

# barbican



## Classical Music

**Concert programme**

**No Friend but the  
Mountains  
London Symphony  
Orchestra**

**Thu 19 Jun 7.30pm**

**Hall**

# Important information



## When does the concert start and finish?

The concert begins at 7.30pm and finishes at about 8.30pm, with no 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.

# No Friend but the Mountains

Thu 19 Jun 7.30pm, Hall

**London Symphony Orchestra**  
**Joseph Young** conductor  
**Gareth Brynmor John** baritone  
**London Symphony Chorus**

**Luke Styles** *No Friend but the Mountains*

*There will be no interval*

Produced by the Barbican

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**Tonight's concert marks the UK premiere of Luke Styles's song-cycle *No Friend but the Mountains*, given by the London Symphony Orchestra and Chorus, joined by baritone Gareth Brynmor John and conductor Joseph Young; in it Styles presents a suitably searing setting of Behrouz Boochani's harrowing six-year ordeal as a refugee wrongly imprisoned in Australia's Manus Island detention centre.**

When setting a text to music, two questions arise: can this text inspire a new musical work? and why does it resonate with me? For *No Friend but the Mountains*, the answers lie in Behrouz Boochani's extraordinary, award-winning book – a work born from thousands of WhatsApp messages sent from Manus Island detention centre (off the coast of Australia) translated and shaped by Omid Tofighian into a searing testament of resilience. Boochani's story is an essential Australian narrative, yet its urgency transcends borders. As nations grapple with displacement and exclusion, his words expose the paradox of a world both connected and fractured. For me, as a composer with British, European and Australian ties, this narrative resonated through its universal themes of migration, incarceration and fragile environmental beauty.

Though I do not share the refugee experience – nor would I presume to translate it literally into music – Boochani's philosophical reflections on isolation, survival and the natural world ignited my imagination. His prose, oscillating

between poetic lyricism and brutal realism, evoked Australia's historical echoes: the convict ballads of Frank MacNamara, the migrant stories of Christos Tsiolkas and the endurance of First Nations cultures. In this symphonic song-cycle, I sought not to narrate Boochani's ordeal but to explore the emotional and sensory landscapes his words unveiled – the Pacific's scorching heat, the eerie chorus of jungle birds, the crushing weight of confinement and the fleeting joy of a child playing on a beach.

This work marks a milestone in my career – my largest non-operatic composition at the time it premiered – and its realisation owes much to the vision of bass-baritone Adrian Tamburini, who first proposed the project after we collaborated on my opera *Ned Kelly*.

### Structure and Sound

The cycle unfolds in 12 songs, framed by instrumental preludes and interludes. The text – selected from Boochani's book – moves from the chaos of a perilous sea journey ('The sovereignty of the waves collapses the moral framework') to the surreal horror of Manus Prison ('Forty-eight foul-smelling mouths / Forty-eight half-naked, sweaty bodies'). The ninth song builds around five edifice-like tutti chords, monumental pillars of sound that mirror the systemic violence of detention. Yet amid the darkness, moments of lightness emerge: the shimmering celesta and harp evoke the 'crystal plain of water' at dawn;

a folk-like melody accompanies the 'little blond girl' on the shore, her innocence a stark counterpoint to the prisoners' gaze.

The final song, 'The chant of the bird and the chant of a man – both chants blend into one', resolves the cycle with a fragile unity. Here, the Chauka bird's cry – a recurring motif – merges with the choir's lament, suggesting a shared language between human and nature, both trapped yet defiant. This synthesis reflects Boochani's own words: 'Life is like an accident; destiny just carries on like a beat.'

### Legacy and Reflection

Premiered at the Sidney Myer Music Bowl in March 2021 – a venue dubbed the 'People's stage' – this performance was more than a concert. It was an act of solidarity, streamed live to Boochani in New Zealand and to me in the UK, while refugee artist Farhad Bandesh (a former Manus detainee) performed his song *The Big Exhale* alongside the orchestra. The event, supported by Arts Centre Melbourne's Refugee Appeal, underscored art's power to confront injustice and forge empathy.

As audiences today encounter this work, I hope they hear not only the darkness of Manus but also the resilience that defies it. Boochani's story, like the music it inspired, is a reminder that even in isolation, creativity persists – a testament to the voices we too often ignore.

© Luke Styles

# No Friend but the Mountains

## **Prelude**

Thumbed on a phone  
Smuggled out  
Thousands of text messages

The near impossibility of its existence  
On Nauru and Manus Island,  
they live in a zoo of cruelty

## **I Under moonlight**

Under moonlight  
An unknown route  
A sky the colour of intense anxiety.

The dimensions of a boat  
Unfamiliar waves  
Waves of a foreign ocean.

The sovereignty of the waves has  
collapsed the moral framework.

The decision is made  
Pursue the adventure  
We feel that we have burned our bridges  
Only one option remains  
Only one way forward  
Advance  
Move forward into the  
expanse of the ocean.

## **II The sounds of small children**

The sounds of the small children  
The heart-wrenching and painful  
sounds of the little children  
These sounds transform the  
chaotic boats into hell.

It seems to me the women are fighting off  
death even more bravely than the men.  
Their maternal instincts make of them  
predatory she-wolves; they stare down  
the ocean, revealing their sharp teeth.

The musical sound of the  
spiritual odes infuse horror  
The cacophony of religious  
recitation is deathlike  
The haunting performance of  
lament evokes anxiety  
An alarm into the atmosphere, and into  
the hearts and minds of the travellers  
The harrowing harmony of holy  
verse brings Judgment Day down  
to earth from the heavens.

Those odes mix with the children's whimpers  
until it is like being stabbed by needles.

## **III In that moment everything is absurd**

In that moment everything is absurd  
I search in my unconscious  
For whatever shaped my existence  
In the depths of my mind and soul

Pure absurdity  
Futility  
A feeling similar to living life itself  
The very essence of life.

## **IV All our dreams**

All our dreams, all our fears,  
all our brave souls ...  
All drowned  
A massive disaster into a massive disaster  
Sinking into mountains of waves  
Drowning into the darkness  
Sinking into the bitter ocean  
Swallowed up by the ocean  
Swallowed up without mercy.

Down ...  
I sink further down  
I sink further down  
The boat is pursuing me  
Trying to catch me  
Catch me and pull me within it  
Death has arrived

### **V Joy**

Joy and kindness ... all because  
of that cargo ship.

The razor-sharp rays of the sun  
illuminate the surface of the water

A crystal plain of water  
encompasses my view  
A blinding white blaze engulfs my vision  
Silence has suddenly enveloped  
the entire boat  
The surface of the water is bleached white  
The sea is glaring.

The waves have freed us from their clutches  
The waves have spared our lives  
I laugh at them  
I laugh in triumph  
Laugh to express the feeling  
of victory deep inside.

### **VI This rescue**

This rescue occurs to me as a series  
of distorted and broken images.

Rescued. Relocated  
A second boat  
Another journey from Indonesia  
Another trial; a test of the will  
Unsure we will reach safety  
Purgatory.

### **VII The tugboat arrives at the pier**

The tugboat arrives at the pier. The  
waves along the shore are tame. A little  
blond girl is bathing there, playing  
in the water. She takes no notice of  
the weary and worn-out people.

She is free  
She is innocent  
She is like the cool gentle  
breeze on this sunny day  
My first real impression of Australia

Where in the world do they take children  
captive and throw them inside a cage?  
What crimes are those children guilty of?

### **VIII Two open entry-exit points**

Two open entry-exit points  
Twelve small rooms, approximately  
one-and-a-half metres by  
one-and-a-half metres  
Flyscreened windows  
Four imprisoned individuals, in bunk beds  
Forced to adapt to each other's  
sweaty bodies and the elimination  
of personal space  
Twelve rusted fans facing the same direction  
Forty-eight individuals  
Forty-eight beds  
Forty-eight foul-smelling mouths  
Forty-eight half-naked, sweaty bodies  
Frightened  
Arguing.

## **IX The prison**

The prison is like an enormous cage  
deep in the heart of the jungle  
The prison is like a grand cage  
next to the tiny gulf of water  
A body of water that merged with the ocean  
The tall coconut trees that line the outskirts  
of the camp have grown naturally in rows  
But unlike us, they are free  
Their grand height allows them to  
peep into the camp at all times  
To know what is going on in the camp  
To see what is happening in the camp  
To witness the anguish suffered  
by the people in the camp.

The prison is in the middle of a clenched fist  
Now loosening, now tightening  
On the verge of exploding  
Then, all of a sudden, balance  
is re-established

A twisted interlocking chain of hungry men  
Bodies mutate under the burning sun  
Heads in an oven fired by the sun  
Undergoing sickening transformations  
A long line of men of different heights,  
weights, ages and colours.

Groups of men are up against the wall  
Groups of men are embedded into the wall  
The spectacle of the prison queue is a raw  
and palpable reinforcement of torture.

Starvation is a drill  
It drills down into the stomach  
Then it drills down into the mind  
It drills down into all the nerves  
It drills down and makes holes  
In the end it just drills all the way down.

A razor with a blue handle  
He holds it in his hand  
He slides it along his exquisite skin  
Slides it along skin quivering with fear

(The depth of the slit, the severity of the  
wound. The more terror inflicted, the  
greater the credibility. It is unwritten  
and cryptic – but it is real.)

It is quiet.

It seems gloomy.

This night, and the nights that follow, the  
Chauka bird continues to sing that song.  
Its calling heralds terror.  
Its calling expresses apprehension,  
an anxiety for what is ahead.  
Its calling makes one's hair stand on end

Chuaka fears the prison  
Sunsets are frightening  
Sunsets deliver the scent of death  
Chuaka sings the song of impending death.

## **X First, out of the darkness, a bird**

First, out of the darkness, a bird  
arrives to choose the ripest fruit  
hidden between the leaves  
Next, trapped in silence,  
the bird starts to eat  
At once, the weight of the eaten fruit shifts  
It loses equilibrium  
The fruit is left dangling after  
a peck of the beak  
And so it drops down onto the roof  
It rolls over and falls again, this  
time onto the grimy dirt floor  
Finally, the hungry prisoner  
follows the sound of the fall  
Follows it to the place where the fruit lies  
Finds it among the piles of  
dirt and dried leaves.

## **XI Life is like an accident**

(My mother always sighed and would  
say: 'My boy, you came into this world in a  
time we called the flee and flight years.')

Life is like an accident; destiny just  
carries on like a beat; the light of the  
world appears like a miracle, like an  
explosion that eventually cooled down.

The freedom of standing face  
to face with the stars  
The freedom of standing face to face  
with the immensity of the ocean  
The freedom of standing face to face



with the splendour of the jungle  
The freedom of the dignified coconut trees.

An island  
A prison  
A jungle  
An ocean  
Squadrons of birds  
Casts of crabs  
Armies of frogs  
Orchestras of crickets  
Until then they had not encountered  
the breath of humans  
Political slogans  
Pristine nature  
Paradox  
A landscape of contradictions.

### **XII Chauka is chanting**

Chauka is chanting. The melody  
wandered through  
Chauka is screaming  
Screaming  
Chanting  
Screaming and chanting fused  
in the voice of the bird  
Silence for a moment  
Chauka screams once more  
A harmony linked by screams  
A chain extending into the  
furthest depths of the jungle  
Down into its darkest cavern  
Screams reverberate from the throats  
of all the birds on Manus Island  
All of the birds on Manus are in Symphony  
All reach their climax in the  
voice of the Chauka.

The chant of a bird and the chant of a man  
Both chants blends into one  
This lament ... of nature ... this  
lamentation of nature  
This lament ... of a human ... this  
lamentation of the human being.



© Dario Acosta

## Joseph Young

American conductor Joseph Young is known for his powerful, precise and deeply expressive performances. He boldly reframes the classical canon, pairing established composers with new and emerging voices to create contemporary narratives that consistently draw new and diverse audiences.

This season sees debuts and return engagements with the National Philharmonic, Orquesta Sinfónica RTVE, Liverpool Philharmonic and the Louisville Orchestra, among many others. He makes his Lyric Opera of Chicago debut, conducting Jeanine Tesori and Tazewell Thompson's opera *Blue*, which he led to great acclaim with the Washington National Opera. Last summer he led the Cincinnati Symphony Orchestra in the Cincinnati Opera's world-premiere staging of Sir Paul McCartney's *Liverpool Oratorio*.

Recent engagements include debuts with the Detroit, National, New Jersey San Francisco, Seattle and Sphinx Symphony orchestras, LA Phil at the Hollywood Bowl, Orquesta Sinfónica do Porto Casa da Música, Portugal, and the Mzansi National Philharmonic Orchestra, South Africa.

Joseph Young is Music Director of the Berkeley Symphony, a role he has held since 2019. Also a noted music educator, he is the Artistic Director of Ensembles and Chair of

the conducting programme at the Peabody Conservatory. His long-time affiliation with Carnegie Hall's National Youth Orchestra culminated in 2023 with his Carnegie Hall debut, followed by the group's first international tour to the Dominican Republic.

Joseph Young began his career as a League of American Orchestras Conducting Fellow with the Baltimore Symphony and Buffalo Philharmonic, and went on to roles with the Atlanta and the Phoenix Symphony orchestras. He holds an Artist's Diploma from the Peabody Conservatory. His mentors include Jorma Panula, Robert Spano and Marin Alsop, with whom he maintains an artistic partnership. He sits on the board of New Music USA.



## Gareth Brynmor John

Gareth Brynmor John is the 2013 winner of the Kathleen Ferrier Award. He studied at St John's College, Cambridge, the Royal Academy of Music where, in his final year, he won the Royal Academy of Music Patrons' Award and the National Opera Studio where he was supported by the Royal Opera House.

He made his Welsh National Opera debut in 2017 singing Schaunard (*La bohème*) and has returned to WNO to sing the title-role in *Eugene Onegin*, Masetto (*Don Giovanni*),

Robert (*Les vêpres siciliennes*), Papageno (*The Magic Flute*), Sharpless (*Madama Butterfly*) and the English Clerk (*Death in Venice*). Other roles include Papageno, Sid (*Albert Herring*) and Theseus (*A Midsummer Night's Dream*) for Shadwell Opera, the Count (*The Marriage of Figaro*) for the Amersham Festival and Papageno for Wild Arts Opera. He created Carl in Gervasoni's *Limbus Limbo*, which was premiered at the Strasbourg Festival. He also sang Ishmeron (*The Indian Queen*) for Opéra de Lille, Opera de Caen, Opera de Luxembourg and Antwerp Opera under the direction of Emmanuelle Haïm.

He has appeared with many of the UK's leading orchestras and ensembles. Highlights and plans include *Elijah* with the Really Big Chorus at Birmingham Town Hall, the Queen Elizabeth Hall and Cadogan Hall; *Carmina burana* with the Bach Choir at the Royal Festival Hall, Hertfordshire Chorus at the Barbican and at the Royal Albert Hall; *Messiah* and Fauré's Requiem at the Royal Albert Hall; *The Dream of Gerontius* with the Leeds Philharmonic Chorus and also at the Windsor and Barnes Festivals; Vaughan Williams's *A Sea Symphony* at Salisbury Cathedral and with the English Arts Chorale at Dorking Halls; *Israel in Egypt* at the Saffron Walden Concert Hall; and the *War Requiem* at Guildford and Chichester Cathedrals and with the Cambridge University Music Society.

Gareth Brynmor John is sought after as a lieder singer and has given recitals at St John's Smith Square, Wigmore Hall, Barber Institute, Kings Place, and at many UK music festivals. He has shared two recitals with Roderick Williams as part of the Momentum Artists project. His recordings include Mahler's *Lieder eines fahrenden gesellen*, Stanford's *Children's Songs* and a recital titled *The Children's Hour*.

## London Symphony Orchestra

The London Symphony Orchestra believes that extraordinary music should be available to everyone, everywhere – from orchestral fans in the concert hall to first-time listeners all over the world.

The LSO was established in 1904 as one of the first orchestras shaped by its musicians. Since then, generations of remarkable talents

have built the LSO's reputation for quality, ambition and a commitment to sharing the joy of music with everyone. The LSO performs some 70 concerts every year as Resident Orchestra at the Barbican, with its family of artists: Chief Conductor Sir Antonio Pappano, Conductor Emeritus Sir Simon Rattle, Principal Guest Conductors Gianandrea Noseda and François-Xavier Roth, Conductor Laureate Michael Tilson Thomas and Associate Artists Barbara Hannigan and André J Thomas. The LSO has major artistic residencies in Paris, Tokyo and at the Aix-en-Provence Festival, and a growing presence across Australasia.

Through LSO Discovery, the LSO's learning and community programme, 60,000 people each year experience the transformative power of music. The orchestra's musicians are at the heart of this unique programme, leading workshops, mentoring bright young talent and visiting schools, hospitals and community spaces. The home of much of this work is LSO St Luke's, the LSO's venue on London's Old Street. In 2025, following a programme of works, the LSO will open up the venue's facilities to more people than ever before, with new state-of-the-art recording facilities and dedicated spaces for LSO Discovery.

The LSO's record label LSO Live is a leader among orchestra-owned labels, bringing to life the excitement of a live performance in a catalogue of over 200 acclaimed recordings, and reaching millions through streaming services and online broadcasts. The LSO has been prolific in the studio since the infancy of orchestral recording, and has made more recordings than any other orchestra – over 2,500 projects to date – across film, video games and bespoke audio collaborations.

Through inspiring music, learning programmes and digital innovations, the LSO's reach extends far beyond the concert hall. And thanks to the generous support of The City of London Corporation, Arts Council England, corporate supporters, trusts and foundations and individual donors, the LSO is able to continue sharing extraordinary music with as many people as possible, across London, and the world.

## London Symphony Chorus

The London Symphony Chorus was founded in 1966 to complement the work of the London Symphony Orchestra. The LSC has performed with many leading orchestras: frequently with the LSO, as well as with the Berlin, Los Angeles, New York and Vienna Philharmonic orchestras, Leipzig Gewandhaus Orchestra and, more recently, with Les Siècles, the SWR Symphony Orchestra and the Simón Bolívar Symphony Orchestra of Venezuela.

This season's concerts have included Puccini's *La Rondine*, Vaughan Williams's *A Sea Symphony*, Tippett's *A Child of Our Time* and Beethoven's Ninth Symphony under Sir Antonio Pappano; Shostakovich's Second Symphony and Brahms's *Schicksalslied* under Gianandrea Noseda; Mahler's Second Symphony under Michael Tilson Thomas; *Symphonic Gospel* under André J Thomas; Mahler's Third Symphony under Gustavo Dudamel; Mahler's Eighth Symphony with the London Philharmonic Orchestra and Choir under Edward Gardner; and tonight's UK premiere of *No Friend but the Mountains* under Joseph Young.

In recent seasons the LSC has performed Mendelssohn's *Elijah* and Britten's *War Requiem* under Pappano; Orff's *Carmina burana* and Shostakovich's Third and 13th Symphonies under Noseda; Mahler's Third

Symphony under Tilson Thomas; Szymanowski, Janáček and Brahms under Sir Simon Rattle; Schubert's Mass in A flat, Beethoven's Ninth Symphony and Ravel's *Daphnis et Chloé* under François-Xavier Roth; Bruckner's *Te Deum* under Nathalie Stutzmann; Holst's *The Planets* under Jaime Martín; Debussy's *Nocturnes* under Susanna Mälkki; *The Dante Project* under Thomas Adès and Koen Kessels; Howard Goodall's *Never to Forget*; Duruflé's Requiem under Lionel Sow; and Errollyn Warren's *After Winter* under Simon Halsey, the LSC's Chorus Director Emeritus.

The LSC tours extensively in Europe. Recent tours have included Paris, Baden-Baden and Luxembourg under Rattle with the LSO; Monte Carlo and Aix-en-Provence with the Monte Carlo Philharmonic Orchestra under Kazuki Yamada; and Stuttgart, Berlin, Freiburg, Dortmund and Hamburg with the SWR Symphony Orchestra under Teodor Currentzis.

With the LSO, the LSC performed Mahler and Bernstein in *Maestro*, the 2023 Oscar-nominated biopic of Leonard Bernstein.

The LSC is an independent charity run by its members and it engages actively in the musical life of London and further afield. In addition to seeking new members and audiences it also commissions and performs new works. The LSC is an international ensemble, with members from over 25 countries.

# London Symphony Orchestra

## **chief conductor**

Sir Antonio Pappano

## **conductor emeritus**

Sir Simon Rattle

## **principal guest**

### **conductors**

Gianandrea Noseda

François Xavier-Roth

## **associate artists**

Barbara Hannigan

André J Thomas

## **conductor laureate**

Michael Tilson Thomas

## **violin I**

Benjamin Marquise

Gilmore leader

Clare Duckworth

Stefano Mengoli

Laura Dixon

William Melvin

Laurent Quénelle

Harriet Rayfield

Dmitry Khakhamov

Victoria Irish

Richard Blayden

Lyrri Milgram

Joonas Pekonen

Soong Choo

Izzy Howard

## **violin II**

Thomas Norris #

Sarah Quinn †

David Ballesteros

Matthew Gardner

Alix Lagasse

Belinda McFarlane

Paul Robson

Ingrid Button

Erzsebet Racz

José Nuno Matias

Polina Makhina

Francisca Brito

## **viola**

Gillianne Haddow #

Malcolm Johnston †

Anna Bastow

Mizuho Ueyama

Julia O'Riordan

Sofia Silva Sousa

Michelle Bruil

May Dolan

Anna Dorothea Vogel

Nancy Johnson

## **cello**

David Cohen \*

Salvador Bolón

Ève-Marie Caravassilis

Henry Hargreaves

Ghislaine McMullin

Anna Beryl

Silvestrs Kalnins

Orlando Jopling

## **double bass**

Patrick Laurence

Chaemun Im

Adam Wynter

Josie Ellis

Charles Campbell-Peek

James Trowbridge

## **flute**

Gareth Davies \*

Camilla Marchant

Clare Findlater

## **piccolo**

Rebecca Larsen

## **oboe**

Juliana Koch \*

Imogen Davies

Ruth Contractor

## **cor anglais**

Thomas Davey

## **clarinet**

Sérgio Pires \*

Chi-Yu Mo

Lucia Porcedda

## **bass clarinet**

Ferran Garcerà Perelló

## **bassoon**

Alejandro Perez

Rachel Gough \*

Joost Bosdijk

## **contrabassoon**

Martin Field \*

## **horn**

Timothy Jones \*

Angela Barnes

Zoë Tweed

Jonathan Maloney

## **trumpet**

Thomas Nielsen

Adam Wright

Imogen Whitehead

## **trombone**

Matthew Gee ‡

Jonathan Hollick

## **bass trombone**

Paul Milner \*

## **tuba**

Stephen Calow

## **timpani**

Nigel Thomas \*

## **percussion**

Sam Walton #

David Jackson

Jacob Brown

## **harp**

Anneke Hodnett

## **celesta**

Catherine Edwards

*\* principal*

*# co-principal*

*† sub-principal*

*‡ guest principal*

# London Symphony Chorus

**president**

Sir Simon Rattle

**vice president**

Michael Tilson Thomas

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Sir Simon Russell Beale

Howard Goodall

**chorus director**

Mariana Rosas

**chorus director****emeritus**

Simon Halsey

**associate chorus****director**

Jack Apperley

**assistant chorus****directors**

Hilary Campbell

Daniel Mahoney

**chorus accompanist**

Benjamin Frost

**vocal coaches**

Norbert Meyn

Anita Morrison

Rebecca Outram

Robert Rice

**chair**

Chris Straw

**soprano**

Georgie Bateman

Laura Catala-Ubassy

Alice Dee

Esther Elbro

Dandy Freeman

Joanna Gueritz

Isobel Hammond

Emma Harry

Sally Ho

Denise Hoilette

Debbie Jones

Luca Kocsmárszky

Imala Konyon

Marylyn Lewin

Maggie Owen

Janina Pescinski

Karelia Rydman

Deborah Staunton

Eleri Williams

**alto**

Nicola Bedwin

Sherae Callum

Sheila Cobourne

Giulia Falangola

Amanda Freshwater

Julia Gervais

Kate Harrison

Edda Hendry

Catherine Hulme

Elisabeth Iles

Linran Jiang

Jill Jones

Gosia Kuzmicz

Gilly Lawson

Anne Loveluck

Liz McCaw

Jane Muir

Susannah Priede

Elisabeth Smith

Rafaela Tripalo

Zoe Williams

**tenor**

Paul Allatt

Erik Azzopardi

Kyle Berry

Philipp Boeing

Oliver Burrows

Kevin Cheng

Matthew Fernando

Andrew Fuller

Tim Lloyd

Diego Richardson

Nishikuni

Ben Squire

Chris Straw

Malcolm Taylor

James Warbis

Robert Ward

Leonard Wong

**bass**

Kepler Boonstra

Steve Chevis

Harry Clarke

Matthew Clarke

Robert Garbolinski

John Graham

Robert Hare

Anthony Howick

Douglas Jones

Alex Kidney

George Marshall

Jesus Sanchez Sanzo

Rob Sanders Hewett

Rod Stevens

Matthew Smith

Graham Voke

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We're passionate about expanding access to ensure anyone can participate in art and creativity in London and beyond. From our work with local schools to provide unforgettable learning experiences, to development opportunities for emerging creatives, to discounted tickets to our events, your support helps us make a real difference every day.

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*and to all those who wish  
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# Events coming up we think you might like



**ANNO: Four Seasons by Anna  
Meredith & Antonio Vivaldi**  
Thu 25 Sep, Hall



© Bart Grietens

**Oum – A Son's Quest for His  
Mother**  
Thu 2 Oct, Hall



Book now at **[barbican.org.uk](https://barbican.org.uk)**