

## **Barbican – Nov 19**

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**now**

**Hello!**

Ada Lovelace was a Victorian visionary who saw the potential of what computers in the future could do. Bringing together science and music, she is a great inspiration for composer Emily Howard, who is renowned for her works that are often based on mathematical concepts. For years she's been fascinated by Lovelace, as she tells us ahead of her concert dedicated to the pioneer (P14). The past is also being brought up to date as the Royal Shakespeare Company's season opens. As the directors tell us (P7), the plays raise very contemporary issues that show just how universal Shakespeare's writing is. We get a look into the future and the past as the EFG London Jazz Festival brings a programme of some of the genre's greatest pioneers and bright new hopes (P3).

Also this month, our season Borders and Boundaries marks the 30th anniversary of the fall of the Berlin Wall with films that look at man-made barriers (P4), there's a chance to celebrate the City's nightlife at a three-night festival (P7) and Jamila Johnson-Small responds to our major exhibition, Into the Night: Cabarets and Clubs in Modern Art (P11).

## **A peek at the future of jazz**

**The list of Tomorrow's Warriors alumni reads like a who's who of the exciting new wave of British jazz artists currently transforming the genre.**

Nubya Garcia, Cassie Kinoshi and Nérija, Shabaka Hutchings and Sons Of Kemet, Soweto Kinch, Zara McFarlane and more have all been through its doors.

The artist development charity, which supports young musicians, especially those from BAME backgrounds and women, runs workshops, showcases, concerts and tours for people aged 11-25, plus a national education programme and much more.

The word 'family' crops up frequently when people talk about the charity. Nubya Garcia described her time there as 'a warm place of people my own age, who looked like me and came from the same background', while winner of the Jazz FM Awards Breakthrough Act of the Year 2019, Cassie Kinoshi said, 'For me, [Tomorrow's Warriors] is the foundation of the family spirit found in the London jazz community and I feel extremely lucky to have grown up as a part of it.'

So how do CEO Janine Irons and artistic director Gary Crosby create that family atmosphere? 'It's about allowing people to express themselves and giving them space to express who they are as individuals,' says Irons. 'You have to find that space as a person and as a musician.'

Crosby adds: 'We trust the students and we show them that we trust them. I think they look at us like uncles and aunties – they see us at the gigs and we're always interested in what they're doing.'

The latest cohort will be playing a showcase here this month as part of the EFG London Jazz Festival. It sees them join a festival line-up of film and live music that includes pioneers of the genre such as Herbie Hancock and Art Ensemble of Chicago. It's typical of the longstanding event to reflect both the greats of today's jazz scene and bright new prospects.

So what can we expect from the TW showcase? Irons grins, 'It'll be a sneak peek at the future of jazz.'

## **EFG London Jazz Festival**

15–24 Nov

See pages 22, 42–44 for details

## **Man-made borders**

**How national borders and physical boundaries affect people's lives is explored in a dedicated cinema season.**

It stood for almost three decades and divided the city in two, but amid extraordinary scenes 30 years ago this month, the Berlin Wall finally came down.

Marking the occasion, our film season **Borders and Boundaries** contemplates these man-made barriers and the way they have been accounted for, represented, challenged and transgressed in film.

Opening with Afghan director Hassan Fazili's multi award-winning *Midnight Traveler*, the season explores how these lines affect the personal lives of people around the world. It includes features filmed in East Germany, Northern Ireland, South Korea and the West Bank.

'Never ceasing to be topical, "borders" have shaped people's lives, formed and fractured communities, solidified and contested ideologies,' says Head of Cinema, Gali Gold.

'Film, in its transient nature, is a fascinating medium to navigate those lines questions and diffuse them, be it on screen, in the production process and through the experience of viewing on all sides of the divide.'

## **Borders and Boundaries**

18–27 Nov

See page 20 for details

## **See the Centre through data**

How can we use data to design the cultural institutions of the future? That's the question at the heart of an experiment we'll be running with engineering consultancy BuroHappold. They'll be collecting data on how people use

and experience the Centre, their journeys through the different areas, what they enjoy, how the buildings make them feel and how changes we make after that perception. Comparing this with similar explorations in Louvre Abu Dhabi, Natural History Museum London and LACMA Los Angeles, might reveal unexpected trends. How will this help us design cultural venues in 50 years' time? What role will data and the data revolution play within them? Discover what we've learned in the Life Rewired Hub on Level G, where we invite you to get involved and share your ideas through interactive demonstrations and co-creation with invited architects and members of the BuroHappold team.

## **Space for Art in a Digital World**

13–15 November

## **Get ready for battle**

Is socialism making a comeback? Can we stop World War Three? Who are the establishment? Hear experts tackle these and other thorny topics as the Battle of Ideas Festival returns to challenge, provoke and stimulate. With over 400 speakers, 3,500 attendees and a plethora of topics, this is a convention for the open-minded and curious. It's time to saddle up.

## **Battle of Ideas Festival**

2–3 November

See [battleofideas.org.uk](http://battleofideas.org.uk) for details

## **Nights to remember**

Our major exhibition *Into the Night: Cabarets & Clubs in Modern Art* explores the role of these creative spaces in art. This month there's chance to explore the themes further at Culture Mile Nights, three evenings of events that celebrate the nightlife in this creative stretch of the City.

From the wild debauchery of St Bartholemew's Fair to the 20th anniversary of one of London's most influential night clubs, Fabric, the area has a fascinating role in the culture of the city, which Culture Mile Nights explores through a programme that spans pub quizzes, immersive live performance from poet and performer Joshua Idehen, and interactive playmakers, Made by Play.

There will also be talks, walks and performances; plus don't miss the Museum of London's new exhibition which celebrates the 40th anniversary of The Clash's album, *London Calling*. It'll be three nights to remember.

### **Culture Mile Nights**

21–23 Nov

See [culturemile.london](http://culturemile.london) for details

## **Holding a mirror up to nature**

**It's often said how relevant Shakespeare remains today but with the Royal Shakespeare Company's season, this year that feels truer than ever.**

'As we've been working through the canon, sometimes it's useful to group the plays in a particular way, such as the Roman plays, which have a particular connection,' says RSC Artistic Director Gregory Doran, who's directing *Measure for Measure*. 'But sometimes those connections aren't immediately obvious and that gives you an opportunity to choose which ones to do. *Measure for Measure* leapt out as one we had to do because it's so astonishingly relevant today.'

It's easy to see why he feels this way. When Lord Angelo says he will lift the death sentence on the nun Isabella's brother if she will have sex with him, she threatens to expose his sleazy offer to the world. But his response is 'who would believe you?' And she turns to the audience and says 'to whom should I complain?'

'At that moment you can hear the audience gasp as they realise the resonance with the #MeToo movement,' says Doran.

Gender politics is a thread that runs through the other plays this season – most obviously and unsettlingly in *The Taming of the Shrew* (directed by Justin Audibert), but also in the more high-spirited *As You Like It* (directed by Kimberley Sykes).

'*As You Like It* already feels quite a progressive play. I took that as permission to take it further,' says Sykes, referring to the gender swapping that is a core part of the play, as well as her production. 'Shakespeare was being



quite radical in his time – this play isn't about kings and queens, it's about real people and their everyday lives and a whole cross-section of society. The characters are so diverse – there's this massive melting pot of different personalities and different people.'

With its narrative of a husband's subjugation of his wife, *The Taming of the Shrew* is wrought with problems in today's thankfully more enlightened times. Audibert's answer is to reverse the gender roles, so rather than a patriarchal world, it's women who are the dominant gender.

'I'm not trying to solve the play,' says Audibert. 'I don't have an interest in that and I don't think art should do that.'

'I want the audience to question how they feel about the play and how they feel about contemporary gender. I would never tell them what to think – I mean, I'm a man and I don't know much, but I'm interested in when audiences are uncomfortable as much as when they are laughing, and hopefully they will do both.'

This season the three directors have aimed to make the company reflective of today's British society. It has introduced a 50/50 gender balanced ensemble across the entire season and brought together talent from across the UK, reflecting both the ethnic, geographical and cultural diversity of Britain today and those artists that are underrepresented on our stages. Doran says, 'Hamlet says

the point of theatre is “to hold a mirror up to Nature”. If as a young person you don’t see your reflection in that mirror, why should you engage in that cultural offer?’

But this is no mere box-ticking exercise, as Audibert explains: ‘If you do it right, it shouldn’t be a thing. When you come and see the play it should just be how it is – just like life.’

And Sykes adds, ‘Being more diverse is great for Shakespeare in terms of how brilliantly he tells a story, but also the language with which he does it. I don’t think there are many writers who have achieved that level of relating – with pin-point precision – what humanity is, through poetry.’

Uncover more about the themes raised in these plays through debates taking place on 9 and 23 Nov, plus for Barbican Members there’s a pre-show talk on 19 Nov. Justin Audibert will be leading an intensive weekend workshop for students, emerging or mid-career actors, directors and theatre-makers on 18–19 Jan.

**As You Like It** 26 Oct–18 Jan

**The Taming of the Shrew** 5 Nov–18 Jan

**Measure for Measure** 12 Nov–16 Jan

See page 34 for details

## **Blurring boundaries**

Last Yearz Interesting Negro, the performance project of London-based artist and dancer Jamila Johnson-Small, has created a contemporary response to our major exhibition Into the Night: Cabarets and Clubs in Modern Art. Over four nights this new commission will explore the sensory impact of the live encounter for performers and audiences, providing an opportunity to reflect on boundaries, intimacy, spectacle and the inevitability of movement. We caught up with Johnson-Small to hear how she created the work.

**Into the Night considers the role cabarets, clubs and cafes played in inspiring artists from different disciplines, blurring genres in the process. How important are these spaces to your own creative practice?**

I like the night-time, the way it has a different texture to the day, the spaciousness there is in knowing many people are asleep and still and the city isn't 'on' in the same way. I probably still hold onto the fantasy of the night being outside of school time, outside of capitalist time, moments where my time is maybe most my own; I like to be awake during the darkness.

I am really interested in thinking about dancing as a state, rather than genre; the dancing I see and am inspired to do in clubs influences my 'professional' practice. I found my dancing in a club and often find my people through

dancing but to be honest I find myself being asked to speak about clubbing in professional contexts more than I go out these days. I get it; clubs are some of the spaces where a vision of dancing as radical social practice can be visible and articulated – fertile ground for the production of discourse.

**Your work spans many disciplines. How did that start and what draws you to this way of working?**

I think things are only interesting in relation – but also are always in relation – so it's exciting to compose works that are conversations between artists, which are worked out through performing. Dancing is about time, space, body, vibrations – so how it is viewed and generated is affected by the context. Thinking about ways of framing or inviting attention were maybe how I started to become more concerned with other 'disciplines'.

**Do you think that the boundaries of genre are currently getting more or less pronounced? How does that relate to other boundaries we experience in our lives?**

I wouldn't say that boundaries are becoming more or less pronounced – interdisciplinary practices are nothing new. The ways that we (in the global North/the West/whichever Eurocentric-loaded geographical term we choose to use) have drawn lines between practices in order to articulate genre, relates to the practices and values formed within this culture, and the same boundaries or distinctions are

not necessarily relevant when thinking about practices/art outside of this context. Mainstream attention shifts in relation to economic and political agendas. I think that right now, the blurring of genres allows for everything-at-once – more birds and one stone.

Simultaneously, attempts to disentangle from oppressive colonial ideologies asks for boundaries, of all kinds, to be re-understood and differently articulated as we find different ways of thinking, being and moving. With this reorientation and restructuring, many things fall apart.

**Tell us about Heavy handed, we crush the moment. How does it respond to Into the Night? What do you hope the audience reflects on as a result of it?**

People often comment on the club aesthetic in my work, which isn't something I necessarily intend. There will often be a blurring between performer and audience, the presence of touch, formless dancing, loud electronic music, darkness... I guess I think about the idea of creating a space that is activated by and through the people that inhabit it, rather than an object whose function is only to be observed while being indifferent to the action of that observation.

I'd just love for people to come and be moved in some way - any way - to think thoughts they've needed or wanted the space to have... I don't know what will happen or how it will go! The work is always an encounter and becomes itself through that/those encounter/s. I am interested in

the potential of liveness, moving into the unknown. The programme will be a slightly different combination of performances each time so we are never too comfortable, can never quite anticipate what will happen. This is also a strategy for levelling out the power in the space, so that we as performers/makers aren't pedagogues, don't know everything, aren't withholding from the audience in order to make spectacle, but we are in it together, living, navigating, discovering...

### **Heavy handed, we crush the moment**

28 Nov-1 Dec

See page 40 for details

### **Into the Night: Cabarets and Clubs in Modern Art**

Until 19 Jan

See page 38 for details

### **Machine visionary**

Computers are so commonly used in composition and the creation of music today that it is rarer to find a composer who doesn't use one.

Yet this seemingly modern advancement was predicted more than 170 years ago by computer pioneer and mathematician Ada Lovelace – a visionary who defied conventions of the time to establish a formidable reputation in traditionally male-dominated disciplines.

Widely regarded today as the first computer programmer, Lovelace had a lifelong fascination with machines. Born in 1815, the only child of the short and unhappy marriage of poet Lord Byron and mathematician Annabella Milbanke, her early education was heavily focussed on maths, science and logic – subjects in which she demonstrated prodigious talent.

In 1833 she was introduced to Charles Babbage, who by then was already famous for his designs for the Difference Engine – a machine that could perform mathematical calculations (although it was never completed). The pair formed a close friendship, and Babbage's admiration of Lovelace's abilities was clear: he described her as 'that Enchantress who has thrown her magical spell around the most abstract of sciences and has grasped it with a force which few masculine intellects could have exerted over it'.

When Italian mathematician Luigi Menabrea wrote a paper on the Analytical Machine in 1842, Babbage asked Lovelace to translate it for publication in the UK, and add her own notes 'as she understood the machine so well'.

The resulting paper was three times the length, and included what we now recognise as the first computer programs. It also included prescient predictions of what the machines would be capable of, including the ability to write music.

'I love the fact that Lovelace was such a visionary,' says Howard. 'She's a role model. She had the ability to think

outside the box in a hugely creative way, and I admire that quality. Sadly, she didn't live very long and was not in a position to achieve all of her visions.'

Howard has been interested in Lovelace for more than a decade, and has written a number of works influenced by the pioneer. It's a natural fit for the composer who is renowned for her work which is informed by a love of mathematics and science.

She was introduced to Lovelace by musicologist Laura Tunbridge. 'I was looking for an opera subject,' recalls the composer. 'Laura mentioned Ada Lovelace as someone who I might resonate with because of my interest in science.'

The resulting work, *Ada sketches*, was part of a triptych Howard wrote about the far-sighted scientific icon and her ideas.

'It's a short dramatic work for singer and ensemble in which Lovelace explores a mathematical equation as solved by Babbage's hypothetical 1842 Analytical Engine. As she works, a musical solution to the equation gains a life of its own, causing Lovelace to contemplate her own position in history.'

The other two works encompass aspects of Lovelace's other fascinations. *Mesmerism*, written for solo piano and orchestra, was inspired by Lovelace's dabbling in the form of hypnosis. It was awarded a 2012 British Composer



Award. And *Calculus of the Nervous System* is based on Lovelace's concept of a mathematical model that explained how the brain gives rise to thought and how nerves give rise to feelings.

Now Howard is leading an evening dedicated to the woman who united the two distinct worlds of 19th-century romanticism and cutting-edge science. Britten Sinfonia will perform Lovelace-inspired new works by Patricia Alessandri and Shiva Feshareki, commissioned by the Barbican for the occasion, which will also feature *Ada Sketches* and Howard's own new tribute to Lovelace.

*Imagining the Analytical Machine* also includes a new work by Howard's colleagues at PRiSM (the interdisciplinary research centre for Practice & Research in Science & Music at the RNCM conservatoire in Manchester) led by Robert Laidlow. Fittingly, it has been created using artificial intelligence.

Just as Lovelace brought together the sciences and the arts, Howard, whose first degree was in mathematics and computer science, brings her love of mathematics to her compositions.

Her most recent work, *Antisphere*, is the third in a trilogy about geometrical shapes, along with *sphere*, and *Torus* (a donut shape), which will be performed by the BBC Symphony Orchestra on 1 Nov as part of a concert that juxtaposes it with *The Lark Ascending*.

But you don't need a degree in maths to appreciate Howard's music. 'Maths informs my creative process because I'm passionate about it, but I'm equally passionate about poetry, and so much else. You bring your own experiences to art. My hope is that audiences can have their own imaginative responses to my music, based on their own experiences, and without necessarily knowing how I have created the work.'

She also has strong feelings about the influential capabilities of Lovelace's story. 'I'm keen to know what today's Ada Lovelace might be imagining about the future of technology,' says Howard. 'There must be somebody thinking right now about something that is going to change everything. I wonder what that visionary is thinking?' Hopefully we won't have to wait 170 years to find out.

## **Ada Lovelace: Imagining the Analytical Engine**

2 Nov

See page 26 for details - Part of Life Rewired

## **Cinema**

### **New releases**

#### **From Fri 1 Nov**

#### **Sorry We Missed You #**

The latest film from Ken Loach tells the story of a family who fall on hard times after the 2008 financial crash and turn to crippling zero-hour contracts to try and make ends meet. (£12\*)

**From Fri 8 Nov****Luce #**

Octavia Spencer, Naomi Watts and Tim Roth star in this taut thriller, which explores the expectations and restrictions of race in America, when suspicion is cast upon an all-star student (Kelvin Harrison Jr). (£12\*)

**From Fri 8 Nov****Meeting Gorbachev #**

Mikhail Gorbachev sits down with filmmaker Werner Herzog to discuss his tenure as the president of the Soviet Union in this candid and poignant documentary. (£12\*)

**From Fri 15 Nov****Le Mans '66 #**

Starring Matt Damon and Christian Bale, this film charts the efforts of Carroll Shelby and Ken Miles as they attempt to create a revolutionary Ford vehicle to rival Ferrari's race cars. (£12\*)

**From Fri 15 Nov****The Report 15**

FBI agent Daniel Jones (Adam Driver) investigates the CIA's use of torture on suspected terrorists in the aftermath of 9/11. Also starring Annette Bening and Jon Hamm. (£12\*)

## **From Fri 29 Nov**

### **Knives Out #**

From Rian Johnson (Brick, Star Wars Episode VIII), comes a star-studded modern whodunnit, with Chris Evans, Jamie Lee Curtis, Daniel Craig, Toni Collette and Christopher Plummer as the unfortunately deceased novelist. (£12\*)

## **Special events and seasons**

### **1–16 Nov, Cinemas 1 & 2**

#### **Doc'n Roll Film Festival**

The UK's music documentary festival is back, including acclaimed PJ Harvey doc A Dog Called Money and Where Does a Body End, a film portrait of experimental rock band Swans. (£13.50\*)

### **4–10 Nov, Cinema 2**

#### **Hidden Figures: Ha Gil-jong**

London Korean Film Festival

Explore the provocative, rarely seen films of Ha Gil-jong, a major figure of 1970s Korean cinema, including unflinching satire The Pollen of Flowers and bawdy comedy The March of Fools. (£10\*)

### **8 – 27 Nov, Cinema 1 & 3**

#### **Borders and Boundaries**

Marking the 30th anniversary of the Berlin Wall's demise, this film season explores the effect of national borders and physical boundaries. With films from Northern Ireland, East Germany, Mexico and the West Bank. (£12–13.50\*)

**Sun 10 Nov 3pm, Cinema 1**

**Alraune (aka Unholy Love) PG\* + live music**

Life Rewired

In this silent fable about the dangers of genetic engineering, a test-tube baby grows up to become a dangerous vamp who ruins every man who loves her. With music from Stephen Horne and Martin Pyne. (£12.50\*)

**Tue 12 Nov 6.20pm, Cinema 2**

**The Day the Earth Stood Still U**

**+ presentation by Professor Noel Sharkey**

Science on Screen

Robert Wise's original 1951 landmark sci-fi tale charts the arrival of aliens to planet earth, hoping to save humanity from itself. Over six decades later the movie remains relevant as ever. (£10.50\*)

**Wed 13 Nov 7pm, Cinema 1**

**Berlinmuren + Rabbit a la Berlin #**

Architecture on Film

To commemorate the 30th anniversary of the Berlin Wall's fall, two films tell unusual stories: the love affair between a Swedish woman and the wall, and its rise and fall from the perspective of resident rabbits. (£12\*)

**13–16 Nov, Cinema 2**

**Fringe! Queer Film & Arts Fest**

Three fantastic films focusing on LGBTQ+ life, including documentary Nothing to Lose, following a group of fierce, plus-size queer performers. Followed by a ScreenTalk with Kelli Jean Drinkwater and Scottee. (£12–13.50\*)

**From 15 Nov, Cinemas 1 & 2**  
**Palestine Film Festival**

The festival returns, showcasing films with a focus on Palestine, its culture and politics, including a programme of short films with a sci-fi theme, featuring new works from Larissa Sansour and Kamal Aljafari. (£12–13.50\*)

**16–24 Nov, Cinema 3**  
**EFG London Jazz Festival**

The film strand of the festival brings together new and classic jazz documentaries, including, this year, Miles Davis: Birth of the Cool by director Stanley Nelson (The Black Panthers: Vanguard of the Revolution). (£12\*)

**29 Nov–7 Dec, Cinemas 1 & 2**  
**London International Animation Festival**

A showcase of the very best of world animation for all ages, including gala premieres, retrospectives, ScreenTalks, audience voting and the Best of the Fest screening. (£15\*)

**Event Cinema**

**Tue 5 Nov 7.15pm, Cinema 3**  
**Concerto/Enigma Variations/Raymonda Act III 12A**

Royal Opera House Live

From The Royal Ballet's classical origins in the works of Marius Petipa, to the home-grown choreographers who put British ballet on the world stage, this programme highlights their versatility. (£21\*)

**Thu 7 Nov 2pm, Cinema 2****Exhibition on Screen: Leonardo: The Works #**

Afternoon Arts

Leonardo da Vinci's peerless paintings will be the focus of Leonardo: The Works. Presenting every single attributed painting, in Ultra HD quality, never seen before on the big screen. (£10.50\*)

**Thu 7 Nov 7pm, Cinema 1****Hansard 15\***

National Theatre Live

This is a witty and devastating portrait of the governing class, written by Simon Wood, directed by Simon Godwin and starring Lindsay Duncan and Alex Jennings. (£20\*)

**Sat 9 Nov 5.55pm, Cinema 1****Madama Butterfly 12A\***

Met Opera Live

Tragedy unfolds in this sweeping production, which is a perennial audience favourite. Pier Giorgio Morandi conducts one of opera's most beautiful and heart-breaking scores. (£37\*)

**Wed 20 Nov, Cinema 3****Fleabag 15**

National Theatre Encore

Phoebe Waller-Bridge's hilarious and award-winning one-woman show is a rip-roaring success. Don't miss this encore screening of the live broadcast from London's West End. (£20\*)

**Thu 21 Nov 2pm, Cinema 2**  
**Stage Russia: Count Orlov** 12A\*

Afternoon Arts

This lavish musical is a remarkable tale of love and betrayal based on one of the most dramatic episodes in the history of the Russian Empire – the reign of Catherine the Great. (£10.50\*)

**Sat 23 Nov 5.55pm, Cinema 1**  
**Akhnaten** 12A\*

Met Opera Live

Director Phelim McDermott returns to the Met to bring this contemporary production to life, with a virtuosic company and dramatic staging that features acrobatics and juggling. (£37\*)

**Thu 28 Nov 7pm, Cinema 1**  
**National Theatre Live: Present Laughter** 12A\*

Matthew Warchus directs Andrew Scott in Noël Coward's provocative comedy Present Laughter; a giddy and surprisingly modern reflection on fame, desire and loneliness. (£20\*)

**Families**

**Sat 23-Sun 24**  
**Family Film Weekender**

Life Rewired

In our celebration of all things film for families, we'll be hosting screenings, special events and workshops that ask questions about new technologies, future cities and exciting discoveries. (£3–5\*)



## **Every Saturday 11am, Cinema 2 Family Film Club**

Life Rewired

This month, FFC features the best films about the latest tech, robots and the future. Plus don't forget to check out our monthly introduction and free workshop.

(£2.50–£3.50\*)

## **Parent and Baby Screenings**

Enjoy the best new films every Monday and Saturday morning with your little ones of twelve months and under, at our specially tailored screenings. Sign up to the mailing list at [barbican.org.uk/parentandbaby](http://barbican.org.uk/parentandbaby)

## **Information**

### **Relaxed Screenings**

One Friday afternoon and one Tuesday evening in every month, we screen a film, in a specially tailored environment for adults who may be on the autistic spectrum, have Tourette's Syndrome, anxiety, sensory or other learning difficulties. A companion or carer may attend for free. (£7\*)

For programme information and dates and times of new release films visit [barbican.org.uk](http://barbican.org.uk)

Details of prices are available online. Barbican Members receive 20% off, Business Members receive 25% off. Join Young Barbican and get tickets to new releases for just £5, £10 or £15. \*Booking Fees: 60p per online transaction, 70p by phone. No fee in person.

## **Classical Music**

All concerts take place in the Barbican Hall unless otherwise stated

### **Fri 1 Nov 6pm, St Giles' Cripplegate**

#### **BBC Singers at Six**

From the urgent to the idyllic, hear visionary choral music from Vaughan Williams, one of the masters of the 20th century, plus Emily Howard's penetrating trio for two voices. (£10\*)

### **Fri 1 Nov 7.30pm**

#### **BBC Symphony Orchestra/Brabbins**

Experience Vaughan Williams at his best and listen to the airborne rapture of *The Lark Ascending* plus the earthbound passions of his spellbinding masterpiece, *Symphony No 5*. (£12–40\*)

### **Sat 2 Nov 5.30pm, LSO St Luke's**

#### **LSO Discovery Jerwood Composer+: Amir Konjani**

Experience new works by Iranian composer and performance artist Amir Konjani, whose previous creations have included a 66-metre long graphic score and the self-designed, Persian-inspired *Soveida Harp*.

### **Sat 2 Nov 6.30pm, Milton Court**

#### **Ada Lovelace: Imagining the Analytical Engine**

Britten Sinfonia perform scientifically-inspired music by composer Emily Howard and her contemporaries plus music created by artificial intelligence in an uncompromising musical tribute to computer pioneer Ada Lovelace. (£15–36\*)

**Sun 3 Nov 7pm**

**London Symphony Orchestra/Nosedá**

Rimsky-Korsakov's suite from The Legend of the Invisible City of Kitezh leads to Prokofiev's bombastic and beautiful Third Piano Concerto with Denis Matsuev, and the tragic lyricism of Tchaikovsky's Fifth. (£16–57\*)

**4–11 Nov, Silk Street Theatre**

**La Fedeltà Premiata**

Alice Farnham conducts Haydn's rarely performed 'Fidelity Rewarded' at Guildhall School – an operatic gem telling the pastoral tale of love, sacrifice and a sea monster through heartfelt and lively music. (£25\*)

**Mon 4 Nov 7pm**

**Insula Orchestra: Weber's Der Freischütz**

Conjuring magical bullets and demonic hordes in the dark heart of the German forest, Weber's sinister operatic fairy tale is told through some of the 19th century's most gothic music. (£15–56\*)

**Thu 7 Nov 7.30pm**

**Guildhall Symphony Orchestra**

Thomas Søndergård conducts two radical, late-Romantic seventh symphonies: Jean Sibelius's breath-taking one-movement work and Gustav Mahler's extraordinary 'Song of the Night'. (£10–15\*)

**Fri 8 Nov 7.30pm**

**BBC SO/Oramo**

The incomparable virtuoso Håkan Hardenberger shimmies and blasts his way through lively works for trumpet and orchestra, alongside classically-inspired symphonies by Prokofiev and Haydn. (£12–40\*)

**Sat 9 Nov 6pm, LSO St Luke's**

**LSO East London Academy**

Inspirational young musicians from East London present a rousing showcase of works for strings following an intensive term of coaching from LSO musicians. (£8\*)

**Sun 10 Nov, Milton Court**

**The Art of the Étude**

Pianist Tamara Stefanovich takes a day-long musical journey through the Étude: three centuries of musical questions and open-ended answers in music ranging from Debussy to Steingrimur Rohloff. (£15–36\*)

**Sun 10 Nov 7pm**

**LSO/Tilson Thomas: Romeo and Juliet**

Michael Tilson Thomas presents Berlioz's take on Shakespeare's bittersweet tragedy, combining the musical drama of a symphony with operatic theatricality, and featuring mezzo-soprano Alice Coote as soloist. (£16–57\*)

**Tue 12 Nov 7.30pm**

**Playing in the Dark: Neil Gaiman and the BBC SO**

Neil Gaiman takes us for a walk on the dark side, reading from his best-selling books and weaving together his dystopian visions with music to thrill and excite the senses. (£12–48\*)

**Wed 13 Nov 6.30pm**

**LSO Half Six Fix: Prokofiev**

Michael Tilson Thomas guides you through Prokofiev's emotionally charged Fifth Symphony with insights from onstage and close-ups of the orchestra; a different way to experience the LSO. (£12–37\*)

**Thu 14 Nov 7.30pm**

**LSO/Tilson Thomas: 50th Anniversary**

The LSO's Conductor Laureate celebrates an incredible 50 years of conducting the Orchestra with a heartfelt original composition, Prokofiev's Fifth Symphony and Tchaikovsky's Violin Concerto with Nicola Benedetti. (£16–57\*)

**Fri 15 Nov 12.30pm, LSO St Luke's**

**LSO Discovery Free Friday Lunchtime Concert**

Bohemia and Beyond: get more out of your lunch hour with chamber music from Central and Eastern Europe in an informal recital performed by Guildhall School musicians. (Free)

**Sat 16 Nov 7.30pm, Milton Court**  
**Orchestral Artistry Workshop-Performance**

Michael Tilson Thomas was privileged to work directly with Igor Stravinsky. For this workshop-performance he directs Guildhall musicians, joined by some LSO players, in an exploration of the composer's music. (Free, booking required)

**Sun 17 Nov 7pm, Milton Court**  
**Beloved Clara**

Pianist Lucy Parham is joined by acclaimed actors and fellow Guildhall alumni Lesley Sharp and Simon Russell Beale for this original Composer Portrait commemorating the bicentenary of Clara Schumann. (£15\*)

**Mon 18 Nov 7.30pm**  
**Los Angeles Philharmonic/  
Dudamel: The Rite of Spring**

Yuja Wang joins the LA Phil for the first London performance of John Adams's devilish new piano concerto before they lift the roof off with Stravinsky's Rite of Spring. (£15-71\*)

**Tue 19 Nov 7pm, Milton Court**  
**Guitar Spectacular**

A thrilling evening of music for guitar performed by celebrated guitarists and Guildhall School alumni Marius Gundersen, Isabel Martínez, Francesco Scelzo and George Tarlton. (£15\*)

**Wed 20 Nov 11am**

**Tuning into Change Orchestra**

Gustavo Dudamel conducts an open rehearsal with over 100 members of the National Youth Orchestra's Inspire programme and the Youth Orchestra of Los Angeles. (£5\*)

**Wed 20 Nov 7.30pm**

**LA Phil/Dudamel: Bruckner Symphony No 4**

Dudamel and the LA Phil close their Barbican residency with two epic visions of nature: Bruckner's 'Romantic' symphony and the European premiere of Andrew Norman's Sustain. (£15-56\*)

**Wed 20 Nov 7.30pm, Milton Court**

**Academy of Ancient Music:**

**Viktoria Mullova and Richard Egarr**

Immerse yourself in the mercurial moods of C P E Bach's Symphony in A major, the earthy wit of Haydn and the other-worldly beauty of 'Erbarme Dich' from J S Bach's St Matthew Passion. (£15-35\*)

**Thu 21 Nov 7.30pm, Milton Court**

**Andreas Ottensamer and Yuja Wang in recital**

In a programme ranging from Debussy to Joseph Horowitz, Yuja Wang invites the principal clarinetist of the Berlin Philharmonic to join her under our Artist Spotlight. (£15-36\*)

**Fri 22 Nov 7.30pm, LSO St Luke's  
LSO Community Choir Showcase**

The LSO Community Choir, conductor David Lawrence and star soloists present a glittering evening of musical delights inspired by the West End, with a merry Christmas twist. (£15\*)

**Sun 24 Nov 10am & 11.30am, LSO St Luke's  
LSO Discovery Storytelling for Under-5s**

LSO musicians retell a popular children's story through music. Dance and sing your way through the concert as the instruments bring the tale to life. (£5–7\*)

**Sun 24 Nov 7pm, Milton Court  
Tafelmusik: Love and Betrayal**

One of the world's foremost Baroque ensembles remind us that this music is – consummately – about emotion, with a programme of Handel and Vivaldi aimed straight at the heart. (£15–36\*)

**Mon 25 Nov 7.30pm  
Pretty Yende in recital with Michele d'Elia**

Exploring both German romantic song and the sunlit world of Italian bel canto, Yende promises a recital with an extra dimension from her extraordinary stage presence and flair for characterisation. (£15–36\*)



**Mon 25 Nov, 7.30pm, Milton Court**

**Stories of Sweet Visions**

A distinguished ensemble of Guildhall students and alumni perform songs and chamber works celebrating the music of the School's Head of Composition, Professor Julian Philips, in his 50th birthday year. (£15\*)

**Tue 26 Nov 7.30pm, Milton Court**

**Britten Sinfonia with Benjamin Grosvenor**

Pianist Benjamin Grosvenor and Britten Sinfonia Leader Thomas Gould join forces for a vividly contrasting programme of chamber music from Bach to the 21st century. (£10–30\*)

**Thu 28 Nov 7.30pm**

**LSO/Nosedá**

Nosedá conducts Rimsky-Korsakov's Kitezsh suite, inspired by a tale of the Russian Atlantis, and Janine Jansen is soloist in Bruch's First Violin Concerto. Tchaikovsky's Fifth completes the concert. (£16–57\*)

**Fri 29 Nov 7.30pm**

**Sir András Schiff plays Beethoven's Piano**

**Concerto No 4**

In the first of four concerts celebrating Beethoven's Piano Concertos, Sir András Schiff joins the Budapest Festival Orchestra and Iván Fischer in the enigmatic, poetic Fourth, before Dvořák's tragic Symphony No 7. (£15–56\*)

**Sat 30 Nov 7.30pm**  
**Sir András Schiff plays Beethoven's Emperor Concerto**

The pure, sunlit delight of Dvořák's Eighth symphony sits alongside Beethoven's mighty Emperor concerto as Sir András Schiff, Iván Fischer and the Budapest Festival Orchestra continue their anniversary salute to the composer. (£15–56\*)

Visit our website for full programme information, including concerts from the Barbican Presents series, London Symphony Orchestra and our other associate orchestras, or contact the Box Office to be posted our current Classical Music brochure. For full programme information, including artist line ups, please visit [barbican.org.uk](http://barbican.org.uk). Details of prices are available online. Barbican Members and Business Members enjoy discounts on selected events. Join Young Barbican and get tickets for selected events for just £5, £10 or £15

\*Booking Fees: £3 per online transaction, £4 by phone. No fee in person. Some events have reduced booking fees

## **Theatre & Dance**

**Until 18 Jan 2020, Theatre**  
**RSC: As You Like It**

Blending physical comedy, music, storytelling and puppetry, prepare for a joyous and imaginative interpretation of Shakespeare's madcap romantic comedy. (£10-75\*†)

**5 Nov 2019 – 18 Jan 2020, Theatre**

**RSC: The Taming of the Shrew**

This witty portrayal of hierarchy and control is a radical take on Shakespeare's fierce and energetic comedy of gender – with women in charge. (£10-75\*+)

**7 – 17 Nov, Pit**

**SUPERFAN: Nosedive**

Children and adults perform with wild abandon as roles are reordered. The winners of The Oxford Samuel Beckett Theatre Trust Award 2019 present an affecting intergenerational circus show that explores aging, the future, and hope. (£18\*)

**9 Nov**

**Weekend Lab SUPERFAN: Nosedive**

Work physically and playfully with SUPERFAN, using performance scores and games to generate new material based on participants' responses to the questions at the heart of Nosedive. (£85\*)

**12 Nov 2019 – 16 Jan 2020, Theatre**

**RSC: Measure for Measure**

A novice nun is compromised by a corrupt official who offers to save her brother in return for sex. With nowhere to turn for help, this comic tragedy feels chillingly urgent today. (£10-75\*+)

**29 Nov – 4 Dec, Silk Street Theatre****Guildhall School Provok'd: A Restoration**

A brand-new company-devised work challenging the parallels between the vicious and vibrant era of Restoration Comedy and a contemporary questioning of sexuality, gender politics and race. (£10\*)

**Theatre innovators**

**The Oxford Samuel Beckett Theatre Trust Award supports new generations of creative artists who are producing innovative and challenging performance. Ahead of this year's winner SUPERFAN's performance, we look back on a few past winners that show the diversity of the talent and work.**

**Slung Low: Helium (winners 2008)**

Specialising in epic productions in non-theatre spaces, Slung Low's Helium took audiences through enclosed spaces, on a hunt for a hidden message. They frequently embed communities at the heart of their work, for example Blood and Chocolate saw audiences of 300 at a time led through the streets of York, which were transformed by set pieces from a community cast of 180. Recently, the pioneering theatre company recently moved into a former Working Men's Club in Leeds which offers an open development space for artists and a place where other companies can present work that otherwise might not get to be seen in the city. It's also the base of the company's Cultural Community College, which offers courses designed

by or requested by local people. Operating often on a Pay What You Decide basis, Slung Low show that culture changes people's lives for the better, and makes it accessible to all.

**Dickie Beau: Camera Lucida (winner 2014)**

Performance artist, actor and lip-syncher extraordinaire, Dickie Beau's Camera Lucida was ground-breaking. Current work Re-Member Me sees him lip-synching to a mixtape of archival Hamlet performances and interviews with past actors, and has been shortlisted for a Helpmann Award. He has also had roles in films including Bohemian Rhapsody and Colette.

**Kristin and Davy McGuire:**

**The Paper Architect (winners 2013)**

Creating intricate scenes out of paper, pop-up books, projections, performance, automation and animation, Kristin and Davy McGuire's The Paper Architect went on to win a Helpmann Award and tour the world, to incredible reviews. Their other theatrical projects have been to more than 60 different countries, and they have created work for the Royal Shakespeare Company, Museums at Night, Courvoisier, and Harrods.

SUPERFAN: Nosedive

7-17 Nov

See P35 for details

For full programme information, including opening times, please visit [barbican.org.uk](http://barbican.org.uk)

Details of prices are available online.

\* £3 booking fee per online transaction, £4 by phone. No fee when tickets are booked in person.

† This price span is inclusive of premium seats.

The booking fee may be reduced on certain events

## **Art & Design**

### **Into the Night: Cabarets and Clubs in Modern Art**

**Until 19 Jan, Art Gallery**

#### **Into the Night: Cabarets and Clubs in Modern Art**

Explore the history of cabarets, cafés and clubs in modern art across the world in this exhibition celebrating spaces where artists pushed the boundaries of artistic expression. (£15/17)

**Thu 7 Nov 6pm, Art Gallery**

#### **Adam Caruso on Designing Into the Night**

Acclaimed architect Adam Caruso from Caruso St John leads a tour focusing on his design for the exhibition, including the challenges of recreating historic spaces. (£15)

**Mon 11 Nov, Art Gallery**

#### **Young Barbican Nights: Into the Night**

Join fellow Young Barbican members for after-hours access to the Into the Night exhibition. Along with exclusive performances, workshops and activities from young creatives. Ages 14–25 (£5)

**Wed 13 Nov 7pm, Art Gallery**

**Boogie'n My Woogie Now:**

**Performance in Into the Night**

Assistant Curator Hilary Floe leads a tour focusing on histories of performance as told through the exhibition, including dance, music, spoken poetry and film. (£15)

**16 & 23 Nov 11am, Level G Studio**

**Hunt & Darton Café**

Take a seat in artist duo Hunt & Darton's award winning pop-up café that blends art with the everyday in this social, artistic hub full of spontaneity and performance. (Free)

**Trevor Paglen: From 'Apple' to 'Anomaly'**

**Until 16 Feb, The Curve**

**Trevor Paglen: From 'Apple' to 'Anomaly'**

Take a closer look at image datasets and the ways in which AI networks are taught how to 'see' and 'perceive' the world in this new exhibition from artist Trevor Paglen. (Free)

**Sat 30 Nov 2pm, Fountain Room**

**Camouflage in the Digital Age:**

**The Aesthetics of Disrupting Facial Recognition**

Join Yoke Collective to explore how facial recognition software works, and the aesthetics of how to disrupt this, uncovering the politics and potential for fashion trends in disrupting computer vision. Ages 16–25. (£3\*)

**28 Nov–1 Dec, The Pit****Heavy handed, we crush the moment**

Last Yearz Interesting Negro (the performance project of artist and dancer Jamila Johnson-Small) stages a new choreographic work, somewhere between dreamscape and nightmare, featuring performances by guest artists each night. (£5\*)

**Events****Tue 5 Nov 7pm, Frobisher Auditorium 1****Raphael Zuber**

Architecture on Stage

Raphael Zuber established his practice in Switzerland after graduating from ETH Zurich. Zuber joins us to discuss recent projects, including the Ethnographic Museum in Neuchâtel and Campus SUPSI in Mendrisio. (£15\*)

**Thu 28 Nov 7pm, Frobisher Auditorium 1****Mikhail Riches**

Architecture on Stage

Annalie Riches and David Mikhail focus on improving the quality of UK housing. The practice's recent housing scheme, Goldsmith Street in Norwich, was shortlisted for the 2019 RIBA Stirling Prize. (£15\*)

For full programme information, including opening times, please visit [barbican.org.uk](http://barbican.org.uk)



Full details of prices are available online. Barbican Members and Business Members get free entry to Gallery exhibitions. Join Young Barbican and get tickets to selected events for just £5.

\*Booking Fees: 60p per online transaction, 70p by phone. No fee in person

## **Contemporary Music**

All concerts take place in the Barbican Hall unless otherwise stated

**Sat 2 Nov 7.30pm**

**Portico Quartet + Lawrence Pike**

The Mercury-nominated jazz-infused group return with experimental and ambient new music from their forthcoming album. (£19–27\*)

**Sun 3 Nov 7.30pm, Milton Court**

**Echo Collective:**

**12 Conversations with Thilo Heinzmann**

An intimate performance of Jóhann Jóhannsson's 12 Conversations with Thilo Heinzmann, a piece left unfinished before his sudden passing last year. (£20\*)

**Mon 11 Nov 8pm**

**Djavan**

The Brazilian songsmith returns to London with his fusion of jazz-style guitars, Brazilian folk songs and African-derived instrumentation. (£30–85\*)

**Wed 27 Nov 7pm, Milton Court**

**Guildhall Jazz Orchestra with Yazz Ahmed**

The British-Bahraini trumpet player and composer known as the 'high priestess of psychedelic Arabic jazz' joins this collaboration directed by Scott Stroman. (£15\*)

**Wed 27 Nov 8pm**

**Karine Polwart's Scottish Songbook**

Prominent music inspired by Scotland from The Waterboys, Deacon Blue and Big Country, played by some of the finest Scottish musicians such as Steven Polwart, Inge Thomson and Graeme Smillie. (£17.50–25\*)

**EFG London Jazz Festival**

**Fri 15 Nov 8.30pm**

**Nik Bärtsch & Sophie Clements:**

**When The Clouds Clear**

A musical poem exploring the movement of water, light and sound from the pianist and visual artist. (£20–25\*)

**Sat 16 Nov 5pm, Level G**

**I-Jazz**

Showcasing up-and-coming jazz talent from the thriving Italian scene with O-Janà and Hobby Horse. (Free)

**Sat 16 Nov 7.30pm**

**Cécile McLorin Salvant with Sullivan Fortner**

The vocalist whose melodies lie in the space between blues and jazz, teams up with the pianist. (£25–35\*)

**Sun 17 Nov 4pm, Level G**  
**Tomorrow's Warriors Takeover**

The longstanding pillar of the London jazz community take over our foyer to introduce you to the stars of tomorrow. (Free)

**Sun 17 Nov 7.30pm**  
**Herbie Hancock**

One of the true icons of modern music performs old classics and new favourites from across his career. (£40–65\*)

**Tue 19 Nov 7.30pm**  
**Herbie Hancock with LA Phil/Dudamel**

The musician joins one of the most celebrated conductors of our time and the prominent orchestra for a night of jazz fused with classical orchestration. (£40–80\*)

**Fri 22 Nov 7.30pm**  
**Eliane Elias + Vinícius Cantuária**

Celebrating 60 years of bossa nova with two of Brazil's most distinctive and talented musicians. (£25–39.50\*)

**Sat 23 Nov 5pm, Level G**  
**(LUME) Collective**

The free jazz improv collective set the mood for the evening before the Art Ensemble of Chicago. (Free)

**Sat 23 Nov 7.30pm**

**Art Ensemble of Chicago 50th anniversary**

The pioneers of free jazz celebrate half a century of collaboration and experimentation with an eighteen-strong group of special guests. (£25–40\*)

**Sun 24 Nov 2pm, Level G**

**Bitches Brew**

Bassist Emma Smith leads a showcase of female jazz musicians. (Free)

**Sun 24 Nov 7pm**

**Bauhaus 100th: A Musical Exploration**

Dawn of Midi, Leafcutter John and more join pianist Michael Wollny's Bau.Haus.Klang project to commemorate the groundbreaking artistic movement. (£29.50–39.50\*)

**Barbican Recommends: Girl Ray - Show me More**

For their second album, Moshi Moshi-signed Girl Ray have gone pop, in a fantastic way. Poppy Hankin's breathy vocals about 'crushing really hard but having to play the long game and wait it out because your boo is playing savage games' melt into retro synths and a guitar and bass combo that gives it serious groove. Losing none of their trademark sardonic humour, this is unmistakably the band that brought us Earl Grey, but with added sunshine.

Subscribe to our Barbican Recommends Spotify playlist for up to 40 new tracks each month.

For full programme information, including artist line ups, please visit [barbican.org.uk](http://barbican.org.uk)

Details of prices are available online. Barbican Members receive 20% off, Business Members receive 25% off selected events. Join Young Barbican and get tickets for just £5, £10 or £15

\*Booking Fees: £3 per online transaction, £4 by phone. No fee in person.

## **soon**

### **1–2 Feb, Hall**

#### **Beethoven Weekender**

Hear all nine symphonies and more in this two-day celebration of the great composer. Beethoven specialist John Suchet will introduce each of the symphonies, performed by orchestras from across the country, including the City of Birmingham Symphony Orchestra under Mirga Gražinyte-Tyla and the Hallé with Sir Mark Elder. There will also be talks, films and Level G events, plus a chance to hear the composer's violin, and see one of his ear trumpets at a dedicated exhibition.

### **13-19 Jan 2020, Cinema 2&3 and Foyers**

#### **Alternate Realities**

Discover the latest advances in augmented reality (AR) and virtual reality (VR), as Sheffield Doc Fest's pioneering strand returns. Featuring cutting-edge displays, new films and the newest tech, find out about the power of VR and AR as story-telling formats in the documentary sphere, and prepare to immerse yourself in others' worlds.

**6 Feb 2020, Hall**

**Evgeny Kissin plays Beethoven**

Every time Kissin plays Beethoven, he reveals something new in these timeless works. This concert sees the Russian-born virtuoso take on three of the great Piano Sonatas: the Waldstein, Tempest and Pathétique, in a mouth-watering prospect for any lover of the instrument. Part of Beethoven 250

**28 Mar 2020, Hall**

**Delight is Right**

Immerse yourself in the world of musician Richard Dawson and his friends as he assembles a roll call of friends for an evening of unpigeonhole-able music. At the time of writing the line-up was still being confirmed, but anyone who's a fan of the 'black-humoured bard of Newcastle' and his other band Hen Ogledd should have an idea of the smart sonic kaleidoscope that's likely to emerge.

**16 Dec 2019–1 Jan 2020, Hall**

**Raymond Gubbay Christmas Festival**

Get into the festive spirit with this season of Christmas music, including carols sung by the Choir of King's College Cambridge, contemporary hits from The Jingle Belles, The London Concert Orchestra and Capital Voices, and classic movie soundtracks from John Williams. There's also a chance to see Vivaldi's stunning Four Seasons performed in a candle-lit style setting, the Glenn Miller Orchestra taking you back in time to the swing sounds of the 1940s, and some of the best West End songs. The festival comes to a climax with the New Year's Day Prom, featuring a programme of classical favourites.

**always**

## **My Barbican: Gwen Berwick**

**You may well have met Gwen in her role as a Barbican host, a job which gives her a unique perspective of the building. Here she reveals her favourite places around the Centre.**

**Fountain hideaway** - When I want to get away from the Barbican crowds I head out to the fountains on the Lakeside and climb over the small gardens by the water to sit quietly on the bricks. I am within touching distance of the water, somehow set aside from the hustle and bustle - and alone. For a moment I am no longer on a shift, it's just me and the ducks.

**High Walks** - Another favourite place of mine is on the high walks up the concrete steps from the Lakeside. I love to take a coffee and lean over the wall to look into the Barbican Estate's big green space with its tall trees and buzz of nature. It's amazing that you can find that pocket of nature among so much concrete.

**Nature** - When I am at the Barbican I always seek out nature: that green space; the water; trying to see how many carp I can spot in the Lakeside; if the heron has come back this year; or if all of the ducklings have made it through the night. There is more nature than you would expect among those concrete walls.

## **Discover unseen jazz photos**

Photographer Freddy Warren was the in-house photographer at Ronnie Scott's for almost two decades, and as the famous venue celebrates its 60th anniversary, we're showing a selection of his fascinating images. The unseen archive includes performance shots and off-stage pictures of Miles Davis, Art Blakey, Stan Getz, Zoot Sims, Duke Ellington, Nina Simone and more. It even features images of Ronnie Scott personally overseeing the construction of the Soho icon.

### **Ronnie Scott's, 1959-69: Photographs by Freddy Warren**

Until 4 Jan

Barbican Music Library

## **Cocktails and art**

Illuminate your evening in our Martini Bar, which has been given a sparkling refit. The stunning new look is completed with the installation of an artwork that many will remember when it hung in the Lightwell in 2016. Designed by Bocci's creative director Omer Arbel, it is made up of 151 free-poured aluminium forms, suspended from the ceiling using a matrix of thin cables, and creates a sense of both weightlessness and mass. And if you're not gazing up at this striking structure, The Martini Bar, on the first floor, has wonderful views over the Lakeside while you enjoy a pre-performance tippie.



## **New perspectives**

This shot of one of the terraces around the Barbican estate was taken by Sue Armitage (@sue\_armo) on one of our Architecture Tours. "Every time I visit, it surprises me with new perspectives," she says. Find out more about this and other tours we run at [barbican.org.uk/tours](http://barbican.org.uk/tours)

## **G**

### **Always open - Always free**

**Everyone's journey starts on Level G, where you can relax, meet, eat and enjoy our iconic building. Our Level G programme offers free installations and events in our public spaces, all year round.**

### **This month**

#### **Life Rewired Hub**

An experimental platform housing a wide range of new writing, short films and a full programme of talks and events.

#### **Squish Space**

Various dates, 10am–4pm

A sensory launch pad for children under five and their families to play, touch and think with tactile objects.

## **Big Barbican Adventure**

Explore the Barbican in this do-it-yourself adventure trail for families. Maps available from the Tickets & Information Desk.

## **Trevor Paglen: From 'Apple' to 'Anomaly'**

26 Sep – 13 Feb, The Curve

Explore the underbelly of our digital world in this exhibition revealing the powerful and often hidden forces at play.

Pick up a Level G map from the Advance Ticket Desk

## **Calendar - Nov 2019**

### **Throughout Nov**

Art Gallery

#### **Into the Night: Cabarets and Clubs in Modern Art**

Sat–Tue 10am–6pm; Wed–Sat 10am–8pm. £15/17

See page 38

The Curve

#### **Trevor Paglen: From 'Apple' to 'Anomaly'**

Sat–Wed 11am–8pm; Thu and Fri 11am–9pm. Free

See page 39

<b>Fri 1</b>	<b>event</b>	<b>venue</b>	<b>tickets</b>	<b>p</b>
6pm	BBC Singers at Six/Spicer	St Giles' Cripplegate	£10*	26
6.15pm	Doc'n Roll: A Dog Called Money	Cinema 1	£13.50*	20
7.15pm	RSC: As You Like It	Theatre	£10-75*†	34
7.30pm	BBC Symphony Orchestra/Brabbins	Hall	£12-40*	26
<b>Sat 2</b>				
11am	Family Film Club	Cinema 2	£3-5*	25
1.15pm	RSC: As You Like It	Theatre	£10-75*†	34
5.30pm	LSO Discovery Jerwood Composer+: Amir Konjani	LSO St Luke's	To be announced	26
6.30pm	Ada Lovelace: Imagining the Analytical Engine	Milton Court	£15-36*	26
7.15pm	RSC: As You Like It	Theatre	£10-75*†	34
7.30pm	Portico Quartet + Lawrence Pike	Hall	£19-27*	41
8pm	Doc'n Roll: Where Does a Body End + ScreenTalk	Cinema 1	£13.50*	20
<b>Sun 3</b>				
7pm	LSO/Nosedá: Tchaikovsky	Hall	£16-57*	27
7.30pm	Echo Collective: 12 Conversations with Thilo Heinzmann	Milton Court	£20*	41
<b>Mon 4</b>				
6.30pm	Hidden Figures: The Pollen of Flowers	Cinema 2	£10*	20

7pm	Insula Orchestra: Weber's Der Freischütz	Hall	£15-56*	27
7pm	La Fedeltà Premiata	Silk Street Theatre	£25*	27
<b>Tue 5</b>				
7pm	Architecture on Stage: Raphael Zuber	Frobisher Auditorium 1	£15*	40
7.15pm	Royal Opera House Live: Concerto / Enigma Variations / Raymonda Act III	Cinema 3	£21*	22
7.15pm	RSC: The Taming of the Shrew	Theatre	£10-75*†	35
<b>Wed 6</b>				
7pm	La Fedeltà Premiata	Silk Street Theatre	£25*	27
7.15pm	RSC: The Taming of the Shrew	Theatre	£10-75*†	35
8.30pm	Hidden Figures: The March of Fools	Cinema 2	£10*	20
<b>Thu 7</b>				
2pm	Afternoon Arts – Leonardo: The Works	Cinema 2	£10.50*	23
7pm	NT Live: Hansard	Cinema 1	£20*	23
7pm	RSC: The Taming of the Shrew	Theatre	£10-75*†	35
7pm	Adam Caruso on Designing Into the Night	Art Gallery	£15	38
7.30pm	Guildhall Symphony Orchestra / Søndergård	Hall	£10-15*	27
7.45pm	SUPERFAN: Nosedive	Pit	£18*	35

**Fri 8**

6.15pm	Borders and Boundaries Opening Night	Cinema 1	TBC	20
7pm	La Fedeltà Premiata	Silk Street Theatre	£25*	27
7.15pm	RSC: The Taming of the Shrew	Theatre	£10-75*†	35
7.30pm	BBC Symphony Orchestra / Oramo	Hall	£12-40*	28
7.45pm	SUPERFAN: Nosedive	Pit	£18*	35

**Sat 9**

10.30am	Weekend Lab: Nosedive	TBC	£85*	35
11am	Family Film Club	Cinema 2	£3-5*	25
1.15pm	RSC: The Taming of the Shrew	Theatre	£10-75*†	35
5.55pm	Met Opera Live in HD: Madama Butterfly	Cinema 1	£37*	23
6pm	LSO East London Academy	LSO St Luke's	To be announced	28
7.15pm	RSC: The Taming of the Shrew	Theatre	£10-75*†	35
7.45pm	SUPERFAN: Nosedive	Pit	£18*	35

**Sun 10**

3pm	Silent Film & Live Music: Alraune	Cinema 1	£12.50*	21
6pm	Hidden Figures: The Ascension of Han-ne + Introduction	Cinema 2	£10*	20

7pm	LSO/Tilson Thomas: Romeo and Juliet	Hall	£16–57*	28
<b>Mon 11</b>				
7pm	La Fedeltà Premiata	Silk Street Theatre	£25*	27
7pm	Young Barbican Nights: Into the Night	Art Gallery	£5	38
7.45pm	SUPERFAN: Nosedive	Pit	£18*	35
8pm	Djavan	Hall	£30–85*	41
<b>Tue 12</b>				
6.20pm	Science on Screen: The Day the Earth Stood Still	Cinema 2	£10.50*	21
7.15pm	RSC: Measure for Measure	Theatre	£10–75*†	35
7.30pm	BBC Symphony Orchestra / Neil Gaiman	Hall	£12–48*	29
7.45pm	SUPERFAN: Nosedive	Pit	£18*	35
8.45pm	Doc'n Roll: Digging for Weldon Irvine + ScreenTalk	Cinema 1	£13.50*	20
<b>Wed 13</b>				
6pm	Architecture on Film / Borders and Boundaries Berlinmuren + Rabbit a la Berlin	Cinema 1	£12*	21
6.30pm	LSO Half Six Fix: Prokofiev	Hall	£12–37*	29
7pm	Boogie'n My Woogie Now: Performance in Into the Night	Art Gallery	£15	39

7.15pm	RSC: Measure for Measure	Theatre	£10–75*†	35
7.45pm	SUPERFAN: Nosedive	Pit	£18*	35
<b>Thu 14</b>				
7pm	RSC: Measure for Measure	Theatre	£10–75*†	35
7.30pm	LSO/Tilson Thomas: 50th Anniversary	Hall	£16–57*	29
7.45pm	SUPERFAN: Nosedive	Pit	£18*	35
<b>Fri 15</b>				
12.30pm	LSO Discovery Free Friday Lunchtime Concert	LSO St Luke's	Free	29
6.30pm	Doc'n Roll: The Heart is a Drum + ScreenTalk	Cinema 2	£13.50*	20
7.15pm	RSC: Measure for Measure	Theatre	£10–75*†	35
7.45pm	SUPERFAN: Nosedive	Pit	£18*	35
8.30pm	Nik Bärtsch & Sophie Clements: When the Clouds Clear	Hall	£20–25*	42
<b>Sat 16</b>				
11am	Hunt & Darton Café	Level G Studio	Free	39
1.15pm	RSC: Measure for Measure	Theatre	£10–75*†	35
2pm	EFG London Jazz Festival: Miles Davis – The Birth of the Cool	Cinema 2	£12*	22

4.20pm	Doc'n Roll: Don't Get Trouble in Your Mind	Cinema 2	£12*	20
5pm	I Jazz	Level G	Free	42
7.15pm	RSC: Measure for Measure	Theatre	£10–75*†	35
7.30pm	Cécile McLorin Salvant with Sullivan Fortner	Hall	£25–35*	42
7.30pm	Orchestral Artistry Workshop–Performance	Milton Court	Free	30
7.45pm	SUPERFAN: Nosedive	Pit	£18*	35
<b>Sun 17</b>				
4pm	Tomorrow's Warriors Takeover	Level G	Free	43
4pm	EFG London Jazz Festival: Bolden + ScreenTalk	Cinema 3	£12*	22
7pm	Beloved Clara	Milton Court	£15*	30
7.30pm	Herbie Hancock	Hall	£40–85*	43
<b>Mon 18</b>				
7.15pm	RSC: Measure for Measure	Theatre	£10–75*†	35
7.30pm	LA Phil/Dudamel: The Rite of Spring	Hall	£15–71*	30
<b>Tue 19</b>				
7pm	Guitar Spectacular	Milton Court	£15*	30
7.15pm	RSC: Measure for Measure	Theatre	£10–75*†	35
7.30pm	Herbie Hancock with LA Phil / Dudamel	Hall	£40–85*	43



**Wed 20**

11am	Tuning Into Change Orchestra	Hall	£5*	31
6.30pm	NT Encore: Fleabag	Cinema 2	£20*	23
7.15pm	RSC: The Taming of the Shrew	Theatre	£10–75*†	35
7.30pm	AAM: Viktoria Mullova / Richard Egarr	Hall	£15–35*	31
7.30pm	LA Phil / Dudamel: Bruckner Symphony No 4	Hall	£15–56*	31

**Thu 21**

1.15pm	RSC: The Taming of the Shrew	Theatre	£10–75*†	35
2pm	Afternoon Arts: Count Orlov	Cinema 2	£10.50*	24
7.15pm	RSC: The Taming of the Shrew	Theatre	£10–75*†	35
7.30pm	Andreas Ottensamer and Yuja Wang	Hall	£15–36*	31

**Fri 22**

7.15pm	RSC: As You Like It	Theatre	£10–75*†	34
7.30pm	Eliane Elias + Vinícius Cantuária	Hall	£25– 39.50*	43
7.30pm	LSO Community Choir Showcase	LSO St Luke's	£15*	32

**Sat 23**

11am	Family Film Weekender	Cinema 2	£3–5*	24
11am	Hunt & Darton Café	Level G Studio	Free	39
1.15pm	RSC: As You Like It	Theatre	£10–75*†	34
2pm	Family Film Weekender	Cinema 2	£3–5*	24

5pm	LUME	Level G	Free	43
4.15pm	Family Film Weekender	Cinema 2	£3-5*	24
5.55pm	Met Opera Live in HD: Akhnaten	Cinema 1	£37*	24
7.15pm	RSC: As You Like It	Theatre	£10-75*†	34
7.30pm	Art Ensemble of Chicago 50th anniversary	Hall	£25-40*	44
<b>Sun 24</b>				
10am	LSO Discovery Storytelling for under-5s	LSO St Luke's	£5-7*	32
11am	Family Film Weekender	Cinema 2	£3-5*	24
11.30am	LSO Discovery Storytelling for under-5s	LSO St Luke's	£5-7*	32
1.15pm	Family Film Weekender	Cinema 2	£3-5*	24
2pm	EFG London Jazz Festival: Art Blakey – The Jazz Messenger	Cinema 3	£12*	22
2pm	Bitches Brew	Level G	Free	44
4pm	Family Film Weekender	Cinema 2	£3-5*	24
7pm	Bauhaus 100th: A Musical Exploration	Hall	£29.50- 39.50*	44
7pm	Tafelmusik: Love and Betrayal	Milton Court	£15-36*	32
<b>Mon 25</b>				
7.30pm	Pretty Yende in recital	Hall	£15-36*	32
7.30pm	Stories of Sweet Visions	Milton Court	£15*	33
<b>Tue 26</b>				
7.15pm	RSC: As You Like It	Theatre	£10-75*†	34
7.30pm	Britten Sinfonia with Benjamin Grosvenor	Milton Court	£10-30*	33

**Wed 27**

6.20pm	New East Cinema: End of Season	Cinema 2	TBC	19
7pm	Guildhall Jazz Orchestra with Yazz Ahmed	Milton Court	£15*	42
7.15pm	RSC: Measure for Measure	Theatre	£10-75*†	35
8pm	Karine Polwart's Scottish Songbook	Hall	£17.50-25*	42

**Thu 28**

1.15pm	RSC: Measure for Measure	Theatre	£10-75*†	35
7pm	NT Live: Present Laughter	Cinema 1	£20*	24
7pm	Architecture on Stage: Mikhail Riches	Frobisher Auditorium 1	£15*	40
7.15pm	RSC: Measure for Measure	Theatre	£10-75*†	35
7.30pm	LSO/Nosedá: Tchaikovsky	Hall	£16-57*	33
10pm-1am	Heavy handed, we crush the moment	The Pit	£5*	40

**Fri 29**

7pm	Guildhall School - Provok'd: A Restoration	Silk Street Theatre	£10*	36
7.15pm	RSC: Measure for Measure	Theatre	£10-75*†	35
7.30pm	Sir András Schiff plays Beethoven	Hall	£15-56*	33

10pm– 1am	Heavy handed, we crush the moment	The Pit	£5*	40
<b>Sat 30</b>				
1.15pm	RSC: The Taming of the Shrew	Theatre	£10–75*†	35
2pm	Camouflage in the Digital Age: The Aesthetics of Disrupting Facial Recognition	Fountain Room	£3*	39
7pm	Guildhall School - Provok'd: A Restoration	Silk Street Theatre	£10*	36
7.15pm	RSC: The Taming of the Shrew	Theatre	£10–75*†	35
7.30pm	Sir Andrés Schiff plays Beethoven	Hall	£15–56*	33
10pm– 1am	Heavy handed, we crush the moment	The Pit	£5*	40

\*Booking fees apply. †This price span is inclusive of our limited premium seats and packages.

### **Booking**

Online booking with seat selection and reduced booking fee at [barbican.org.uk](http://barbican.org.uk)

**By telephone** 0845 120 7511

Open 10am–8pm, Mon–Sat;

11am–8pm, Sun and bank holidays

## **Ticket Information Desk**

Open 10am–9pm, Mon–Sat;  
12 noon–9pm, Sun and bank holidays

## **New release films**

On Wednesdays, new release film screenings are announced for the following week. Visit our website or sign up to our email newsletters to be the first to know about new release films and additional special events.

## **Membership**

Barbican Members get free entry to our art gallery, priority booking across our programme and enjoy discounted tickets to cinema screenings and selected concerts, gigs and theatre shows (subject to availability) among many other benefits. To find out more visit **[barbican.org.uk/membership](http://barbican.org.uk/membership)**

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