Classical Music Concert programme Oum – A Son's Quest for His Mother Thu 2 Oct 7.30pm Hall

Important information



When does the concert start and finish?

The concert begins at 7.30pm and finishes at about 8.50pm, 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.

Oum – A Son's Quest for His Mother

Oum – A Son's Quest for His Mother

UK premiere of Bushra El-Turk's music theatre work

Thu 2 Oct 7.30pm, Hall

Nadia Amin actor
Ghalia Benali contralto
Dima Orsho mezzo-soprano
Bernadeta Astari soprano
Bushra El-Turk composer
Wajdi Mouawad original story
Wout van Tongeren text
adaptation/dramaturgy
Kanako Abe musical direction
Kenza Koutchoukali stage
director
Yannick Verweij set designer

Hannah Sibai costume
designer
Yuri Schreuders lighting
designer
Roshanak Morrowatian
choreography
Amsterdam Andalusian
Orchestra
Elias El Houssaini musical
project leader/director of
Amsterdam Andalusian
Orchestra

Bushra El-Turk and Kenza Koutchoukali

Oum - A Son's Quest for His Mother

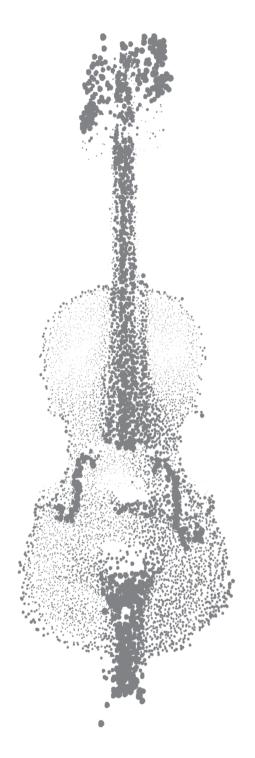
There is no interval

Oum – A Son's Quest for His Mother is a collaboration between Dutch National Opera, Amsterdams Andalusisch Orkest and Meervaart, Amsterdam. Based on the play Un obus dans le coeur (A Bomb in the Heart) and excerpts of the novel Visage retrouvé by Wajdi Mouawad. English translation by Linda Gaboriau.

Spoken in English, sung in Arabic

Produced by the Barbican
Programme produced by Harriet Smith
All information correct at time of printing





Tonight we are delighted to present the UK premiere of award-winning Bushra El-Turk's contemporary opera, inspired by a song from Egyptian legend Oum Kalthoum and exploring the timeless subjects of cultural displacement, familial love and ultimately a sense of hope.

The background to Oum – A Son's Quest for His Mother

The inspiring music of Oum Kalthoum

The Egyptian singer Oum Kalthoum is undoubtedly one of the most celebrated artists in the Middle East and North Africa; the love for her songs transcends generations, social classes and ethnic groups. Fifty years after her death, Oum Kalthoum's music remains as vibrant as ever, including in Western European cities such as Amsterdam, where her voice echoes through countless living rooms, as well as in shops and cars. In recent years, her work has been performed increasingly in the city's concert halls and theatres, thanks in part to the efforts of the Amsterdam Andalusian Orchestra and Meervaart. With Oum - A Son's Quest for His Mother, they join forces with the Dutch National Opera to present a music-theatre production inspired by the musical universe of Oum Kalthoum, right in the heart of Amsterdam. Tonight this production comes to the Barbican for its UK premiere.

A story by Wajdi Mouawad

In his debut novel Visage retrouvé, Lebanese-Canadian writer and theatre maker Wajdi Mouawad explores the troubled relationship between a son and his mother. Elements of Mouawad's personal history can be recognised in the novel: the protagonist flees a war-torn country with his family and struggles to find his place both within his family and in his new homeland – until art ultimately offers him salvation. Mouawad himself adapted his novel into a theatrical monologue, which, along with selected passages from the book, forms the foundation of the libretto for the music-theatre production Oum - A Son's Quest for His Mother. The title 'Oum' refers both to the musical inspiration, Oum Kalthoum, and to the story itself: oum being the Arabic word for mother.

Al-Atlal

Composer Bushra El-Turk and director Kenza Koutchoukali decided to connect Wajdi Mouawad's story with one of Oum Kalthoum's most famous songs: 'Al-Atlal' (The Ruins). The lyrics of this song, composed from two poems by Ibrahim Nagi, were set to music by Riad Al Sunbati. 'Al-Atlal' laments a lost love, but its rich imagery and multiple layers of meaning allow for much broader interpretations. Beneath the song's melancholy lies a deep resilience the ability to find beauty and meaning in the fractures of existence. Bushra El-Turk weaves the song into her composition in such a way that elements of 'Al-Atlal' can be heard almost continuously – sometimes clearly recognisable, at others barely perceptible. In the production's climax, the song is performed (almost) in its entirety.

Bushra El-Turk and Kenza Koutchoukali

This work marks the first collaboration between composer Bushra El-Turk and director Kenza Koutchoukali. El-Turk has received multiple awards for her previous opera, Woman at Point Zero, which was premiered in Aix-en-Provence before being performed at venues including the Royal Opera House, Covent Garden, Vienna Festival and the Seoul Performing Arts Festival. Koutchoukali has played a key role in developing new operas at institutions such as the Dutch National Opera and the Vienna State Opera. For both artists, Oum – A Son's Quest for His Mother is a project that resonates with their personal histories, as Western European artists with roots in North Africa and the Middle East.

Synopsis

A winter's night in a city somewhere in the Western world. Wahab, a 19-year-old boy, is struggling through a snowstorm, on his way to the hospital where his mother is on her deathbed. His head is spinning: is it too late to turn around? Why isn't he crying? How did his relationship with his mother become so complicated?

Wahab remembers his 14th birthday, the day on which he discovered his mother's face had changed all of a sudden. Noone else noticed; Wahab was the only person who no longer recognised her. Other episodes from his childhood run through his mind. It gradually becomes clear to him that this trip to see his dying mother will also be a confrontation with a haunting memory from the distant past, an awful event in the country of his birth that he witnessed as a seven-year-old.

On his way to his mother, Wahab carries the song 'Al-Atlal' (The ruins) by the Egyptian singer Oum Kalthoum deep in his heart. The song encapsulates the grief of losing your home, the longing for love and ultimately the hope for reconciliation amid the debris of a broken relationship.

Interview

Composer Bushra El-Turk, director Kenza Koutchoukali and dramaturg and librettist Wout van Tongeren jointly developed the concept for Oum – A Son's Quest for His Mother. During the second week of rehearsals, the collaborators reflected on their new creation.

'Oum – A Son's Quest for His Mother' was inspired by the music of Oum Kalthoum. What role did her music play in your lives before you started on this project?

Kenza Koutchoukali: My father was born and raised in Algeria. In the Middle East and North Africa, people say 'you're either for Oum Kalthoum or for Fairouz'. My father was a big fan of Fairouz but he also had a documentary DVD on Oum Kalthoum, which I now have at home.

My father had a complicated relationship with the country of his birth. Algeria was a French colony, so he went through the French school system, including studying in Paris. But, despite the educational opportunities that the French occupation offered him, it was still a violent and oppressive regime. That must have been conflicting for him, and I think that is reflected in the way Arab culture was a very prominent aspect of my father's life at certain times and more a background element at others.

My first conscious encounter with the music of Oum Kalthoum was when I listened to it at the invitation of Mohamed Aadroun, artistic director of the Amsterdam Andalusian Orchestra. I was struck by how I immediately felt at home with this music, and especially the rhythms. I must have already heard the music more often than I'd realised.

Bushra El-Turk: For me, the music of Oum Kalthoum represents my parents' lives before the outbreak of the civil war. My parents were born in Lebanon. For my father, who is somewhat older, the 1950s and 1960s — the period following independence from France — were a real golden age, and Oum Kalthoum was one of the great voices of that era.

The civil war started in 1975. A couple of years later, my parents got married and fled to Britain, where I was born. When we visited Lebanon again after the war ended, my parents' house was damaged but still standing. All the furniture was still there: an interior that must have been old-fashioned even before the war. I could imagine myself transported back to that golden age. There were also loads of records of Oum Kalthoum. When I hear her music now, I can smell that house again.

Wout van Tongeren: My connection with Oum Kalthoum is as an outsider. While talking to our partners in the Amsterdam Andalusian Orchestra and Meervaart, I discovered how much of a presence her music is here in the Netherlands too, although most people without roots in North Africa or the Middle East are probably unaware of this. I must have heard her music before in a taxi, or picked up snatches coming from a neighbour's living room on a summer's day. Even so, this project still feels like a first encounter because it's only now that I have started seriously listening to the music. For the purposes of this project, I've made an effort to get to know a musical culture that is quite unlike the musical references I'm familiar with. I realise that many people with migrant backgrounds are constantly making this kind of effort, building bridges between the culture they grew up with at home and that of wider society where they are expected to be familiar with very different cultural codes.

Kenza, you were the first maker to become involved in the project. How did that happen?

Kenza Koutchoukali: At Dutch National Opera, I previously directed How Anansi freed the stories of the world, which was inspired by stories from West African and Caribbean culture. When I was working on that production, it occurred to me that I'd never created anything that drew on my own bicultural roots. I got talking to Mohamed Aadroun about that. Coincidentally, discussions were ongoing at around that time between 'his' Amsterdam Andalusian Orchestra, Dutch

National Opera and Meervaart about a new collaborative project. They'd already decided the project should be one inspired by Oum Kalthoum. Then they asked me to shape the production artistically.

How did you arrive at the concept for this production?

Kenza Koutchoukali: I knew from the start that it shouldn't be a biographical opera. How could you possibly present such an iconic singer in a music theatre performance? I preferred to do something with what Oum Kalthoum means to different generations in our society today.

I think it's very important to know your cultural background so you can then embed it as you wish in the life you want to lead. But that means the society you live in has to accept that culture's right to exist, which unfortunately can't be taken for granted these days. That gave me the idea of a story about someone struggling with their cultural background and therefore with themselves. Then Wout suggested we should look at the work of the Lebanese author Wajdi Mouawad.

Wout van Tongeren: I remember how that went. In one of our discussions, we thought of a basic story in which someone inherits a collection of music cassettes from their parents, intending to throw them away, but then starts listening to them. That brings the person into a dialogue with their parents' culture. Which made me think of Wajdi Mouawad. His work deals with topics such as migration and the relationship between parents and their children. We were planning to approach him for the libretto, but then Kenza found his novel Visage retrouvé, a wonderful story that addresses precisely those themes we wanted to explore.

Kenza Koutchoukali: I'd also wanted to work with composer Bushra El-Turk for some time. I'd got to know her work through various contacts and when I came across this story, I knew at once she would be the ideal person to write music for it. Bushra is a composer who seems to incorporate her identity naturally into what she creates, which is something I really admire. Some artists choose to deliberately hide that side of themselves, but not Bushra.

Bushra El-Turk: When Kenza approached me, I felt immediately that it would be good working with her. We clicked, partly because of our shared interests, but also because of common aspects in our personal histories as children of diasporic parents. When Kenza told me about Wajdi Mouawad's book, I felt we could turn it into something very powerful.

In the past few years, I've been wrestling with the question of how to embed my Arab roots in my music. When people see you as an Arab composer, they expect you to incorporate that into your work in a recognisable form. At times I have gone along with that, but it's also something I've resisted at other times. I think it is important that people look beyond my roots; I'm more than just that.

What do you take from Oum Kalthoum's music?

Bushra El-Turk: Oum Kalthoum's music touches me at a very personal level. It's not easy to work with material for which you have so much respect. There is a lot I want to leave intact, but during the process I've also discovered how much room there is in her music. It is very open and receptive to reinterpretation. That let me create a kind of kaleidoscopic work. Sometimes Oum Kalthoum takes pride of place in a very recognisable way, but there are also moments when I use elements from her music that the audience will barely notice. It's as if you're extracting the pure essence from it.

Her music is also full of improvisation: no two concerts of hers were the same. I try to include that in the composition. Together with the musicians, I'm working on varying degrees of improvisation, from ornamentation around a prescribed melody to almost completely free improvisation.

Oum Kalthoum's song 'Al-Atlal' has a prominent place in the production. Why did you chose that particular number?

Bushra El-Turk: 'Al-Atlal' is unbelievably complex. It also has a fragmented structure that makes it well-suited to our project. At the same time, the song is hugely emotional and communicative, which works very well in music theatre. When we delved into the text of 'Al-Atlal', we realised the number would be a good fit in that regard too: there are so many sentences in the song that give an extra dimension to the events in the opera. The song is really an opera in its own right, with its own narrative that interacts with the music theatre production of which it is a part.

Kenza Koutchoukali: The conceptual link has to do with the inner world of Wahab, the main character. He wants to be reconciled with his mother, from whom he has become alienated, which is really also a longing for reconciliation with himself. To achieve that, he needs to face up to a major trauma that he would obviously prefer to avoid. That translates into his relationship with the music. Only once Wahab has become reconciled with his mother can he accept the music of Oum Kalthoum in its entirety, and at that point in the performance 'Al-Atlal' breaks out in its 'pure' form.

In the final analysis, the meaning of the song is quite bitter. The title refers to ruins and the number is about loss. That ties in with what Oum Kalthoum represents for a lot of people, namely the connection with the country of your forebears, the place where you will never feel completely at home again.

Wasn't dealing with this material nerveracking or overwhelming at times?

Bushra El-Turk: Of course it's daunting to compose a work that enters into a dialogue with the music of such a great artist. But that applies to other projects as well. If you compose a string quartet, you always have to deal with the legacy of Mozart, Schubert and so on. It can be intimidating, but you need to do it. This project has also helped me better understand my parents' world. I listened endlessly to old, crackling recordings of music from when they were young. This project is like a jigsaw puzzle for me where we try to fit all the pieces together.

Kenza Koutchoukali: It's true this project feels like a puzzle, both artistically and personally. I was very keen to tackle these themes but I also wondered what right I had to work with this material. I only know Algeria as my father's country. But even though I was born and raised in the Netherlands, something about that place has always attracted me. How do you deal with that as a person? That's basically what this opera is about. As a cultural phenomenon, Oum Kalthoum has become a canvas on which everyone can project their own story. Her work lends itself to this – Oum Kalthoum is incredibly generous in that respect.

Interview by Maxim Paulissen Translated by Clare Wilkinson

Nadia Amin

The Dutch actress Nadia Amin studied at the Maastricht Academy of Performing Arts. After graduating, she joined the theatre company De Appel and was later one of the core members of Northern Netherlands Theatre (acting in Carousel and Nina S Quoted, among others). She has recently appeared in productions for Silbersee (The Magic Flute and Songs for a Passer-by), Amsterdam Theatre (De dokter) and Toneelschuur Productions (Huis van Troje). In addition to her theatre work, she also recently acted in the Dutch TV series Red Light and Judas. Nadia Amin has worked with the composer Bushra El-Turk before, as the assistant director in the Ghent production of Woman at Point Zero.

Ghalia Benali

The Tunisian-Belgian singer, songwriter, actress and visual artist Ghalia Benali is a versatile creative who combines Arabic music and poetry with contemporary Western music, Baroque influences and jazz. She has performed in prestigious venues such as the Philharmonie de Paris, Palais des Beaux-Arts, Brussels, Hamburg Elbphilharmonie and the Cairo Opera House, as well as the Carthage Festival, Jerash Festival and WOMAD. She has collaborated with artists working in various disciplines, including recently Philip Catherine and Sidi Larbi Cherkaoui, and with ensembles such as Zefiro Torna and Vocalconsort Berlin, In addition to performing on the stage, she has acted in several award-winning films.

Dima Orsho

Dima Orsho is a highly acclaimed Syrian-American singer and composer. Her career encompasses classical music, jazz and music from the Middle East. With a Master of Music in Opera Performance from the Boston Conservatory and a Bachelor of Music in Singing and Clarinet from the Damascus High Institute of Music, she combines technical mastery with deep artistic expression. She has worked with

leading groups, including the Silk Road Ensemble, NDR Big Band, Metropole Orkest and the Morgenland Festival Chamber Orchestra, and with performers including Yo-Yo Ma and Tina Turner.

Bernadeta Astari

The versatile soprano Bernadeta Astari was born in Indonesia and studied at the Utrecht Conservatoire. While still a student there, she won awards at Dutch Classical Talent, the Princess Christina Competition and International Vocal Competition in 's-Hertogenbosch. She has sung various roles at Dutch Touring Opera, including First Fairy and Spring in Purcell's The Fairy Queen and Amor in Gluck's Orphée et Eurydice. She has also performed in productions for World Opera Lab, Urland, Libi/Djojokarso Foundation, Touki Delphine and De Warme Winkel and at festivals such as Grachtenfestival, Holland Festival, O. Festival, November Music, Down the Rabbit Hole, Oerol and Utrecht Early Music Festival.

Bushra El-Turk

The composer Bushra El-Turk was born in London. She has composed more than 60 works for prestigious orchestras, ensembles, festivals and venues, including the London Symphony Orchestra, London Sinfonietta, Latvian Radio Choir, BBC Proms and Deutsche Oper Berlin. Her compositions have been broadcast on radio and television. She combines and integrates music and musicians from various cultures and traditions in her work. Her most recent opera, Woman at Point Zero, was premiered at the Aix-en-Provence Festival and has been performed in various countries, including Britain (Royal Opera House, Covent Garden), Belgium (De Singel), Spain (Palau de les Arts Reina Sofía) and Austria (Vienna Festival). The opera won prizes, including the Music Theatre Now Prize 2023 and the Ivor Novello Award for Best Stage Work Composition 2024. The BBC included El-Turk in its list of the 100 most inspiring women today.

Wout van Tongeren

Wout van Tongeren studied theatre and philosophy at ArtEZ University of the Arts in Arnhem, Utrecht University and Radboud University. He has worked as a dramaturg for Silbersee and Opera Zuid (Mozart's The Magic Flute and Bartók's Bluebeard's Castle), among others. In 2017 he joined Dutch National Opera & Ballet as a dramaturg, where his productions include How Anansi freed the stories of the world (2021 and 2025), Lennox and Animal Farm.

Kanako Abe

The conductor Kanako Abe studied at the Paris Conservatoire, where she founded the Ensemble Multilaterale. She is an expert in contemporary repertoire and has conducted the premieres of more than 200 works. She is the music director of the Orchestre Symphonique des Dômes and the Ensemble Orochi, and has also conducted orchestras such as the Orchestre national d'Île-de-France, the Romanian National Radio Orchestra and the Tokyo Philharmonic Orchestra. She conducted the world premiere of Bushra El-Turk's opera Woman at Point Zero at the Aix-en-Provence Festival in 2022 and the work's subsequent international tour.

Kenza Koutchoukali

The director Kenza Koutchoukali has worked with composers including Jan-Peter de Graaff, Leonard Evers and Mathilde Wantenaar on various forms of music theatre. After the family production Goud!, produced jointly by Dutch National Opera and Opera Zuid, she directed How Anansi freed the stories of the world, a family production for the main auditorium. She recently directed Hannah Eisendle's chamber opera Elektrische Fische for the Vienna State Opera, Bartók's Bluebeard's Castle for Opera Zuid and Tom Johnson's The Four Note Opera for Dutch National Opera.

Yannick Verweij

Yannick Verweij studied Theatre Design at the HKU University of the Arts in Utrecht and Drama at the Royal Academy of Fine Arts in Ghent. In addition to his work as a designer (set design, costumes, lighting, video), he also works as a stage director and writer and teaches at HKU. He produced designs for Theater Oostpool (De Bananengeneratie), the Venice Biennale (scenography for the Dutch Pavilion), the Philharmonie de Luxembourg (Parmi les étoiles) and Opera Zuid (Bluebeard's Castle). At Dutch National Opera, he previously designed the set and costumes for Tom Johnson's The Four Note Opera.

Hannah Sibai

The British-Syrian designer Hannah Sibai studied at Wimbledon College of Arts. She has produced designs for stage plays, opera, musicals, films and art installations. She has recently worked with companies such as the Theatre by the Lake, Opera North, the Bristol Old Vic and the National Theatre's Public Acts. She also made designs for videos by the Kaiser Chiefs, among other artists. In addition to her work as a designer, she gives design workshops for cultural institutions, festivals, schools and universities.

Yuri Schreuders

The Dutch lighting designer Yuri Schreuders studied at the Amsterdam University of the Arts, where he specialised in lighting design. He has recently been responsible for the lighting design for companies such as Theater Oostpool, Jakop Ahlbom Company and Holland Opera. He has also produced designs for various comedians and light entertainers, including Kiki Schippers, Plien & Bianca and Van der Laan & Woe.

Roshanak Morrowatian

The dancer, performer and choreographer Roshanak Morrowatian obtained her Bachelor's in Dance and her Master's in Dance Composition at the Folkwana University of the Arts in Essen. She has danced in productions by creators including Marina Abramović, Pina Bausch and Isabelle Beernaert. As a choreographer, Roshanak has created works for the Schrit_tmacher Festival, Maastricht Academy of Performing Arts, the SALLY Dance Company in Maastricht and her own dance company Rover. In 2020 she received the BNG Bank Dance Prize and the Dutch Dance Days Award. She is a guest lecturer at the Amsterdam University of the Arts.

Elias El Houssaini

Elias El Houssaini is a Moroccan violinist, composer, and music teacher. With his expertise in Arabic and Andalusian music, he has contributed to numerous musical projects in Morocco and internationally. Recently, he recorded a nouba (musical piece) for the Anthology of Arabo-Andalusian Music. In addition to arranging and documenting musical pieces, he teaches students the specific grammar of Arabic music. He has collaborated with Spanish artists such as Estrella Morente and Troupe Librejano and co-authored a publication on the legendary singer and musician Abdessadak Chekara.

Oum – A Son's Quest for His Mother

Amsterdam Andalusian Orchestra

violin

Elias El Houssaini leader Mohamed Al Mokhlis

viola

Jaafar Lougmani

cello

Léa Besançon

double bass

Rémy Dielemans

ney/flute

Marianne Noordink

qanûn

Åhmed El Maai

υd

Haytham Safia

percussion

Modar Salama

duduk/kaval/ recorder/crumhorn

Raphaela

Danksagmüller*

kamanche/ghichak/ violin/viola

Faraz Eshghi Sahraei*

accordion

Bartosz Głowacki*

*member of Ensemble Zar

With thanks

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.

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.

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 www.barbican.org.uk/join-support/support-us or contact development@barbican.org.uk

With thanks

Founder and Principal Funder

The City of London Corporation

Major Supporters

Bagri Foundation Bukhman Foundation In Memory of John Murray Kiran Nadar Museum of Art SHM Foundation Tia Collection

Leading Supporters

Trevor Fenwick and Jane Hindley Marcus Margulies

Programme Supporters

Blanca and Sunil Hirani Clore Wyndham Erica Roberts Estrellita and Daniel Brodsky Harry G David Goodman Gallery Lonti Ebers MENAEA Collection, Kuala Lumpur Mandy Cawthorn Argenio Natasha Sidharta Romilly Walton Masters Award

The Rudge Shipley Charitable Trust

Barbican Patrons

Director's Circle

James and Louise Arnell Farmida Bi CBE

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

Sir William and Lady Hilary Russell

Ben Warner

Sian and Matthew Westerman

Principal Patrons

Natrium Capital Limited

S Ghanbari

Ruth and Stuart Lipton

James Penney

Beatrice and Christopher Schlumberger

James Drummond

Premier Patrons

Abdullah B S Al-Saud Graham and Joanna Barker Sam and Rosie Berwick

Lynn Biggs

Dame Elizabeth and Mr Michael Corley

Federico Fruhbeck

Dicle Guntas

Julian Hale and Helen Likierman

Soo Hitchin Isabelle Pasa Jens Riegelsberger Philip Romanos

Sir Paul and Lady Jill Ruddock

Richard Russell

Romilly Walton Masters Award

Rebel Wilson

T Volkheimer and J Hollister

Patrons

Matt Astill Zumrut Arol Dr Denise Bennett Nicholas Berwin Jo and Tom Bloxham MBF Professor Geraldine Brodie

Adam Chamberlain Tony Chambers CBE F Charlwood

Tim and Caroline Clark Dr Gianetta Corlev

Erica and Neil Cosburn Matthew Courey

Tim and Catherine Cox

Molly Duffy Fernanda Diamant Davide Giordano Robert Glick OBF Felicity Guinness

Richard Hardie Malcolm Herring Charles Hoare Nairne

Sajid Hussein David Kapur Ann Kenrick

Phillip Keir Colin Kirkpatrick

Neil and Tracy Lawson-May

Peter Lim Susan Lim Mrs Flora Lyon Jack Mactaggart Camilla Mash Frederic Marguerre

Robert McHenry and Sally Lloyd-Bostock

Maverson Family Andrew McIver

Sir Paul Morgan and Sheila Harvey

Siobhan and Simon Morgan

Sharon Newton

Professor Dame Linda Partridge

and Mr Michael Morgan Mark Page

Oliver Paulev

Ben and Christina Perry

Keith Salway

Nicola Sawford and Michael Hadi Carlos and Devy Schonfeld Richard and Elizabeth Setchim

Stephan Solomonidis Mary Tapissier and family

Philip and Irene Toll Gage Foundation

Steven Tredaet Richard Williams Robert Willicombe Sarah Wood Irem Yerdelen Sonya Zuckerman

and to all those who wish to remain anonymous

Corporate Partners

Apple Original Films Audible Bloomberg Philanthropies Culture Mile BID Google Arts & Culture Mastercard Sotheby's Taittinger TOAST

Corporate Members

American International Group, Inc.
Bank of America
Bloomberg
BMO
Bolt Burdon Kemp
Deutsche Bank
DLA Piper UK LLP
Linklaters LLP
Macfarlanes LLP
Norton Rose Fulbright
Osborne Clarke
Pinsent Masons
Slaughter and May

Trusts & Grantmakers Adam Mickiewicz Institute

The Ampersand Foundation Art Fund Aspect Charitable Trust **CHK Foundation** Cockayne - Grants for the Arts John S Cohen Foundation The Daiwa Anglo-Japanese Foundation **Embassy of Ireland Embassy of the Kingdom** of the Netherlands The Garrick Charitable Trust Goethe-Institut London The Great Britain Sasakawa Foundation Henry Moore Foundation Institut français du Royaume-Uni Korean Cultural Centre UK Lucille Graham Trust Mactaggart Third Fund Performing Arts Fund NL Polish Cultural Institute London Royal Norwegian Embassy in London Stanley Thomas Johnson Foundation We also want to thank Barbican Patrons, members and the many

Barbican Board

Standard Chartered

UBS

Sir William Russell chair
Tobi-Ruth Adebekun deputy chair
Tijs Broeke deputy chair
Munsur Ali
Michael Asante MBE
Stephen Bediako OBE
Aaron D'Souza
Zulum Elumogo
Robert Glick OBE
Jaspreet Hodgson
Nicholas Lyons
Mark Page
Anett Rideg
Jens Riegelsberger
Jane Roscoe

Irem Yerdelen

Barbican Centre Trust

thousands who made a donation when purchasing tickets.

Robert Glick OBE chair Stephanie Camu Cas Donald David Farnsworth Ann Kenrick Sir William Russell Sian Westerman OBE

Directors Group

David Farnsworth interim CEO Ali Mirza deputy interim CEO and director of people, culture and inclusion Natasha Harris director of development Sarah Wall head of finance and business administration Devyani Saltzman director for arts and participation Philippa Simpson director for buildings and renewal Jackie Boughton director of commercial Beau Vigushin director for audiences Hannah Hoban executive assistant to CFO

Events coming up we think you might like



© Vincent Pontet

Les Arts Florissants & Amala Dianor Company: Gesualdo Passione Thu 16 Oct. Hall



© Olivia Moon

Julius Eastman: A Power Great Than Tue 28 Oct. Hall



Book now at **barbican.org.uk**