music on offer, it will include Madeleine Peyroux playing songs from her new album, *Let's Walk*, the singer-songwriter's most assured and courageous work to date. Powered by the distinctive, honeyed croon that delivered her from the Paris streets to concert halls, these unabashedly personal songs, all co-written by Madeleine Peyroux, deftly interweave jazz, folk, and chamber pop, with themes ranging from the confessional to the political, from whimsy to yearning.

'I've worked with Madeleine since the beginning, when I was running the Istanbul Jazz Festival,' recalls Serious Director Pelin Opcin. 'I've been lucky enough to work with her in many different settings, so this show feels like we're completing the full cycle. Now she's a self-released artist and controls everything in her career for herself, meaning she owns her work, her strategy, and her thinking.'

The album will be dovetailed with her beloved versions of works by Leonard Cohen, Bob Dylan, and Tom Waits.

Opcin says she's noticed that Peyroux's distinctive, honeyed croon is winning over a new generation of fans among younger people. 'Labels such as "jazz" don't matter so much to younger people –

they just appreciate good music,' she says. 'They see people sounding like what they want to hear, bringing in lots of other cultural influences into the music, merging it with hip hop, learning from the global scene, and communicating over social media. So it's no surprise that there's a resurgence of jazz, but nobody pushed a button to say, "let's do the resurgence"; it just happened naturally.'



Madeleine Peyroux

The Summer Jazz Series also sees the return of Cape Verdean singer Mayra Andrade – but this time in a stripped-back format, joined by Djodje Almeida on acoustic guitar.

Andrade's pop spans the world's entire vast sweep, from Western romanticism to Southern sensuality, domestic reggae, and African culture. It is topical, tropical, travelling pop that, in her words, is 'music that reflected my life.'

'Mayra is an artist with many different angles, and she isn't scared of risk-taking and being refined and vulnerable on stage,' says Opcin. 'I know that her audience is used to seeing her on festival stages where she has a big band and very dynamic upbeat sound, featuring her broad influences, but this project is as a duo, so it's very intimate, and musically very rich.'



Mayra Andrade

Showcasing further virtuosity, will be a film and live performance of 2014's *Whiplash*, featuring Multiquarium Big Band playing along with the notoriously difficult soundtrack by Justin Hurwitz (read our interview with Hurwitz on page 29).

Whether you're a die-hard jazz fan or simply looking for a night of sublime entertainment, the Summer Jazz Series will certainly bring some cool to the (hopefully) hot summer nights.

Outdoor Cinema

The outdoor screening spectacular is back to surprise and delight for another year, against the backdrop of our iconic Barbican building. Cinema Curators Alex Davidson and Sonia Zadurian tell us more...

There's nothing quite like programming for The Barbican's annual Outdoor season. Each year, we install a giant screen on the magnificent Sculpture Court, allowing our audience to be surrounded by our impressive architecture, the striking city skyline, and the dazzling night sky.

On arrival, the audience is given a super comfy headset that not only delivers crystal clear audio, but also glows with a coloured light, causing all 650 attendees to become part of the magical visual landscape of the event. Add to that our specially selected food stalls serving delicious meals and snacks, as well as an adjoining pop-up bar amidst the foliage in our Conservatory, and we set the stage for a truly incredible experience. This special setup only remains in place from 21 August–1 September, with just one film screening each night. With such a limited timeframe and the entire history of cinema to choose from, how on earth do we set about selecting the final line-up?

We screen a wide variety of high-quality titles that showcase the breadth of the work we do year-round in our cinemas. Our kaiju season (see page 7) draws to a close with the wild and downright dangerous *Godzilla Vs. Hedorah*, a monster rumble movie that sees our favourite giant reptilian battle an alien sludge-beast, while as an appetiser to our film season *Rewriting the Rules: Pioneering Indian Cinema after 1970*, we're showing one of the most beloved musicals of all time, the haunting *Pakeezah*. And as UK-wide Pride celebrations wind down for another year, check out Dee Rees' excellent *Pariah*, starring Adepero Oduye as a young lesbian who falls hard for a girl in her church group.



Of course, we also screen new films as part of our new release programme and this year we have a handful of exciting recent titles. From the architectural style and divine colour palettes of Wes Anderson's *The Grand Budapest Hotel*, the inventive and imaginative visuals of the Charlie Kaufman scripted *Eternal Sunshine of the Spotless Mind*, and the luscious landscapes and candy-coloured costumes of Sofia Coppola's *Marie Antoinette*, to the beautiful vistas, quirky characters and extraordinary beings animated to perfection in Hayao Miyazaki's *The Boy and the Heron*.

Classic cinema from two very different, legendary filmmakers also makes an appearance. Vincente Minnelli's *An American in Paris* is positively dripping in glorious Technicolor and features classic Gershwin songs such as *Love is Here to Stay*, while Ingmar Bergman's *Wild Strawberries* is one of his most exquisite dramas.

The cross-arts nature of the Centre is always present in our thinking, and this year we have two bold and exciting concert films. Watching an incredible music experience outside with hundreds of other people is like time-travelling and seeing it in person. Björk: *Biophilia Live* shows the Icelandic artist at the peak of her invention, marrying extraordinary vocals with stunning visuals of nature, while a very rare screening of the euphoric *Sign O' the Times* invites us to party with Prince one more time.



How to Outdoor Cinema like a pro

5 tips from our Producer Jonathan Gleneadie on how to boss Outdoor Cinema this year:

- 1 - Get here early and explore our Brutalist architecture for the complete cultural night out**
- 2 - Make your seat your own: bring a blanket or pillow and cosy up under the stars**
- 3 - No need for dinner! We have hotdogs, fatteh and hummus, and Japanese desserts, so you won't go hungry**
- 4 - Make sure to head to the Sculpture Court for 7.45pm to catch the sunset over the London skyline**
- 5 - Be prepared: bring something waterproof and an extra layer; it's the UK, so you really never know...**

Art & design

What are Batakari?

Ibrahim Mahama's stunning giant work adorning our building features Batakari – robes worn by Ghanaian royalty. Discover the history and significance of these precious garments.

Over time, some of the fabric in our lives gains a deeper value, past its material worth. For some, it's their sister's patchwork baby blanket, the dress their mum wore when their parents met, or the woven bracelet from their high-school sweetheart.

In Northern Ghana, robes called Batakaris are passed down through generations. These smocks were originally grand garments worn by kings and later presidents, now many families own them, which they will pass down from generation to generation.

Made up of strips of cotton that are woven by hand on looms, Batakari are often striped and sometimes have detailed embroidery around the neckline. It is believed that they carry the imprints of the figures they once clothed and represent a cycle of knowledge passed down through generations.

Artist Ibrahim Mahama was deeply inspired by these precious fabrics. Talking about batakari and their influence on our latest commission, Purple Hibiscus, he says:

'I was very interested in this idea of the history of the body and the soul somehow absorbed into the material. It really struck me, in terms of how this material is like an envelope; it allows us to be able to contain things.'

Mahama often works with fabrics. Previously, he has worked with jute sacks that carried cocoa beans around the world. In his commission for the Barbican, Mahama worked with hundreds of craftspeople in Ghana to weave a 2,000sqm piece tailored to our building. On it, many batakari are embroidered like blooming flowers.

'Seeing the robes in this new surrounding allows us to consider history in a new context,' Mahama says. In showing these grandiose fabrics in this way, Purple Hibiscus allows visitors to consider Ghana and its history in relation to the UK and its own history.'

'Batakari are traditional garments that used to be made for royalty, and subsequently, they became commonplace – everyone can own one. I've always been very much interested in them because of the histories they carry, particularly the ones that have been woven and worn by people, and passed on from one generation to the other.'

'They were very difficult to access because these are not materials that are not just given away like that. It's very much tied to people's histories, their pride.'

'So, for instance, if my grandfather has it he passes it onto his father, his father passes it onto you.'

'When the material breaks, they have an interesting way of repatching it, and most often they don't even wash it. Because when you take it, you realise that there are all these interesting stains within them, so the body fluid, sweat and everything is attached onto it. People feel like it's an extension of their bodies. Their soul is somehow encapsulated within the fabric.'

'For me, that's what really sparks my imagination. The inclusion of these important garments in the installation has added more history, more colour, more texture. It gives materials a deeper versatility. Which is why I keep coming back to look at this stunning installation.'

Ibrahim Mahama: Purple Hibiscus

Until 18 Aug Lakeside

Made possible by Tia Collection with associate sponsor Culture Mile Bid. Additional generous support from The Ampersand Foundation and The African Arts Trust. **Free**



Ibrahim Mahama: Purple Hibiscus, Installation view, Barbican Lakeside, 10 April – 18 August 2024 © Dion Barrett/Barbican Centre

More highlights

Francis Alÿs: Ricochets

A major new exhibition by renowned Mexico-based artist Francis Alÿs – his first and largest institutional solo in the UK for over a decade – stages the premiere of his critically acclaimed series Children's Games (1999–present) alongside a significant new body of work.

Until 1 Sep Art Gallery **[AD] [BSL] [REL]**

Generously supported by the John S Cohen Foundation, the Delegation of Flanders (Embassy of Belgium) and the Company of Arts Scholars Charitable Trust.

Ranjani Shettar: cloud songs over the horizon

A spectacular display of large-scale sculptures by Shettar are suspended across our Conservatory. Shettar's creations are each handcrafted by the artist and draw inspiration from the complexity of nature – using a range of materials including wood, stainless steel, muslin, lacquer and techniques that have been adapted from traditional Indian crafts.

Until July Conservatory **Free**

Commissioned in partnership with the Kiran Nadar Museum of Art (KNMA).

Come and play in Our Street

Hang out with us in a London neighbourhood with a difference as our gallery The Curve is transformed into a place to meet new friends, join in, or take some time to watch the world go by.

Our Street is an imaginary avenue full of playful games. From hopscotch to hula-hooping, board games and crafting, there's something for everyone to enjoy. It's the perfect place to meet new

friends and fall back in love with classic games that you can play together. Get in the mood with this traditional game from Mexico – all you need to play it is a pen and paper!

Our Street

1–23 Aug The Curve

How to play

- On one piece of paper, write numbers 1 to 10 and spread them out randomly across the page.
- Do the same so there are two of each number. You can use shapes, words, or simple drawings; the important thing is that you have a set of two each across the page.
- Now you need to try to connect the pairs without crossing or touching the other lines.

For our full programme see barbican.org.uk

Want free entry? Barbican Members go free to all exhibitions.

Aged 14–25? Join Young Barbican for free and get tickets to the Art Gallery for just £5. Visit our website for all the details.

Cinema

Hollywood can be a KILLER

Fancy a unique period horror with a twist? Barbican Cinema Curator Sonia Zadurian walks us through what to expect from MaXXXine...

In 2022, writer/director Ti West released *X*, a mysterious horror set in 1979, about a group of amateur filmmakers who travel to rural Texas and rent a farmhouse under false pretences to make an adult film. *X* starred Mia Goth as aspiring actor Maxine, and also as Pearl, the elderly owner of the farmhouse.

West's follow-up was a prequel to *X*, horror drama *Pearl* (2022) which was co-written by Goth, in which she returns as a younger version of the titular character. Set in 1918, we revisit the farmhouse to explore the genesis of our lead who, like Maxine, was once desperate to be a star. A cross between *The Wizard of Oz* and *Psycho*, *Pearl* is a glorious character study of a young woman who would do anything to be famous. Goth is spectacular as a young *Pearl*, particularly during an incredibly tense nine minute, one-take monologue, in which she weaves her way through the entire spectrum of emotions and demonstrates an electric and downright terrifyingly unhinged volatility.

MaXXXine follows on from the events of *X*. Set in 1985, the action relocates to LA, where the Night Stalker is on the loose and the women of Hollywood are afraid. Maxine is now on the cusp of stardom, but a trail of blood appears around her, which threatens to expose her sinister past and jeopardise her path to fame and fortune.

This vibrant horror comes courtesy of A24, the arthouse leaning outfit famous for giving artists creative freedom, inviting fresh perspectives, and producing innovative work as a result. For this latest instalment, the cast is stacked with supporting talent including Elizabeth Debicki, Bobby Cannavale, Giancarlo Esposito and Kevin Bacon, but it's Goth's return which should have us all excited. There's a real rawness to her work and an unflinching unselfconsciousness, as if there is no camera, no audience and no performance.

This final film promises to go out with a bang, and I can't wait to see it on our big screen.

MaXXXine
From Fri 5 Jul

'This film will stay with you long after the credits roll'

Cinema Curator Matthew Barrington tells us why you mustn't miss the chance to see a little-known 1997 film from China.

Across Cinema Restored we screen material from around the world drawn from recent restoration projects. In this edition, we present *Xiao Wu*, the debut feature from celebrated director Jia Zhangke.

Set in the gritty backdrop of Fenyang, Shanxi Province, *Xiao Wu* follows the life of its eponymous protagonist, a small-time pickpocket trying to navigate the complexities of life in a rapidly changing society. Played with haunting subtlety by Wang Hongwei, *Xiao Wu*'s character is a compelling study in contrasts – simultaneously hardened by the harsh realities of his existence yet imbued with a quiet vulnerability that speaks to the universal human desire for connection and redemption.

For me, what sets *Xiao Wu* apart is its unflinching portrayal of social and economic upheaval in post-socialist China. Through *Xiao Wu*'s encounters with old friends, lovers, and authority figures, the film offers a window into the disillusionment and displacement experienced by many during this period of rapid modernisation. Jia Zhangke's masterful direction infuses each frame with a sense of quiet desperation, allowing the audience to immerse themselves fully in *Xiao Wu*'s world and empathise with his struggles.

Moreover, *Xiao Wu* serves as a poignant meditation on the consequences of personal choices and the inexorable passage of time. As *Xiao Wu* grapples with the consequences of his actions and faces the prospect of an uncertain future, the film invites viewers to reflect on their own lives and the paths they choose to take.

In essence, *Xiao Wu* is essential viewing for anyone interested in exploring the complexities of human experience and the transformative power of cinema. With its arresting visuals, understated performances, and profound emotional resonance, this understated masterpiece continues to resonate with audiences long after the credits roll. Whether you're a seasoned cinephile or simply looking for a thought-provoking cinematic experience, *Xiao Wu* is not to be missed.

Xiao Wu (Pickpocket)

3 Jul 7pm, Cinema 2

Also don't miss

Beijing, in the Blink of an Eye

The astonishing, rapid urbanisation of Beijing is explored in this shorts programme by Chinese filmmakers, spanning four decades. Curated by Chongjin Gan and Yutong Yu.

10 July 6.15pm, Cinema 2

New East Cinema: 1489 + ScreenTalk

A deeply personal documentary portrait of a family coping with the loss of a brother and son at the start of the Second Nagorno-Karabakh war.

25 July 6.30pm, Cinema 2

City of Lost Souls & Romeo & Julio

Stewart Home's Occasional Barbican Film Club

Inspired by our own Shakespeare Tower, these films present two very different perspectives of queer underground cinema.

31 Jul 7pm, Cinema 2

Recreations: Three Films on Children's Play

Films from Amsterdam, Paris and Tehran that explore the role of play in childhood in response to our Gallery exhibition.

8 Aug 8.30pm, Cinema 2

Family Film Club

Our weekly Family Film Club takes a break over the summer months but will be back on Sat 21 September with more fantastic cinematic treats for young film lovers.

For our full programme see barbican.org.uk

Get money off tickets

Barbican Members enjoy 20% off cinema tickets*

Aged 14–25? Join Young Barbican for free and get cinema tickets from just £5.

*There's always an asterisk. In this case, there are a few exceptions – check the website for details.



Xiao Wu

Classical music

A classical celebration of queerness

Massively expanded for 2024, the celebration of the contribution of LGBTQI+ people in classical music will be a joyous and thought-provoking affair.

Drag performers. Classical music. The links between these art forms might not at first seem obvious, but there's plenty that unites them, as we'll discover at one of the highlights of Classical Pride.

'We're breaking down barriers and celebrating the shared DNA between drag and opera,' says conductor Oliver Zeffman, who created the event last year and is programming it again for 2024 as it expands significantly. 'It's all about embracing the camp and the glamour of both worlds.'

London drag scene stars Snow White Trash, Barbs, Beau Jangles, Freddie Love and Vinegar Strokes will vie for the top spot in the competition, to be judged by drag superstars Monét X Change (who's also a baritone), Thorgy Thor (a violinist), plus queer operatic tenor megastar Nicky Spence.

'One of the points of Classical Pride is to show that what people consider to be "queer music" is probably Madonna or Kylie, but actually classical music has had LGBTQI+ composers and performers for hundreds of years,' says Zeffman. 'That's not as well-known partly because classical music is not as part of the mainstream culture as pop music. So this is a way of saying that classical music has always been part of queer culture and that's something to celebrate.'

Also coming up will be *My Beloved Man*, which celebrates the love affair between composer Benjamin Britten and tenor Peter Pears.

The Fourth Choir, London's LGBTQI+ classical choir tells their story through the letters the couple wrote to each other: living illegally as a same-sex couple, the hardships of the Second World War, their success and the challenges of Britten's final years.

Their story is illuminated with music by Britten and his contemporaries as well as Britten's beloved Purcell and Monteverdi, plus the world premiere of a Classical Pride commission by Isobel Waller-Bridge, to a text written by a refugee relocated by one of Classical Pride's charity partners, Rainbow Railroad. Free performances include violist Stephen Upshaw playing Julius Eastman's *Gay Guerilla*, an improvisatory, minimalist take on Martin Luther's 16th-century hymn *A Mighty Fortress Is Our God*, recast as a manifesto about being a gay, Black man. The culmination sees the London Symphony Orchestra and conductor Oliver Zeffman celebrate LGBTQI+ classical music in a diverse programme presented by Nick Grimshaw.

'Given that the LGBTQI+ community has given so much to classical music, it always struck me as odd that there wasn't a celebration of that, until last year,' says Zeffman. 'So this will be a wonderful chance to do that again, in an expanded and even broader programme.'

Classical Pride

3-7 Jul Various venues

A very animated concert

Get ready for an adventure as two Quentin Blake animated films come to life, accompanied by full orchestra.

Young Jack and his sister Nancy embark on a journey filled with desert islands, talking parrots, and exploding volcanoes.

Meanwhile, Mrs Armitage sets off on a seemingly quiet bike ride with her dog Breakspear, but when you're a brilliant inventor, things rarely stay quiet for long.

Everyone knows Quentin Blake's enchanting storytelling, but combined with Stefano Cabrera's delightful music, his tales have never looked or sounded quite as spectacular as this. At this special concert, experience their animated exploits with live accompaniment from the BBC Symphony Orchestra.

Picture the vibrant, multicoloured world of Quentin Blake coming to life while 80 extraordinary musicians follow Jack, Nancy, and Mrs. Armitage on their escapades. These two films are part of CBBC's Quentin Blake's Box of Treasures, and now you can dive right into the magic.

Quentin Blake's Box of Treasures

6 Jul 3pm, Hall



© EAGLE EYE DRAMA LIMITED

Book ahead

Rolf Hind: Sky in a Small Cage

Mahogany Opera opens our season with the UK premiere of Rolf Hind's much-anticipated new work inspired by the influential Sufi mystic and poet, Rumi.

8 Sep 7.30pm, Hall

The Golden Stool, or the story of Nana Yaa Asantewaa

Interweaving singing, dance, and cutting-edge theatre, Gorges Ocloo's ground-breaking AfrOpera re-examines Nana Yaa Asantewaa's defiant stance against colonialism and cultural appropriation.

14 Oct 7.30pm, Hall

Huang Ruo's M. Butterfly

A smash-hit Broadway play turned movie, David Henry Hwang's M. Butterfly metamorphoses into music theatre as the UK premiere of Huang Ruo's operatic reworking takes wing.

25 Oct 7.30pm, Hall

Sinfonia of London/John Wilson with Sheku Kanneh-Mason

Embedding the intricacies of the patten song, Kenneth Hesketh's orchestral show-stopper prefaces two compelling Russian master works as John Wilson and his Sinfonia of London return, alongside renowned cellist Sheku Kanneh-Mason.

15 Oct 7.30pm, Hall

London Symphony Orchestra/Sir Antonio Pappano

Sir Antonio Pappano opens a new chapter as Chief Conductor of the LSO, conjuring stunning landscapes from Nielsen and Sibelius - and a world premiere from James MacMillan.

11 Sep 7pm, Hall

For our full programme see barbican.org.uk

See concerts for less

Members enjoy 20% off tickets for many of our classical music events*.

Aged 14–25? Join Young Barbican for free and get classical music tickets from just £5.

*There's always an asterisk. In this case, there are a few exceptions – check the website for details.

Contemporary music

You're invited to an OrchestRAVE

The best of bass music. 40-piece orchestra. Enormous light show. You've never been to a rave like this.

Celebrate 15 years of legendary record label UKF at a night of bass music performed live by over 40 artists and alumni from Guildhall School of Music & Drama.

Following the success of 2023's award-winning OrchestRAM, drum & bass music returns to the Hall in the brand new show OrchestRAVE – an epic orchestral journey into the world of bass music and rave culture, elevated by mesmerising stage production.

Guildhall Session Orchestra will be joined by DnB DJ Raiser, a percussion and rhythm section and special guests, to perform many of the most loved tracks from the bass music scene, including tracks by The Prodigy, Flux Pavilion, Pendulum, and Nero.

'We're representing the breadth of the genre,' says Raiser, who performed live with the orchestra for the OrchestRAM celebration of RAM Records last year. 'I selected the music by starting out by finding fifteen tracks from UKF's back catalogue and used that as the backbone of the show.'

Raiser says he can count on one hand the number of DJs who've played live with an orchestra, adding 'It's amazing to see decks being used as part of the orchestra, adding to what the musicians are doing. It's a completely unique experience and the audience response is incredible.'

Every note has to be timed and performed to the exact second, making this a challenging experience not only for DJ, orchestra and conductor, but for the extraordinary light show that accompanies the music.

This is raving like you've never seen before.

OrchestRAVE presents UKF15
An Orchestral Celebration of Bass Music
20 Jul 8pm, Hall



Following the success of award-winning OrchestRAM, OrchestRAVE will celebrate 15 years of record label UKF

Could this be the most demanding film and live performance ever?

Telling the story of aspiring drummer Andrew, who's pushed to his limits by an abusive instructor, the 2014 film *Whiplash* is a powerful and unforgettable psychological drama. But anyone who's seen it will remember the extraordinary soundtrack written by Justin Hurwitz. Now, in what's sure to be an unforgettable performance, Benoît Sourisse and André Charlier's brilliant *Multiquarium Big Band* will play along in perfect synchronisation with the film, facing the same challenging task as Andrew.

We caught up with Hurwitz to hear about the hard work behind this incredible concert and film.

What inspired you to put this live show together?

I had been conducting *La La Land in Concert* around the world for a few years and love the live-to-film format so much. It's a great way to watch or revisit the movie, while also experiencing a great concert. I started thinking that *Whiplash* would also make a great film concert, so I built the live version, even though it had all sorts of extra challenges like the drum solos. It's a thrilling film concert to see live.

What effect does seeing this incredible soundtrack played live have on audiences?

I think people can really appreciate what kind of musicianship it takes to pull off the soundtrack. The big band jazz is very technical, and the drum solos are crazy. When people see that all happen, all of those solos live on stage in perfect sync with the movie. I think it's mesmerising.

What challenges do you and the performers face when it comes to the show?

The challenge with any film concert is keeping the music in sync with the picture, and with how hard the music is in *Whiplash*, with the drum solos and whatnot, it's a bigger challenge than your average film concert. Also the movie is about perfectionism and a drive for greatness, so that adds more pressure.

Looking back, what was it like creating this incredible soundtrack?

The process is always such a blur in retrospect. Long hours and little sleep, and this was a decade ago; it's the ten year anniversary of *Whiplash* this year. I think this movie was more of a whirlwind than usual because it's the first time that Damien [Chazelle – director] and I made a “real” movie – meaning not a student film – so everything was new and confusing and I remember having to learn on the fly. It was my first time in a professional recording studio working with professional musicians. It was my first time at a real mix (or “dub” as we call it). I was incredibly green and it's a miracle that everything turned out well, but we worked hard.

Whiplash – In Concert

Summer Jazz Series

4 Jul 8pm, Hall



For your diary

ANOHNI and the Johnsons: It's Time To Feel What's Really Happening

For the first time in a decade, ANOHNI presents a concert with the Johnsons, drawing from her new album *My Back Was A Bridge For You To Cross* as well as from throughout her catalogue.

1–2 Jul 7.30pm, Hall

Nils Frahm: Music For London

The pioneering composer-producer-pianist performs his new project *Music For London* as part of a worldwide tour in which each show is dedicated to each city.

11–14 Jul 7.30pm, Hall

The Magnetic Fields perform 69 Love Songs

Originally conceived as a cabaret song cycle for the stage, lead singer/songwriter Stephin Merritt set out to write landmark triple album *69 Love Songs* using most of the known popular music styles, from punk to country to soul and jazz.

31 Aug–1 Sep 7.30pm, Hall

Margareth Menezes & Ilê Aiyê

An incredible double bill brimming with the best Afro-Brazilian artists from Bahia; featuring singer Margareth Menezes and Ilê Aiyê, the first Afro-Bloco movement in Brazil.

26 Jul 7.30pm, Hall

See music for less

Members enjoy 20% off tickets for many of our contemporary music events*.

Aged 14-25? Join Young Barbican for free and get contemporary music tickets from just £5. Find all the details on our website.

*There's always an asterisk. In this case, there are a few exceptions – check the website for details.

Theatre & dance

A timeless musical

Georgina Onuorah shares her excitement about performing in major new summer blockbuster musical, Kiss Me, Kate.

Cole Porter's dazzling musical comedy Kiss Me, Kate is an all-singing, all-dancing show about love – or not – backstage at a production of Shakespeare's The Taming of the Shrew.

In a fantastic new production, Adrian Dunbar (Line of Duty) and Broadway royalty Stephanie J. Block (Into The Woods, The Cher Show) lead the cast alongside Charlie Stemp, Georgina Onuorah, Nigel Lindsay, Hammed Animashaun and Peter Davison.

The timeless songs, such as Brush Up Your Shakespeare, Too Darn Hot and Tom, Dick or Harry, pack a punch for all the family, especially as they'll feature a full orchestra performing the music.

'Cole Porter is such a master,' says Onuorah, who plays Lois Lane. 'His music is such a gift to everyone – it's so timeless. And that's why it's stood the test of time.'

This role is one Onuorah relishes, she told us from rehearsals. 'Lois is so much fun. She plays everyone; she pushes boundaries; she's very smart and knows what she wants. It's really fun playing a character like her.'

In the show, the characters are staging a production of The Taming of the Shrew – but it doesn't always go according to plan. Onuorah says she can relate to this, even as an experienced actor. 'I was in a

production of Oklahoma! at Wyndham's Theatre, and I forgot my line,' she grimaces. 'My brain just went blank. I had to just stop talking, recalibrate, and then carry on. But in your mind as an actor, when your mind goes blank it feels like years of silence.'

No doubt things will go much more smoothly than in the play-within-a-play as Kiss Me, Kate takes over our Theatre for the summer. And Onuorah says she's excited to perform on our stage. 'I've never done a show at the Barbican before, but I saw Anything Goes here a few years ago and it was stunning. I'm so excited to get into the space and have a beautiful summer.'

Kiss Me, Kate

4 Jun – 14 Sep Theatre [AD] [BSL] [CAP] [TT]



Charlie Stemp and Georgina Onuorah in Kiss Me, Kate.
Photo by Johan Persson

Finding your voice

Meet the winner of one of our most prestigious awards.

The Oxford Samuel Becket Theatre Trust Award helps the development of emerging practitioners engaged in bold, challenging and innovative performance. Every two years, we select a company or individual to create a show for our studio theatre, The Pit.

This year's winner is Finn Beames, whose *Quiet Songs* you can watch between 22 October and 2 November. Through an intriguing fusion of music, storytelling, and unconventional instrumentation, *Quiet Songs* tells the story of what happens to a voice when it is cruelly pushed to breaking point, and how self-expression can be found beyond that.

'The show is a performance for a single actor and a string quartet,' Beames says. 'As well as playing their instruments with bows, the musicians use a variety of dulled swords and blades to produce a soundworld of unsettling discomfort and fragile beauty. In this haunted atmosphere, a story is told in whispers and gasps – a story of a single human voice.'

The project revolves around the use of swords to play stringed instruments, a concept born from Beames' previous exploration of the armoury of the Royal Opera House. Working with a cellist, who picked up a sword and used it as a bow, sparked a journey of discovery, leading Beames to craft a narrative where the clash of steel against strings becomes a metaphor for the tumultuous journey of self-discovery.

Central to Beames' artistic vision is a commitment to the idea that anyone can make music. Interwoven with his contemporary practice is his co-creative work with adults with aphasia,

a communication disorder resulting from brain damage. As a founder of Aphasia New Music Group, Beames works with individuals to find empowerment and self-expression through music, a language which resonates with us all.

Winning the Oxford Samuel Becket Theatre Trust Award was important for Beames, he says, because in a landscape often driven by commercial imperatives, this award celebrates the spirit of artistic exploration and the pursuit of unconventional forms.

We can't wait to see the results of this award in The Pit later this year.

Book ahead

The Black Saint and the Sinner Lady

Celebrate the sensuality and power of jazz as the award-winning Clod Ensemble and world-class Nu Civilisation Orchestra present a new perspective on Charles Mingus' iconic 1963 recording of 'The Black Saint and the Sinner Lady', widely considered to be one of the greatest albums of all time.

19–21 Sep Theatre

CRIPtic Arts: The Acts

A searingly honest, bold, and gripping piece of theatre, bringing together performances from five of the UK's most exciting disabled theatre makers and companies.

8–9 Nov The Pit **[BSL] [REL] [CAP]**

National Changgeuk Company of Korea: Lear

Discover this visionary restaging of one of Shakespeare's greatest tragedies into a spellbinding traditional opera from some of Korea's leading creatives, performers and musicians.

3–6 Oct Theatre

Mamela Nyamza: Hatched Ensemble

Clad in stunning costume creations, dancers challenge gender norms whilst juxtaposing references to Western classical dance and music with South African vocals, in an extension of Mamela Nyamza's solo work Hatched.

9–12 Oct Theatre

For our full programme see barbican.org.uk

Theatre for less

Members enjoy 20% off tickets for many of our theatre & dance events*. Join today and start saving.

Aged 14–25? Join Young Barbican for free and get theatre & dance tickets from just £5.

Find all the details on our website.

*Subject to availability

A top tipple

Try our new cocktail, inspired by one of the Barbican's iconic towers.

There's a brand new cocktail at our Martini Bar, created through a competition between bartenders from our Destination Bars team.

Lisa Reynolds wowed the judges with her invention, The Gilbert, a drink featuring cognac, apricot liqueur, lemon juice, ginger syrup and garnished with candied ginger.

Reynolds joined the Barbican in 2019 as part of the Performance Bars team and has since worked for every front-of-house department. Her main spot now is in the Martini Bar, but you can also find her in the Shop from time to time. Outside of the Barbican, she is an actor and filmmaker.

Reynolds used cognac as the main spirit for her drink because, even though the team does Sidecars on demand, there isn't a cognac-cocktail currently on the menu: 'I love cognac in cocktails – it pushes the fruitiness of a drink without adding sweetness or acidity to it. It's also French and therefore part of my heritage. I chose apricot liquor because it feels like the right friend to cognac, the perfect complement to a brandy.' The name 'The Gilbert', is a nod to the residents of Gilbert House in the Barbican Estate.

Try The Gilbert for yourself in the Martini Bar on Level 1.

Support us

The Barbican sparks creative possibilities and transformation for artists, audiences and communities – to inspire, connect, and provoke debate.

As a not-for-profit, we need to raise 60% of our income through fundraising, ticket sales, and commercial activities. With the help of our generous supporters, we are able to share the work of some of the most inspiring and visionary artists and creatives, enabling the widest possible audience to experience the joy of the arts.

There are many ways you can support the Barbican, including by making a donation, joining our programme as a sponsor, or becoming a Member. To find out more and join our community, please visit barbican.org.uk/supportus or contact development@barbican.org.uk. To make a donation, visit barbican.org.uk

With thanks

Founder and Principal Funder
The City of London Corporation

Major Supporters

Calouste Gulbenkian Foundation (UK Branch)
Kiran Nadar Museum of Art
SHM Foundation
The Terra Foundation for American Art
Tia Collection

Leading Supporters

Trevor Fenwick and Jane Hindley
Marcus Margulies

Programme Supporters

Goodman Gallery
Romilly Walton Masters Award
Jack Shainman Gallery
The Rudge Shipley Charitable Trust

Director's Circle

James and Louise Arnell
Farmida Bi CBE
Jo and Tom Bloxham MBE
Philippe and Stephanie Camu
Cas Donald
Alex and Elena Gerko
Trevor Fenwick and Jane Hindley
Professor Dame Henrietta L Moore
Sir Howard Panter and Dame Rosemary Squire
Sian and Matthew Westerman
Anonymous (1)

Corporate Partners

Audible
Campari
Culture Mile Bid
Google Arts & Culture

Mastercard
Searchlight Pictures
Sotheby's
Taittinger
TOAST
Vestiaire Collective

Corporate Members

Bank of America
Bloomberg
BMO
Bolt Burdon Kemp
Deutsche Bank
Linklaters LLP
Norton Rose Fulbright
Osborne Clarke
Pinsent Masons
Slaughter and May
Standard Chartered
UBS

Trusts, Foundations and Public Funders

Acción Cultural Española (AC/E)
The African Arts Trust
The Ampersand Foundation
Art Fund
Bagri Foundation
CHK Foundation
Cockayne – Grants for the Arts
Company of Arts Scholars Charitable Trust
Fluxus Art Projects
Helen Frankenthaler Foundation
High Commission of Canada in The United Kingdom

Institut français du Royaume-Uni
Korean Cultural Centre UK
Kusuma Trust UK
London Community Foundation
Mactaggart Third Fund
Maria Björnson Memorial Fund
Representation of Flanders (Belgian Embassy) in the UK
Royal Norwegian Embassy in London
U.S. Embassy London

We also want to thank the Barbican Patrons, Members, and the many thousands who made a donation when purchasing tickets.

The Barbican Centre Trust, registered charity no. 29428