

Barbican – Mar 20

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now

Hello!

Truth, myths and perception are themes running through this month's Guide. We hear from artist Toyin Ojih Odutola, whose first UK commission opens in The Curve this month, about how narratives unfold in her work (p7).

'It's true! It's true! It's true' cries out artist Artemisia Gentileschi in Breach Theatre's production recounting the trial of her rapist. The company's Ellice Stevens tells us there are depressing parallels with women's experiences today (p11).

And how have female directors portrayed masculinity? In a special season in our Cinema to accompany the Art Gallery's exhibition, Masculinities: Liberation through Photography, we're taking the opportunity to have a rarely-seen perspective on the topics, across multiple genres.

Throughout the listings pages you'll notice we've added some new icons. While all Barbican events are accessible to all audiences, we've used these symbols to flag events which might be of interest to people with specific needs. For more information on our access provision see barbican.org.uk/access.

Songs of the soul

Conductor and composer André J Thomas tells us about uniting symphonic and gospel music.

'This concert brings together two forms of music that are indigenous to African Americans: the slave song as spiritual and the gospel song which came after emancipation and grew out of the spiritual,' says Thomas. 'Now we're putting that in symphonic setting, with full orchestra and choir.'

Combining the stirring power of the London Symphony Orchestra with the massed voices of a choir singing such globally influential music, this is sure to be a deeply moving experience.

'This is music of the soul, of a people who were so close to music,' says the recently-retired Florida State University professor, who is warm and friendly, with a fierce intellect. 'It's music about their lives. As Africans, that's a crucial part of our expression – in the African village everyone dances and sings. That extended itself to the time of slavery; add the religious element on top, and it creates something incredibly powerful.'

But it won't just be a unique experience for the audience. 'I remember doing a concert similar to this with the City of Birmingham Symphony Orchestra, years ago when Sir Simon Rattle was there,' remembers Thomas from his home in the Orange State. 'It's interesting for the players

because they have to play riffs and do all kinds of things they don't usually play.' He laughs, 'Once the anxiety factor has gone, there's a very different kind of energy in the room.'

The evening also includes the UK premiere of Thomas's Mass – A Celebration of Love and Joy.

'In 1978 Robert Ray wrote what we thought was the first Gospel Mass. Forty years later I decided it was time for someone to revisit that idea, and it has taken off amazingly. It debuted in Kansas City in February 2019 and has been almost in constant performance since.'

Just as we end our conversation, Thomas reflects on an important historic milestone. 'The first slave ships arrived in Virginia in 1619. It's powerful to think that this artform was born through something as tragic as slavery, and that its power continues today.

They've led us through emancipation, the civil rights movement,' he pauses, then laughs: 'and it's even led us through Donald Trump.'

Symphonic Gospel Spirit

1 Mar

See page 24 for details

Music and literature take flight

Author Richard King is bringing his book *The Lark Ascending* to life in a cross-genre blend of music, visuals, spoken word and dance.

King's 2019 book, *The Lark Ascending*, chronicles his walks around rural Britain, charting how its identity has been shaped by musical, political and social forces. Now he's assembled some of the musicians featured in the book for a night of performance and readings.

It opens with a new arrangement of Vaughan Williams' bucolic work, which gave the book its name, performed by one of Jonny Greenwood's favourite violinists Daniel Pioro, Squarepusher collaborator and organist James McVinnie, viol player Liam Byrne and CHROMA founder cellist Clare O'Connell.

Deep Throat Choir will be offering their take on songs from the Greenham Common Women's Peace Camp Songbook – a collection of the protest music sung by the campaigners against nuclear weapons based at RAF Greenham Common in Berkshire – one of the longest-running protests in British history.

Founder of the choir, Luisa Gerstein, says: 'It's really interesting how music and singing collectively was used to galvanise people and make them feel like a part of something larger. That really resonates with us: the idea of coming together as a group to make something

beautiful and where your words form part of a larger whole. It takes away the individual in a really nice way, becoming part of a collective thing instead.'

In preparation for the performance, the choir will be hearing from former members of the protest movement. 'It's great to feel connected to this history through their songs,' adds Gerstein. 'They're really inspiring and it's an honour to sing this music and transmit their actions and energy to others.'

The rest of the programme includes Vashti Bunyan playing a short set of songs from across her career, while Arthur Jeffes performs a selection of his father's original Penguin Café Orchestra material, the only performance of the original material this year.

As well as a solo performance, video artist Rob St John will be directing visuals through the evening. He has been friends with King for a number of years, having first met through contributing to the Caught By the River website.

'Richard came to rural Lancashire, where I live, while he was writing *The Lark Ascending*,' he says. 'We went on a few walks, talking about sound and landscape and politics – all that good stuff.'

The walks ended up in the book, and King reached out to his friend again, when this staging was commissioned. 'I'm creating new film works and field recordings for the show,

which will be mixed with archival footage,’ he says, adding he found the book ‘a really original way of thinking about this entwining of landscape and sound and music and politics, to tell an alternative story of Britain in the 20th century’.

The Lark Ascending

24 Mar

See page 39 for details

Making myths

Artist Toyin Ojih Odutola tells us about what’s behind her epic new work in *The Curve*, for her first UK commission.

Recognising the pen as a ‘writing tool first’, Ojih Odutola plays with the idea that drawing can be a form of storytelling, often creating extensive narratives that play out over a series of works. Her commission for *The Curve*, *A Countervailing Theory*, imagines a myth inscribed on rock formations in central Nigeria, revealing the story of an ancient civilisation. She tells us about her work, and how *The Curve* inspired her.

Tell us a bit about your process

‘Every project demands a different approach, but generally, I like to start with a question or a series of questions which lay the grounds for a story to develop

while I'm working. With *A Countervailing Theory*, I started with themes involving ecology as language, how imperialist systems are standardised, androgyny, and the pervasive dominance of occidental archetypes. I also undertook geological and historical research specific to central Nigeria, and the materials, tools and surfaces I was using had to be tested for consistency. The process of preparation took roughly eight months before the art-making actually began. Once you're in the thick of it, the story evolves.'

What attracts you to using drawing materials as your media? 'It's something to do with the immediacy of mark-making only applicable with certain tools. I never use a brush, though it's not that simple; I work somewhere in-between the processes of drawing and painting. I like to layer marks in an aggressively heavy way, which can be painterly, but I also like to do so quickly, which dry media takes well.'

Can you offer some insight into the imagined myth that provides the framework for your Barbican exhibition? 'There is a plethora of rock depositories in Plateau State, central Nigeria. These rocks predate the oldest known civilisations of the world. The idea of finding a series of rocks with pictographs on them provided creative license and a means for a framework. To imagine a story of an ancient civilisation existing in this region many centuries ago from remnants found in these rock depositories presented an opportunity to explore and question myth-making.'

'A Countervailing Theory is more of a thought experiment involving the activity of myth production, with a hypothesis housed in its title: where one powerful force must, in theory, have an equally powerful force countering it for balance.

'If one believes in an overarching, dominating story over time, there's a risk of being consumed by a monosyllabic, monolithic, and limited perception of the world. This can affect what is deemed acceptable, what is considered official record, and what innovative, alternative conceptions are included. This project aims to present options in how one chooses to consider and tell a story, what a story can encompass, and why one shouldn't feel it comes from a place of lack.

'The works you will experience in The Curve aren't diluted or made more palatable for visitors; they are created in a language and from a place visitors can impart their own ideas, beliefs and experiences into, and equally gather from. There is much from our global past we simply do not know, despite the overwhelming evidence of stories there. A Countervailing Theory presents one possibility of engaging with that unknown.'

How did the unusual shape of The Curve gallery influence or affect how you conceived your commission? 'The first time I visited The Curve space it was empty, undergoing renovation. I remember as I walked through the scale of it thinking how intimate it felt, despite its vastness. It's an act of unfolding in that every

concave corner becomes another, transforming into a kind of never-ending maze of interiority. I saw the potential in how similar it is to a hand-scroll being unwrapped in increments.

'Everything about this project was made with The Curve specifically in mind, which I had never experienced before. This extended to my working on gessoed-linen for the first time, restricting my palette to the monochromatic, working with a conceptual sound artist (Peter Adjaye), and adopting a more linear narrative in how to present A Countervailing Theory not simply as a solo exhibition, but an experience.

'My sincerest hope for visitors to the space is to be transported in some way as they travel its expanse. I think what art gifts us is space and time to sit with our thoughts and carefully consider something – be it an idea, a feeling, a belief, an answer to a "why" – which, unfortunately, is becoming a luxury. Providing a stretch of 90 metres for stillness, focus, and contemplation is something I think people might need right now. It may seem intangible and relative, but that doesn't mean it's unimportant and unnecessary.'

Toyin Ojih Odutola: A Countervailing Theory

26 Mar–26 Jul

See page 33 for details

Four centuries of truth

In researching the trial of painter Artemisia Gentileschi, Breach Theatre discovered depressing parallels with the experience of women today.

In 1611, Artemisia Gentileschi – one of the foremost painters of the Baroque period – was raped by her tutor Agostino Tassi. The trial sent shockwaves through her native Rome.

Four centuries later, her tale was recounted by Guardian art critic Jonathan Jones, who described her as ‘one of the most brilliant followers of the incendiary artist Caravaggio’. After reading about it, Breach Theatre’s co-founders, Ellice Stevens, Dorothy Allen-Pickard and Billy Barrett, immediately knew they wanted to bring the story to the stage. The company, described by Lyn Gardner as ‘one of the smartest young companies around’, uses documentary techniques to bring historical events to life – and this was precisely the sort of material they knew was important to shine a light on.

Stevens headed to Italy to uncover the original transcripts. Surprisingly they still exist, and they reveal familiar echoes with the experiences of women today.

‘When I read the transcripts, it was obvious how they could have been lifted and brought to a court room now,’ says Stevens.

Their production, *It's True, It's True, It's True*, was written before the #MeToo movement, but as it reached its debut at Edinburgh in 2018, it became more and more relevant.

'There are so many parallels with women's experiences today,' says Stevens. 'There are many other things that happened to her during the trial that people still experience.'

'There was a film made in the 90s, which is rubbish – it rewrites her narrative to say she was in love with her rapist, which she wasn't. It was really weird having read the transcripts to see the film portray her in this way and really infuriating.'

The play addresses themes of power, consent and women's experiences of a patriarchal legal system. Gentileschi's voice roars through the centuries as she asserts the truth of what happened.

However, in using large parts of the transcripts verbatim, there was one major problem: the lack of Gentileschi's voice. She was given much less opportunity to have her say than the men in the room – even while being put in thumbscrews and tortured under questioning from the defendant.

Stevens says the company has rectified this for their production. 'The transcripts were so long that if we had staged the whole thing it would be eight hours long, so we had to do a lot of cutting. We started with Artemesia's

story – we wanted to leave her words pretty much verbatim. In our production she has an equal amount to say as everyone else.'

The play is performed by an all-female cast, each actor playing multiple roles. Stevens says they immediately knew it had to be this way: 'If there was a man playing Tassi, it would feel like two women shouting at him – which he would have deserved, but people would get distracted. Having women play all the roles means the power plays are worn on the body and that makes them more recognisable. It talks to a landscape of men who use these tricks rather than one specific individual.

'From the perspective of making the show, it felt safer for us to ask women to come into the room with other women. That means certain conversations could happen in a safe place. We were looking out for each other and it shaped the play because we would go really dark, but then punctuate that with humour and lift each other up together – that felt very like a very female approach.'

It's True, It's True, It's True

31 Mar–9 Apr

See page 37 for details

Reversing the male gaze

Barbican Cinema Curator Alex Davidson tells us how female filmmakers from around the world have offered challenging and provocative perspectives on masculinity.

The gender imbalance in filmmaking means we don't often get to see masculinity through the eyes of women. But our season *Her Lens, His Story* shows how great female directors have reversed the traditional gaze to give us exciting and challenging male characters.

The film season accompanies the Art Gallery's major exhibition *Masculinities: Liberation through Photography*, which explores how the subject has been depicted by artists and photographers. It's an opportunity to have a rarely-seen perspective across multiple genres.

'Norway's first female director, Edith Carlmar, launched her career with the splendid, subversive 1949 film noir *Death is a Caress*, a film that deserves to be far better known,' says Davidson, who has curated the season. 'While the tropes of noir are present – the hard-bitten man, the femme fatale, the moody lighting – Carlmar deftly uses the genre to comment on the complexities of her male protagonist.'

In the film, the dashing Erik almost knowingly makes bad decision after bad decision, jilting his loyal fiancée to have an affair with Sonja – an older, married and, crucially, more confident society woman. This sparks a downward

spiral of suspicion, paranoia and male hysteria, as Erik realises he has no control over Sonja, and dark passions threaten to veer into violence.

'Whereas male directors may have focused on the presupposed wickedness of Sonja, Carlmar instead critiques Erik's fragile masculinity, while empathising with his plight, creating a hugely enjoyable male melodrama with a Nordic noir twist,' says Davidson.

Each of the films in *Her Lens, His Story* feature complex, revealing and often provocative takes on men and masculinity. The men in these films may not be heroes, but nor are they crude villains.

In war films we're familiar with machismo and derring-do, but Soviet filmmaker Larisa Shepitko instead conveys the desperation and complex emotions of men under pressure to fight for their lives in *The Ascent* (1977). Plunging us into the horrors of the Great Patriotic War, we follow two soldiers' struggle to survive in German-occupied Belorussia.

'Shepitko shows how the determination to live leads the two protagonists to make drastic decisions, with one styling himself as a martyr-like figure while the other considers collaboration with the enemy,' says Davidson. 'In *The Ascent*, war is hell, a man-made catastrophe where we are all the victims.'

Argentine director Anahi Berneri offers a different aspect. She explores an underworld where gay men, so often rejected for not confirming to societal gender norms, take on uber-masculine roles, steeped in machismo and sexualised violence. Her film, the sexually explicit *A Year Without Love* (2005), touchingly portrays Pablo, a gay man living with HIV searching for love and connection in Buenos Aires. Marginalised in society, coldly received by his family, Pablo becomes drawn to the city's S&M and leather scene, where a hot encounter with a charismatic bondage master promises passion and romance.

Sensitively played by Juan Minujín, the intelligent and artistic Pablo desperately seeks love and affection in this dark and potentially dangerous environment.

In *Gone Too Far!* (2013) Destiny Ekaragha's hilarious comedy set in South London, Peckham teenager Yemi's street-cred takes a hit when his eccentric Nigerian brother, Iku, comes to visit.

'Despite its playful use of caricature and moments of slapstick, Bola Agbaje's script, based on her play, is packed with sharp wit as she affectionately sends up masculine clichés, showing us bravado unsuccessfully covering insecurity,' Davidson says. 'She also depicts the complexities of the characters' attitudes towards race as some take pride in the fact they are not from African heritage, an identity that makes the cheerfully ostentatious Iku stand out from the crowd.'

The final film in the season is *The Orphanage* (2019), a new film by Shahrbanoo Sadat. Set in a Soviet orphanage in 1980s Afghanistan, her film follows 15-year-old Qodrat, who is sent to the titular institution when he is caught selling black market cinema tickets on the streets of Kabul.

'Although there are a couple of bullies in the orphanage, Sadat shows it as a place where boys form friendships, boosted by solidarity and camaraderie. She also shows the dreams and fantasies of her main character, who daydreams himself into a series of elaborate Bollywood numbers. This unique coming-of-age tale, set when a new regime was about to enforce a strict new form of masculinity on its male population, is a delight,' says Davidson.

The boys and men in these films, unencumbered by clichéd representations of heroism or toxic villainy, are imperfect, often likeable and above all recognisably human. These directors, looking at different manifestations of masculinities around the world, show how reversing the traditional gaze can produce brilliant and challenging works of cinema.

Her Lens, His Story

26 Feb–10 Mar

See page 19 for details

Masculinities: Liberation through Photography

20 Feb–17 May

See page 31 for details

Part of Inside Out

Cinema

New releases - Please note the New Release schedule is subject to change.

Fri 6 Mar

Toni Morrison: The Pieces I Am #

In this documentary author Toni Morrison leads a group of her peers, critics and colleagues on an exploration of race, history, America and the human condition. (£12*)

Fri 13 Mar

Cunningham #

Director Alla Kovgan charts the work of icon Merce Cunningham and the last generation of his dance company in this documentary, through recreations of his landmark works and archival footage. (£12*)

Fri 13 Mar

Bacurau 18

After the death of her grandmother, Teresa comes home to her matriarchal village in futuristic Brazil to find a succession of sinister events. Winner of the Jury Prize at Cannes 2019. (£12*)

Fri 20 Mar

The Truth PG

Starring Ethan Hawke, Juliette Binoche and Catherine Deneuve, this drama explores a stormy reunion between an actress and her daughter after the actress publishes her memoirs. (£12*)

Fri 27 Mar

Mulan #

A stunning live-action reimagining of the Disney classic. To save her ailing father from serving in the Imperial Army, a fearless Mulan disguises herself as a man to take his place. (£12*)

Fri 27 Mar

The Perfect Candidate #

This Saudi Arabian drama follows a determined young doctor as she runs in the local city elections, but her family and community struggle to accept their town's first female candidate. (£12*)

Special events and seasons

26 Feb –10 Mar, Cinema 1 & 3

Her Lens, His Story:

Female Directors and Masculinities

Part of Inside Out

Our programme exploring complex and often provocative takes on men and masculinity by female directors continues, with features by Edith Carlmar, Larisa Shepitko, Anahi Berneri, Destiny Ekaragha and Shahrbanoo Sadat. (£12*)

Tue 10 Mar 8.35pm, Cinema 3

Nick Mason's Saucerful of Secrets:

Live at the Roundhouse

Nick Mason, the only constant member of legendary rock band Pink Floyd, brings his supergroup to the Roundhouse. Mason returns to the Pink Floyd's earliest records giving fans an electrifying performance. (£15*)

Wed 11 Mar 6.30pm, Cinema 1

Cunningham # + ScreenTalk

with director Alla Kovgan

Following the screening of documentary, Cunningham, director Alla Kovgan and special guests join us for a Q&A to discuss the artistic evolution of Merce Cunningham.

12–20 Mar, Cinema 1, 2 & 3

Human Rights Watch Film Festival

Celebrating diversity of stories and perspective through film, the festival presents a new collection of international films engaging with human rights, followed by conversations highlighting experiences usually silenced or marginalized.

Sat 28–29 Mar

Chronic Youth Film Festival

Curated by the Barbican Young Programmers, this selection of films tackles the theme of 'chronic youth' from all angles. Featuring UK premieres, rare archive gems and exciting new voices. (£12*).

Tue 31 Mar 7pm, Cinema 1**Into Great Silence U**

Architecture on Film

Philip Gröning's documentary observes the ascetic Carthusian order of the Grande Chartreuse monastery in the French Alps. A truly transcendent film that more than depicting a monastery, becomes a monastery itself. (£12*)

Event Cinema**Sun 1 Mar 2pm, Cinema 3****The Cellist/Dances at a Gathering 12A***

Royal Opera House Live

Choreographer Cathy Marston's inspiration for this piece is the life and career of the cellist Jacqueline du Pré. A new work by Liam Scarlett provides the second part of the programme. (£21*)

Thu 12 Mar 2pm, Cinema 2**Stage Russia: The Brothers Karamazov 12A**

Afternoon Arts

The Brothers Karamazov novel is the epitome of Fyodor Dostoevsky's creative work, the acme of the philosophic investigation carried out by this colossal and restless mind throughout his life. (£10.50*)

Sat 14 Mar 4.55pm, Cinema 1**Der Fliegende Holländer** 12A*

Met Opera Live

Sir Bryn Terfel returns to the Met for the first time since 2012 as the mysterious seafarer searching for salvation in this co-production with L'Opéra de Québec and Dutch National Opera Amsterdam. (£37*)

Sun 22 Mar 2pm, Cinema 3**Fidelio** 12A*

Royal Opera House Live

Beethoven's only opera is a masterpiece, an uplifting story of risk and triumph. In this new production, conducted by Antonio Pappano and Jonas Kaufmann as the political prisoner Florestan. (£21*)

Thu 26 Mar 2pm, Cinema 2**Exhibition on Screen: Lucian Freud:****A Self Portrait #**

Afternoon Arts

This compelling film reveals the life and work of a modern master through a unique exhibition of his self-portraits. His unflinching gaze has produced a body of powerful and figurative works. (£10.50*)

Families

Every Saturday 11am, Cinema 2 Family Film Club

March's films will look at inner worlds and dreamscapes as part of Inside Out. Don't forget to come along for our special Show & Tell at the beginning of the month and on the last Saturday in March we'll be hosting our usual free pre-film workshop at 10am. (£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. (£6*) Sign up to the mailing list at barbican.org.uk/parentandbaby

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, anxiety, sensory or other learning difficulties. A companion or carer may attend for free. (£7*)

Most new releases have a captioned and audio-described screenings. There are also two relaxed screenings every month. See online for details

For programme information and dates and times of new release films visit 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

Sun 1 Mar 7pm

LSO: Symphonic Gospel Spirit

André J Thomas conducts the London Symphony Orchestra in soulful arrangements of traditional spirituals and classical standards given a gospel twist. (£16–57*)

Until 2 Mar, Silk Street Theatre

The Angel Esmeralda

Guildhall School

The world premiere of a new opera commissioned by Scottish Opera, based on Don DeLillo's captivating short story, with music composed by Guildhall alumnus Liam Paterson. (£25*)

Mon 2 Mar 8.30pm

Fazıl Say in recital

The pianist who Aribert Reimann said 'plays like a devil' aims straight for the heart with Chopin's Noctures and Beethoven's Appassionata, plus his own homage to Homer's Iliad. (£35–90*)

Wed 4 Mar 6pm, St Giles' Cripplegate

BBC Singers at Six

Step into the strange, wonderful, bizarre and utterly individual world of Gerald Barry as the BBC Singers present recent works from the cult composer. (£10*)

Wed 4 Mar 7.30pm

BBC Symphony Orchestra: Missa Solemnis

Beethoven's musical vision of the divine is unleashed by the forces of the BBC Symphony Orchestra, Chorus and vocal soloists including Elizabeth Llewellyn in an intense and uplifting live concert experience. (£12–40*)

Fri 6 Mar 12.30pm, LSO St Luke's

LSO Discovery Free Friday Lunchtime Concert

From Russia with Love: Rachel Leach presents an informal, 45-minute concert of Russian chamber music performed by LSO musicians. (Free)

Sat 7 Mar 2.30pm

LSO Discovery Family Concert:

How to Build an Orchestra

When it comes to making music, there's nothing like an orchestra. Learn how instruments come together and create on-stage magic. Suitable for 7- to 12-year-olds. (£10–16*)

Sun 8 Mar 7pm

LSO/Canellakis

Conductor Karina Canellakis debuts with the LSO in a programme including Ravel's *La valse*, Richard Strauss's tone poem *Death and Transfiguration* and Cédric Tiberghien playing Ravel's *G Major Piano Concerto*. (£16–57*)

Tue 10 Mar 7.30pm

Bach Collegium Japan: St John Passion

There's no mightier spiritual or artistic challenge than Bach's St John Passion – and few living performers are better-equipped to tackle it than Masaaki Suzuki and his Bach Collegium Japan. (£15–56*)

Wed 11 Mar 7.30pm

Guildhall Symphony Orchestra

Guildhall School

Sought-after Spanish conductor and Guildhall alumnus Roberto González-Monjas directs Prokofiev's Piano Concerto No 3, featuring Guildhall pianist Ryan Drucker as soloist, alongside Rachmaninov's enduringly popular Symphony No 2. (£10–15*)

Thu 12 Mar 7.30pm

LSO/Mälkki

Susanna Mälkki conducts music inspired by light, the sea and folklore, with Debussy's *La mer*, Gil Shaham in Dvořák's Violin Concerto and *Laterna Magica* by Finnish composer Kaija Saariaho. (£16–57*)

Fri 13 Mar 7.30pm

BBC Symphony Orchestra/Gardner

The searing power and extreme emotions of musical Romanticism's last stand are exemplified by Schoenberg and Fried's responses to *Verklärte Nacht*, a poem on love's power to transform and transcend. (£12–40*)

Sun 15 Mar 7pm

LSO/Pappano: British Roots

Sir Antonio conducts Vaughan Williams's Fantasia on a Theme by Thomas Tallis, Symphony No 6 and Britten's Violin Concerto played by Vilde Frang – responses to a country changed by war. (£16–57*)

Tue 17 Mar 7pm

Westminster School: Beethoven & Duruflé

Westminster School and The Westminster Choral Society are joined by the Tri-Borough Music Hub and the Pimlico Music Foundation to perform Beethoven's Mass in C alongside Duruflé's sensuous Requiem. (£17–22*)

Wed 18 Mar 6.30pm

LSO Half Six Fix: Bartók

In this relaxed, interval-free concert, François-Xavier Roth presents works that show Bartók's love of folk music and storytelling: his electric Dance Suite and the one-act ballet The Wooden Prince. (£12–37*)

Wed 18 Mar 7.30pm, Milton Court

Alison Balsom plays Sketches of Spain

Trumpeter Alison Balsom and Guildhall Jazz Orchestra give their take on Miles Davis's ground-breaking Sketches of Spain, a moody concept album with a heady atmosphere that is still fresh today. (£15–31*)

Thu 19 Mar 7.30pm

LSO/Roth

Isabelle Faust performs Stravinsky's Violin Concerto, before François-Xavier Roth conducts The Wooden Prince, a ballet showing Bartók's gentler side, inspired by folk traditions that were his life-long fascination. (£16–57*)

Thu 19 Mar 7.30pm, Milton Court

Academy of Ancient Music: Handel's Heroines

Sparkling sopranos Mary Bevan and Jennifer France roam through extracts from some of Handel's best-loved operas and oratorios, with Laurence Cummings directing AAM with his unmistakable flair and zest. (£15–35*)

19–24 Mar 7pm, Milton Court Studio Theatre

Opera Scenes

Guildhall School

Outstanding singers and répétiteurs from the first year of the Guildhall School Opera Course perform classical and contemporary operatic excerpts with piano accompaniment. (£10*)

Fri 20 Mar 12.30pm, LSO St Luke's

LSO Discovery Free Friday Lunchtime Concert

From Russia with Love: enjoy a free, informal lunchtime concert introduced by Rachel Leach, featuring Russian chamber music performed by LSO musicians. (Free)

**Sun 22 Mar 10am–5pm, Hall & LSO St Luke's
LSO Discovery Day: Dukas**

Attend a morning rehearsal followed by an afternoon of talks and chamber music by Parisian composer Paul Dukas, admired for his unique musical imagination and painterly flair for orchestration. (£22*)

**Sun 22 Mar 7pm
LSO/Roth: Dukas**

Dukas's inventive depiction of The Sorcerer's Apprentice, made famous by Disney's Fantasia, kicks off a programme of dazzlingly orchestrated music by the French composer. (£16–57*)

**Mon 23 Mar 7.30pm
Music for Youth presents: The Future is Now**

Music for Youth kick off their 50th birthday celebrations with an evening of fresh, cross-genre performances, showcasing the diversity of music from young emerging talent in the UK. (£10–25*)

Thu 26 Mar 10am–1.30pm & 2.30–6pm, LSO St Luke's

LSO Panufnik Composers Workshop

A pivotal point in the composition of new orchestral music as the LSO works with young composers Caroline Bordignon, James Chan, Joe Bates, Jonathan Woolgar, Louise Drewett and Ninfea Cruttwell-Reade. (Free)

Thu 26 Mar 7.30pm, Milton Court

Britten Sinfonia: Curlew River

Benjamin Britten's church parable is a truly striking work inspired by Japanese Noh theatre. Ian Bostridge heads a starry cast alongside Britten Sinfonia Voices and musicians. (£15–35*)

Fri 27 Mar 7.30pm

BBC SO/Chauhan

In his BBC SO Barbican debut, Alpesh Chauhan brings us the terror and tenderness of Bruckner's unfinished final symphony, preceded by Mozart and a playful world premiere by Richard Baker. (£12–40*)

Sun 29 Mar 7pm

LSO/Elder

Sir Mark Elder conducts Sibelius's stark and brooding Fourth Symphony and Elgar's Violin Concerto – a work with a deep connection to both orchestra and soloist Nikolaj Szeps-Znaider. (£16–57*)

Tue 31 Mar 7.30pm

Yuja Wang in recital

One of the most exciting pianists of our time, this solo recital ranges from the timeless clarity of J S Bach to the visionary late-romanticism of Berg and Scriabin. (£15–66*)

Tue 31 Mar 7.30pm, Milton Court
Scottish Ensemble and Dunedin Consort:
MacMillan's Seven Last Words

Works for voices and string orchestra are woven together to create a journey through music old and new, culminating in James MacMillan's astonishing setting of the dying words of Christ. (£12–25*)

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

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

Art & Design

Until Sun 17 May, Art Gallery
Masculinities: Liberation through Photography

Explore how central photography and film have been to the way masculinities are imagined and understood in contemporary culture in this timely exhibition, bringing together international artists, photographers and filmmakers. (£15/17)

Thu 5 Mar 6.30pm, Art Gallery
Feminists Look at Masculinity

Feminist Duration Reading Group invites feminists of all genders and generations to reflect on resistant representations of masculinity in a participatory event involving discussion and live writing. (£15*)

Thu 12 Mar 7pm, Frobisher Auditorium 1
Black Masculinities: Mandem Don't Cry

MANDEM present an insightful panel discussion on how modern masculinity is experienced, performed, constructed and expressed by black men in the UK. (£8*)

Tue 17 Mar 7pm, Venue TBC
How Do We Build a New Masculinity?

Are we moving to a new masculinity as a culture? Join us for a panel discussion with artist Sunil Gupta, authors CN Lester and Tom Shakespeare and curator Alona Pardo. (£10*)

Thu 26 Mar, 7pm, Frobisher Auditorium 2
Anna Fox and Karen Knorr In-Conversation

Join photographers Anna Fox and Karen Knorr in a discussion exploring the aesthetic questions and socio-political issues brought to bear by two important series of work presented in the exhibition, Knorr's Gentlemen (1981–83) and Fox's My Mother's Cupboards and My Father's Words (2000).

26 Mar–26 Jul, The Curve

Toyin Ojih Odutola: A Countervailing Theory

Enter into Ojih Odutola's first-ever UK exhibition, an epic cycle of new work unravelling an imagined ancient myth, drawing on an eclectic range of references from history to popular culture. (Free)

Tue 3 Mar 7pm, Frobisher Auditorium 1

Afterparti*

Architecture on Stage

"Architecture-infused" collective Afterparti* – whose founders met through the New Architecture Writers programme for young BAME design critics – explore how ideas of power manipulate architecture today.

For full programme information, including opening times, please visit barbican.org.uk Full 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

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Cine-succes

One of our Young Programmers alumni tells us how the programme has benefitted their career, ahead of the 5th Chronic Youth Film Festival.

Curated and delivered by our Young Programmers (YP) – a group of around 15 film enthusiasts aged 16-25 – the Chronic Youth Film Festival features Q&As, new works, an open submission shorts programme, and a showcase of British archive films covering topics that highlight issues facing young people today.

It's the culmination of a seven-month course led by experienced curator Suzy Gillett and industry guests, during which the cinema enthusiasts learn exactly what it takes to create such an event, from selecting films and securing rights, to marketing and organising guest speakers.

The scheme can be a springboard into a career in the creative industries. Rory Flynn was one of the 2018 cohort. He's currently working for south London arts and community centre Beckenham Place Mansion, where he helps with the management and programming of content from exhibitions to workshops. He's also writing a film.

'Being a part of the YP was an unparalleled asset,' he says. 'In pragmatic terms I got a job off the back of it. I'd never previously worked in an event capacity, in a job where I'd have to think about targeting an audience. The only experience I had going into the interview for my job at Beckenham Mansion was that I was currently a YP at the Barbican. This job has found me, for the first time, in a stable financial position giving me the freedom to work on whatever I like. For this I am eternally grateful for being a part of the YP group.'

He says he found it particularly interesting to learn how films are selected and categorised, how programmers curate themes and tie stories together, adding 'but the most valuable experience was the collaborative aspect of the course. For the most part I work in a quite solitary manner and so being thrust into a group situation was a good change. I really enjoyed working on ideas raised by my YP colleagues learning to work with others towards a common creative goal was a great opportunity for me.

'In many respects the course gave me purpose, a framework around which I could get much of my "career" on track. Getting to learn both theoretically and practically how a film festival is conceived and produced was fascinating and something I'd never had the opportunity to experience before. I feel as if much of my cynicism was dispelled during those seven months - I left with more optimism and a little less self-doubt.'

The YP scheme is just one of a range of talent development opportunities we offer young people through Barbican Guildhall Creative Learning. Other programmes include the Young Visual Arts Group, Young Poets and Young Curators. To find out more about how to apply see barbican.org.uk/take-part. We need to raise £2 million from our supporters each year to deliver our innovative learning programmes.

See barbican.org.uk/supporterappeal for details.

Chronic Youth Film Festival

28–29 Mar

See page 20 for details

Theatre & Dance

4–7 Mar, Theatre

Cheek by Jowl/Piccolo

Teatro di Milano

The Revenger's Tragedy

Intrigue, corruption, lust and the thirst for power collide as *The Revenger's Tragedy* is transformed into a macabre dance of death in Cheek by Jowl's first Italian language show. (£16-45*)

20–25 Mar, Silk Street Theatre

Antigone

Guildhall School

This epic and lyrical reimagining of the classic Greek tragedy mixes ancient legend with modern perspective. A world premiere by Olivier Award-winning writer Stef Smith, directed by Orla O'Loughlin. (£10*)

26–29 Mar, Theatre

Ballet Black

Mixed Bill

Dance so thrilling, imaginative and rich that it packs our auditorium every time. Expect sensational solos, seductive duos and fiercely dynamic pieces as this extraordinary company lead the way in celebrating black and Asian dancers in ballet. (£16-30*)

31 Mar–9 Apr, The Pit

Breach: It's True, It's True, It's True

This award-winning dramatisation of a 1612 rape trial interweaves jaw-dropping court transcripts with history, myth, contemporary insight and moments of satire to ask: how much has really changed? (£18*)

The big question

Ballet Black's Mthuzeli November tells us he's been contemplating the purpose of life in his latest work, The Waiting Game.

Inspired by Ravel's Bolero, which November says has 'a sense of progress – it takes you from one place to another', this new work was born out of an interest in the idea of waiting.

'The more it developed, the more I decided to focus a bit more about what it means or what it feels like to be waiting for something' he says. 'I wanted to explore questions such as: "what is our purpose in life, and what are we waiting for?"'

It's a weighty but universal topic that most people will have contemplated at some point, and November admits became personal as he delved more into the topic. 'It says something to me, but it says something about people in general. At some point everyone looks at what they're doing in life and wonders about the reasons why they are doing that. In my practice I frequently ask myself about the reasons I'm doing something.'

This will be the second of November's work being performed here, following *Ingoma* in March last year. 'In a way this still doesn't feel quite real,' he says. 'Doing *Ingoma* was nerve-wracking because it was a big responsibility and it was my first work in the UK. This feels similar – it's quite daunting. I'm not comfortable with this idea yet and I like that. I think artists create their best work when they're pushed to the limits.'

Ballet Black: Mixed Bill

26-29 Mar

Relaxed performances available – see online for details barbican.org.uk Full 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

Contemporary Music

All concerts take place in the Barbican Hall unless otherwise stated

Fri 6 Mar 7.30pm, Milton Court

Kelly Moran & Missy Mazzoli

Warp artist Kelly Moran and Grammy-nominated composer Missy Mazzoli collaborate – in a UK performance premiere of a new piece for two pianos – alongside performances of their own music. (£20*)

Fri 6 Mar 8pm

Patrick Watson

Patrick Watson's shimmering falsetto swoons above intricate orchestration as he introduces us to his latest record, *Wave*. (£20–25*)

Mon 9 Mar 7.30pm

Brad Mehldau Trio

Performing with his longtime trio featuring bassist Larry Grenadier and Jeff Ballard on drums, pianist Brad Mehldau continues to push the paradigms of jazz and classical performance. (£25–40*)

Sat 14 Mar 8pm

King Creosote: From Scotland With Love

Kenny Anderson performs his audio-visual love letter to Scotland and its people, featuring archival footage of every-day life from war to play. (£20–35*)

Mon 16 Mar 8pm

Chick Corea Trilogy

A meeting of jazz masters: pianist Chick Corea performs with rhythm section powerhouses Christian McBride on bass and drummer Brian Blade. (£35–45*)

Tue 24 Mar 7.30pm

The Lark Ascending: People, Music, Landscape

Richard King's book *The Lark Ascending* is re-told through a seamless blend of music, visuals, spoken word and dance featuring Arthur Jeffes, Vashti Bunyan and Andrew Weatherall. (£17–22.50*)

Wed 25 Mar 7.30pm, Milton Court

The Great British Songbook:

The Beatles Reimagined

Guildhall School

Guildhall Studio Orchestra draws upon the legacy of Lennon and McCartney in an evening of music arranged by Guildhall's Head of Jazz, Malcolm Edmonstone. (£15*)

Sat 28 Mar 7pm

Richard Dawson: Delight Is Right

Northumbrian songsmith Richard Dawson invites you to this gathering of friends, favourites and fellow travellers across two stages, culminating in a full band set in the Hall. (£17.50–25*)

Mon 30 Mar 8pm

Gal Costa: A Pele do Futuro

Gal Costa celebrates over half a century in music with songs from across her career, performing tracks from her new live album A Pele do Futuro. (£30–85*)

For full programme information, including artist line ups, please visit 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

**12 Jun–30 Aug, Art Gallery
Michael Clark**

This unprecedented presentation of choreographer and dancer, Michael Clark, establishes his radical presence in British cultural history and explores his inimitable combination of classical and contemporary influences. Material from Clark's practice are presented together with his legendary collaborations across visual arts, music, fashion and film with artists such as Sarah Lucas, Leigh Bowery, Charles Atlas and the Fall. Looking back to his meteoric rise as a young choreographer in the 1980s, the exhibition presents a comprehensive vision of Clark's career to date, with 2020 marking the 15th year of Michael Clark Company's ongoing collaboration with the Barbican as an Artistic Associate.

**6–9 May, Theatre
Pam Tanowitz Dance:
New Work for Goldberg Variations**

The renowned choreographer directs seven dancers in a performance of Bach's masterpiece, played live by pianist Simone Dinnerstein. Revolving around a grand piano, the dancers demonstrate the rich emotional world lying beneath the Goldberg Variations, their dynamic stage presence spontaneous yet exact, fluid yet intricate. In this unpredictable and witty interplay of rhythm, style and poetry, everything emanates from the score, the action illuminated by a shifting palette of colour and light.

30–31 May, Hall**Wynton Marsalis's The Jungle**

Blending jazz, blues and classical music, Wynton Marsalis comes to London with our international associates, his Jazz at the Lincoln Center Orchestra for a collaboration with Sir Simon Rattle and the London Symphony Orchestra. Here in its European premiere, *The Jungle* is Marsalis's homage to New York City – the place he has called home since 1979. Its six movements span the history of the city from the Native American tribes that lived on the land to the fast-paced place we know today. Encompassing swinging movements, flavours of ragtime and popular dance, blues-tinged moments and jazz chords, it is an intoxicating and heady blurring of cultures, sounds and identities.

17–18 Jul, Lloyd Park**Walthamstow Garden Party**

The award-winning two-day festival returns to Lloyd Park for the seventh year this summer. With over 30,000 people attending every year, it is organised by hundreds of residents, local businesses and local community groups, making it a unique weekend bursting with creativity, art, culture and community that celebrates collaboration, partnership and local heroes.

25 Apr, Hall

Handel's Rodelinda

Lucy Crowe and Iestyn Davies head a star cast befitting Handel's 1725 hit opera, performed by The English Concert. The third opera the composer wrote in a 12-month period, it originally featured the dream pairing of the castrato Senesino and soprano Francesca Cuzzoni – two of the greatest voices of the time. Today's cast would no doubt have met Handel's approval.

always

My Barbican: Chloe Austin

The Curatorial Trainee at the Barbican shares her favourite places around the Centre.

Catalogue Library

Our art gallery meeting room contains the gallery's catalogue collection going back to 1982. Whenever we produce a catalogue, we keep a few to go into the collection, it's been a great resource for me while researching the history of the Barbican for a project and a real insight into how the gallery has changed over the years. It's also an inspirational backdrop for meetings and lunches.

Dolphin Water Fountain

This fountain always makes me laugh. It's so out of keeping with the rest of the estate and a little bit mysterious as no one could tell me where it came from. After seeing a matching pair in a garden on the estate I realised that they were probably installed by residents. This theory was further backed up the residents' Instagram account (@hellobarbican), according to which the dolphins were installed in the late 1990s to 'soften' the area.

Rogue Plants

Another resident revolt. Apparently, there was a rule that only red carnations could be planted on the estate's balconies. Thankfully, this rule is openly flouted, allowing for a varied array of plant life. There's particularly luscious foliage around the Gilbert Bridge High Walk.

Bold and bright Barbican

Incorporating shapes devised by Barbican architects Chamberlin, Powell and Bon, this striking range by Radical Studio is available in our Shop on Level G. From the distinctive balconies of Cromwell Tower to the arch-shaped ventilation ducts, these eye-catching items are a chance to show off your love of the estate's famous architecture.

New Perspectives

Ben Jonson House is reflected in the rear of the buildings of Frobisher Crescent as captured by (@londondapper) on Instagram. Like them, you can discover the secrets of the estate and its creation by architects Chamberlin, Powell and Bon, on one of our tours. Uncover the concepts behind one of the posterchilds of Brutalism with our expert guides, who'll show you the area in a level of detail you never knew. Book at barbican.org.uk/tours

Playing the democracy game

Visit Level G this month and you'll discover a fun, interactive game. But there are serious questions at its heart.

Artist Ling Tan has created a giant multiplayer game of Pong, projected onto a wall. Participants can modify the rules, which are based on the principles of democracy: fairness, freedom and equality. They can choose to cooperate, collaborate with each other on the opposite side or even violate the rules, which causes the game to fall apart.

'The idea of play is inherent in how we interact with each other,' she says. 'I'm interested in how play translates into social structure. As citizens we interact with other people, with the government and the built environment.'

I wanted to find a way we could play with democracy in an interactive, engaging manner, so this is an experiment in social structure.

'It's about having fun but it's also asking people to consider that if you tweak the levers, could you imagine a different type of social structure working? A lot of the time we talk about being in a democratic society, but at this point in time I don't see that democracy is playing out in the UK and Western society. It will be interesting to get people to think about what constitutes structure.'

The work was commissioned by the Lumen Prize, which celebrates the very best art created with technology.

Synth dreams

Discover the role London played in the breakthrough of pioneering electronic music group Tangerine Dream at a special exhibition dedicated to the band. Through uncovered photographs and videos, original synthesizers, cassettes and vinyl, this exhibition delves into 50 years of music-making.

Tangerine Dream: Zeitraffer

Until 2 May

Barbican Library

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...

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.

Playing Democracy by Ling Tan Until 31 May

Question the social structures that shape the way in which we live our lives through social play in this interactive installation.

Toyin Ojih Odutola: A Countervailing Theory

26 Mar–26 Jul, The Curve

Presenting the first-ever UK exhibition by Nigerian-American artist Toyin Ojih Odutola, this epic cycle of new work will explore an imagined ancient myth.

Pick up a guide to the Barbican and our Level G programme from the Ticket Desk inside the shop

Calendar - Mar 2020

Sun 1	event	venue	tickets	p
2pm	Royal Opera House Live: The Cellist / Dances at a Gathering	Cinema 3	£21*	21
3pm	Her Lens, His Story: Death is a Caress + Introduction	Cinema 1	£12*	19
7pm	LSO: Symphonic Gospel Spirit	Hall	£16–57*	24
Mon 2				
7pm	The Angel Esmeralda	Silk Street Theatre	£25*	24
8.30pm	Fazil Say in recital	Hall	£35–90*	24
Tue 3				
7pm	Architecture on Stage: Afterparti*	Frobisher Auditorium 1	£15*	33
Wed 4				
6pm	BBC Singers at Six	St Giles' Cripplegate	£10*	24
6.20pm	Her Lens, His Story: The Ascent + Introduction	Cinema 3	£12*	19
7.30pm	BBC Symphony Orchestra: Missa Solemnis	Hall	£12–40*	25
7.45pm	Cheek by Jowl / Piccolo: The Revenger's Tragedy	Theatre	£16–45*	36
Thu 5				
6.30pm	Her Lens, His Story: A Year Without Love + Introduction	Cinema 3	£12*	19

6.30pm	Feminists Look at Masculinity	Art Gallery	£15	32
7.45pm	Cheek by Jowl / Piccolo: The Revenger's Tragedy	Theatre	£16–45*	36
Fri 6				
12.30pm	LSO Discovery Free Friday Lunchtime Concert	LSO St Luke's	Free	25
7.30pm	Kelly Moran & Missy Mazzoli	Milton Court	£20*	38
7.45pm	Cheek by Jowl / Piccolo: The Revenger's Tragedy	Theatre	£16–45*	36
8pm	Patrick Watson	Hall	£20–25*	39
Sat 7				
11am	Family Film Club	Cinema 2	£2.50–3.50*	23
2.30pm	LSO Discovery Family Concert	Hall	£10–16*	25
7.45pm	Cheek by Jowl / Piccolo: The Revenger's Tragedy	Theatre	£16–45*	36
Sun 8				
7pm	LSO/Canellakis	Hall	£16–57*	25
Mon 9				
6.30pm	Her Lens, His Story: Gone Too Far! + Introduction	Cinema 3	£12*	19
7.30pm	Brad Mehldau Trio	Hall	£25–40*	39
Tue 10				
6.30pm	Her Lens, His Story: The Orphanage + Introduction	Cinema 3	£12*	19

7.30pm	Bach Collegium Japan: St John Passion	Hall	£15–56*	26
Wed 11				
6.30pm	Cunningham + ScreenTalk	Cinema 1	£12	20
7.30pm	Guildhall Symphony Orchestra	Hall	£10–15*	26
Thu 12				
2pm	Afternoon Arts: The Brothers Karamazov	Cinema 2	£10.50*	21
7pm	Black Masculinities: Mandem Don't Cry	Frobisher Auditorium 1	£8*	32
7.30pm	LSO / Mälkki	Hall	£16–57*	26
Fri 13				
7.30pm	BBC SO / Gardner	Hall	£12–40*	26
Sat 14				
11am	Family Film Club	Cinema 2	£2.50–3.50*	23
4.55pm	Met Opera Live: Der Fliegende Holländer	Cinema 1	£37*	22
8pm	King Creosote	Hall	£20–35*	39
Sun 15				
7pm	LSO / Pappano: British Roots	Hall	£16–57*	27
Mon 16				
8pm	Chick Corea Trilogy	Hall	£35–45*	39

Tue 17

7pm	Westminster School: Beethoven & Duruflé	Hall	£17–22*	27
7.30pm	How Do We Build a New Masculinity?	Frobisher Auditorium	£10*	32

Wed 18

6.30pm	LSO Half Six Fix	Hall	£12–37*	27
7.30pm	Alison Balsom plays Sketches of Spain	Milton Court	£15–31*	27

Thu 19

7pm	Guildhall School Opera Scenes	Milton Court Studio Theatre	£10*	28
7.30pm	Academy of Ancient Music: Handel's Heroines	Milton Court	£15–35*	28
7.30pm	LSO / Roth	Hall	£16–57*	28

Fri 20

12.30pm	LSO Discovery Free Friday Lunchtime Concert	LSO St Luke's	Free	28
7pm	Guildhall School Opera Scenes	Milton Court Studio Theatre	£10*	28
7.30pm	Antigone	Silk Street Theatre	£10*	36

Sat 21

11am	Family Film Club	Cinema 2	£2.50– 3.50*	23
7.30pm	Antigone	Silk Street Theatre	£10*	36

Sun 22

10am–5pm	LSO Discovery Day: Dukas	Hall & LSO St Luke's	£22*	29
2pm	Royal Opera House Live: Fidelio	Cinema 3	£21*	22
7pm	LSO / Roth: Dukas	Hall	£16–57*	29

Mon 23

7pm	Guildhall School Opera Scenes	Milton Court Studio Theatre	£10*	28
7.30pm	Music for Youth presents: The Future is Now	Hall	£10–25*	29
7.30pm	Antigone	Silk Street Theatre	£10*	36

Tue 24

2pm	Antigone	Silk Street Theatre	£10*	36
7pm	Guildhall School Opera Scenes	Milton Court Studio Theatre	£10*	28
7.30pm	Antigone	Silk Street Theatre	£10*	36
7.30pm	The Lark Ascending	Hall	£17–22.50*	39

Wed 25

2pm	Antigone	Silk Street Theatre	£10*	36
7.30pm	The Great British Songbook	Milton Court	£15*	40
7.30pm	Antigone	Silk Street Theatre	£10*	36

Thu 26

10am–6pm	LSO Panufnik Composers Workshop	LSO St Luke's	Free	29
11am–9pm	Toyin Ojih Odutola: A Countervailing Theory	The Curve	Free	33
2pm	Afternoon Arts – Lucian Freud: A Self Portrait	Cinema 2	£10.50*	22
7.30pm	Britten Sinfonia: Curlew River	Milton Court	£15–35*	30
7.45pm	Ballet Black: Mixed Bill	Theatre	£16–30*	36

Fri 27

11am–9pm	Toyin Ojih Odutola: A Countervailing Theory	The Curve	Free	33
7.30pm	BBC SO / Chauhan	Hall	£12–40*	30
7.45pm	Ballet Black: Mixed Bill	Theatre	£16–30*	36

Sat 28

11am	Family Film Club	Cinema 2	£2.50–3.50*	23
11am–8pm	Toyin Ojih Odutola: A Countervailing Theory	The Curve	Free	33
7pm	Richard Dawson: Delight is Right	Hall	£17.50–25*	40
7.45pm	Ballet Black: Mixed Bill	Theatre	£16–30*	36

Sun 29

11am–8pm	Toyin Ojih Odutola: A Countervailing Theory	The Curve	Free	33
7pm	LSO / Elder	Hall	£16–57*	30
2.30pm	Ballet Black: Mixed Bill	Theatre	£16–30*	36

Mon 30

11am–8pm	Toyin Ojih Odutola: A Countervailing Theory	The Curve	Free	33
8pm	Gal Costa: A Pele do Futuro	Hall	£30–85*	40

Tue 31

11am–8pm	Toyin Ojih Odutola: A Countervailing Theory	The Curve	Free	33
7pm	Architecture on Film: Into Great Silence	Cinema 1	£12*	21
7.30pm	Scottish Ensemble and Dunedin Consort	Milton Court	£12–25*	31
7.30pm	Yuja Wang in recital	Hall	£15–66*	30
7:45pm	Breach: It's True It's True It's True	Theatre	£18*	37

Booking Online booking with seat selection and reduced booking fee at barbican.org.uk **By telephone** 0845 120 7511.

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

Young Barbican 14–25? Be there when it happens

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