

Nonclassical: the greenhouse effect

Start time: 4pm & 7.30pm

Approximate running time: each performance runs for approximately 120 minutes

Please note all timings are approximate and subject to change

Programme

Gabriel Prokofiev *Tracing Contours, Lines & Planes for ReBar Triangle*

Marcus Vergette *Tintinnabulation*

Quinta *Meltemia, Dasos & Chloris*

Andy Akiho *Pillar No 4*

Claudia Molitor *Polymer Hauntings*

Steve Reich *Music for pieces of wood* (excerpt)

Carola Bauckholt *Doppelbelichtung*

David Lang *So Called Laws of Nature* (movement 3) (afternoon only)

Mátyás Wettl *Nocturne* (evening only)

The meeting of the natural and human worlds: this immersive experience invites you to listen to new music as you reflect on our relationship with nature.

Unlike traditional concerts, this experience actively encourages you to explore the lush greenery, tinkling water, concrete, steel and glass of the Conservatory while you listen to music. Wander amid the 1,500 plant species and discover work by some of the most exciting contemporary classical composers and performers, all of whom have been reflecting on the climate crisis.

Equally divergent from a 'normal' concert is that many works use unconventional instruments, from single-use plastic to harps played by the wind and triangles made from steel bars usually found in reinforced concrete.

In many ways, then, this has all the hallmarks you'd expect from a Nonclassical show. The promoter, record label and events producer has a well-deserved reputation for defying convention and sharing innovative music in non-traditional performance spaces.

Among the array of new works will be the first performance of sculptor and musician Marcus Vergette's *Tintinnabulation*, which uses the sound of bells he made by hand, accompanied by piano, double bass and bird calls.

The work explores the idea of a world with birds and a world without them. Listen to the sounds of bells on wheels and smaller, handheld bells as you wander around the Conservatory and discover changing experiences to the sound as you move in relation to them. 'Your movement alters the sound because bells create a complex resonance that changes according to your location as opposed to stringed instruments such as the piano and the bass,' he says. 'It's like a rainbow – everyone can see it, but it's different for each person.'

Vergette is particularly interested in the resonance of bells and the things that happen while they're ringing. 'Different frequencies appear to blossom out of the reverberation. And that's what I want to play with,' he says. 'Bells create a very unusual type of soundwave. It's like a giant vibrating jelly because the whole cone reverberates. When you play a string, it's just a little sound through space and time. Whereas when you get caught inside a bell and the frequencies it creates, some are hardly audible, but you still feel them.'

Tintinnabulation was made during the first lockdown, when all the bells he'd created were on his farm. 'I decided to record them all together, as it was unlikely that so many of them would ever be together again,' he says. '*Tintinnabulation* is composed using studio recordings of my bells and recordings of them outside, with birdsong in the background. The composition utilises the interaction of the bells and the birdsong for its harmonic and melodic content.'

barbican

There will also be three tracks by Quinta (the stage name for London-based multi-instrumentalist Katherine Mann). They were written on Aeolian harps she made by hand while on a residency on the Greek island of Euboea, where a strong summer wind called the Meltemi blows every year. These instruments are 'played' by the wind and are named after the Greek god of the wind, Aeolus.

'My album combines acoustic instrumentation (in the form of strings) and electronics, improvisation and composed material,' she says. 'The aim was to create music that seemed organically generated, that didn't seem overburdened by human intervention. I hoped it would sound as if it had sprung from the air, trees and mountains. I realised early on that I couldn't force the Aeolian harps to sing: I had to wait for a collaboration with nature. I wanted to create music that reflected this relationship.'

We hear three tracks today: *Meltemia* – named for the summer winds that were the context for her harps' first outing; *Dasos*, which is Greek for 'woodland' and features rich, rumbling double bass underneath the bird- and insect-like textures of the harps' upper strings; and *Chloris*, named after the mythical character abducted by the god of the west wind, Zephyrus.

'For me, any performance with the harps demands a unique environment, as their sound is quite otherworldly and ethereal,' says Quinta. 'I've only shown them once before – on an Athens rooftop at sunset. The setting of the Barbican Conservatory and the theme of climate seem an ideal context for another sharing.'

Also being performed is Nonclassical founder and composer Gabriel Prokofiev's *Tracing Contours, Lines & Planes*, which is inspired by the architecture of the Barbican itself. The London Triangle Orchestra will perform it on specially constructed instruments made from rebar, the steel rods used to reinforce concrete.

Composer and sound artist Claudia Molitor employs single-use plastic to create sounds and effects in her piano work *Polymer Hauntings*, a requiem to fossil fuels and one of their most prevalent, insidious products. Yshani Perinpanayagam and Katherine Tinker will perform on a plastic sheeting-covered piano, with single-use plastic bags and containers placed inside according to the composer's directions. 'I hope *Polymer Hauntings* will become unperformable in the very near future due to its need for everyday, single-use plastic,' Molitor says. 'In this sense, I hope it is its own requiem.'

Carola Bauckholt has written several works which feature birdsong. Today we'll hear *Doppelbelichtung* (the German word for 'double exposure'), which deploys violins around the Conservatory, some of which have small speakers inside them from which electronic bird song emanates. Live violinists perform in dialogue with electronic reproductions, reflecting the sounds of the wild. 'Today's technology allows us closely to examine bird calls as though under a microscope, enabling us to create intriguing musical fusions,' Bauckholt says.

Abstruckt create percussion from flower pots, teacups and other random objects to perform works by Andy Akiho, David Lang and Steve Reich. And in the final show, 16 lamps from Mátyás Wettl's *Nocturne* will cast a warm glow over the evening's music-making.

© James Drury

Performers

Abstruckt

Katherine Tinker

Laura Moody

Linda Jankowska

London Triangle Orchestra

Marcus Vergette

Matthew Bourne

Emma Smith

Thanos Polymeneas-Liontiris

Yshani Perinpanayagam

Produced by the Barbican

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

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

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

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

With thanks
The City of London Corporation, founder and principal funder

Major Supporters

Arts Council England
Calouste Gulbenkian Foundation (UK Branch)
SHM Foundation
The Terra Foundation for American Art

Leading Supporters

Lonti Ebers
Trevor Fenwick and Jane Hindley
Marcus Margulies

Programme Supporters

Marie-Laure de Clermont-Tonnerre (Spirit Now London)
Kristin Hjellegjerde Gallery
Sayeh Ghanbari
Elizabeth and J Jeffry Louis
Pat and Pierre Maugüé
The Clare McKeon Charitable Trust
Hugh Monk
Romilly Walton Masters Award
The Rudge Shipley Charitable Trust

Director's Circle

Farmida Bi CBE
Tom and Jo Bloxham MBE
Philippe & Stephanie Camu
Cas Donald
Trevor Fenwick and Jane Hindley
Ruth and Stuart Lipton
Tracey, Eloise and Max Mayerson
John Murray
Natrium Capital Limited

Corporate Supporters

Audible
Bank of America
Bloomberg
Bolt Burdon Kemp
DLA Piper
Google Arts & Culture
Linklaters LLP
Morrison Foerster
Norton Rose Fulbright
Osborne Clarke
Pinsent Masons
Sotheby's
Slaughter and May
Taittinger
UBS

Trusts & Grantmakers

The Austin and Hope Pilkington Charitable Trust
Art Mentor Foundation Lucerne
Art Fund
Bagri Foundation
CHK Foundation
Cockayne – Grants for the Arts
John S Cohen Foundation
Italian Cultural Institute in London
Korean Cultural Centre UK
Kusuma Trust UK
London Community Foundation
Mactaggart Third Fund
The Polonsky Foundation
Rix-Thompson-Rothenberg Foundation
Swiss Cultural Fund

If you're interested in supporting the Barbican Centre Trust, visit barbican.org.uk/supportus or contact us on 0207 382 6185 or development@barbican.org.uk

The Barbican Centre Trust, registered charity no 294282

Barbican Board

Tom Sleigh *chair*
Sir William Russell *deputy chairman*
Tobi Ruth Adebekun *deputy chairman*
Deputy Ann Holmes
Munsur Ali
Tijs Broeke
Stephen Bediako
Deputy Randall Anderson
Farmida Bi cbe
Russ Carr
Zulum Elumogo
Alpa Raja
Gerard Grech
Deputy Wendy Hyde
Deputy Edward Lord obe
Wendy Mead
Graham Packham
Mark Page
Dr Jens Riegelsberger
Professor Jane Roscoe
Irem Yerdelen
Despina Tsatsas
Michael 'Mikey J' Asante

Directors Group

Claire Spencer *CEO*
Will Gompertz *artistic director*
Jonathon Poyner *director of operations & buildings*
Natasha Harris *director of development*
Ali Mirza *director of people and inclusion*
Sarah Wall *head of finance & business administration*
Jo Daly *senior executive assistant to CEO and artistic director*



The City of London
Corporation is the founder
and principal funder
of the Barbican Centre