

Classical Music
Concert programme

barbican

**Julius Eastman:
A Power Greater Than**

**Tue 28 Oct 8.00pm
Hall**

Important information



When does the concert start and finish?

The concert begins at 8.00pm and finishes at about 9.45pm, with a 20-minute interval.



I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



Please ...

Switch any watch alarms and mobile phones to silent during the performance.



Please don't ...

Take photos or recordings during the performance – save it for the curtain call.



Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.



Need a break?

You can leave at any time and be readmitted if there is a suitable break in the performance.



Looking for refreshments?

Bars are located on Levels -1, G and 1.



Looking for the toilets?

The nearest toilets, including accessible toilets, are located on Levels -1, G and 2.



Carrying bags and coats?

Drop them off at our free cloak room on Level -1.

Julius Eastman: A Power Greater Than Davóne Tines, AMOC* & Kyle Marshall Choreography

Tue 28 Oct 8.00pm, Hall

Davóne Tines baritone
JJJJ guitar
Seth Parker Woods cello/
curator
Adam Tandler piano
richard valitutto piano
Conor Hanick piano

**AMOC* (American Modern
Opera Company)**
Kyle Marshall Choreography
Kyle Marshall choreographer
Khalid Dunton dancer
José Lapaz-Rodriguez dancer
Edo Tastic creative director,
Gay Guerilla

Julius Eastman *Touch Him When
Prelude & The Holy Presence of Joan D'Arc*

Interval 20 minutes

Piano 2
Gay Guerilla

Produced by the Barbican

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



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Tonight, we welcome Barbican artist-in-residence Davóne Tines for the first of his four appearances in a multidisciplinary all-Julius Eastman programme, curated by Seth Parker Woods and performed alongside the American Modern Opera Company and Kyle Marshall Choreography dancers. In it, we celebrate Eastman's unique gifts, and explore his art within the context of his life.

Curator's note

My first encounter with Julius Eastman and his art came in the form of an mp3 recording live from The Kitchen in the 1980s. For others who knew or worked with him in person, it may have come in the form of coy glances, a smile, a rupturing laugh of the corpus, or maybe even a performance in cold Buffalo, NY where he spent so many of his formative years, or downtown New York City where he moved fluidly between music communities as a composer, vocalist, pianist and even dancer. But for me, it was that bootleg mp3, and I still remember the impact his work, and this experience, left on me more than 10 years ago. And yet, it has been more than 15 years since his renaissance and we're still discovering fragments of this complex genius's life and output. When asked to curate this Eastman celebration, I really had to reflect on what could be shared and presented that hadn't already been done. 'Julius Eastman: A Power Greater Than' offers another lens to look solely at this artist on full display through the sonorous performances of intergenerational champions of his work, and also actively positioning his creations alongside the cultural shifts taking place on disco dance floors, downtown lofts and in the Black and queer liberation movement.

Drawing on more than a decade of work of performing and teaching Eastman's life and his creations as performer and composer, I've done my best to twist, stretch and carve out a new lens to experience and get to know the almighty Julius Eastman.

My hope is that everyone who comes to experience this music and these powerhouse artists, leave with a new-found love, adoration and respect for the genius he was and the music he left us.

© Seth Parker Woods

About the music

Touch Him When

Originally composed in 1970 for piano four-hands, Julius Eastman's *Touch Him When* follows his 'organic music' approach – where material builds gradually through repetition and transformation. This composition is also the first of a triptych that includes *That Boy* (1973–4) and *Joy Boy* (1974), which explores themes of intimacy and performative agency through extreme shorthand compositional language.

In this electric guitar arrangement, JJJ focuses on the resonance and tension created by Eastman's use of both consonant and dissonant intervals. While transcribing the piece, she heard how the intervals created a sonic beating – an unstable shimmering of sound that seemed to vibrate just beneath the surface. Each beating was different – sometimes a slow wave, sometimes a faster one – depending on the proximity of the pitches. Using distortion pedals and long reverb, she amplified those qualities and leaned into a doom metal-inspired sound. The final realisation uses layers of electric guitar and baritone guitar.

Prelude & The Holy Presence of Joan d'Arc

Scored for cello ensemble, Julius Eastman's *The Holy Presence of Joan d'Arc* is a tour de force celebrating the beloved heroine of medieval France. The work is multimedia in nature and was originally composed at the request of choreographer Andrew de Groat and presented with live choreography at The Kitchen in 1981. When introducing the

performance, Eastman offered a series of letters to Joan herself, one of which reads:

Dear Joan,

When meditating on your name I am given strength and dedication. Dear Joan, I have dedicated myself to the liberation of my own person firstly. I shall emancipate myself from the materialistic dreams of my parents; I shall emancipate myself from the bind of the past and the present; I shall emancipate myself from myself.

Joan of Arc was impoverished and illiterate, a complete unknown. Yet, through a series of visions she was divinely guided to become a warrior who would defy gender roles and lead her nation to victory during the Siege of Orléans in 1429. Through his *Nigger* series, including works such as *Evil Nigger* and *Gay Guerrilla*, Eastman was claiming his Black and gay identities not only with pride but with a sacred militancy inspired by what he saw in Joan of Arc.

In the original Prelude – which was improvised a *cappella* – he refers to three saints who were said to have visited Joan and compelled her heroism. Exploring various religious perspectives throughout his life, he, too, would find guidance through divine agency. Eastman's own description of this work resonates strongly today in the wake of our national and global crises. He described *The Holy Presence* as a warning against all organisational, governmental and religious forms of oppression. 'Even now in my own country,' he notes, 'my own people, my own time, gross oppression and murder still continue.'

The original 1981 score for *The Holy Presence of Joan d'Arc* was tragically lost. However, Clarice Jensen took on the task of transcribing the surviving audio recordings in 2016. Working from Jensen's transcription, Woods rendered a solo version for a multitracked cello, which was featured on Wild Up's recently released *Julius Eastman Anthology Vol 4: The Holy Presence*. For this live performance, Woods plays one cello part to nine other of his previous recorded tracks to bring a uniquely immersive experience of one of Eastman's most radically spiritual works.

The clarity and force of Woods's cello bring a sonic power and inner commitment that is viscerally tangible and elevates Eastman's voice.

© Kyle Marshall

Piano 2

Eastman's manuscript contains almost no barlines – following Joseph Kubera's advice, I have not added any, and the only ones I have included in this edition are Eastman's own. (However, the systems are broken loosely according to Eastman's line breaks, resulting in some irregular spacing.)

Eastman's beaming and notation of rests (ie the lack thereof) has mostly been preserved. In the manuscript, crotchets notes are notated as stemless noteheads; the stems have been added in this edition. The duration of certain tied notes was simplified by consolidating tied note values.

Natural signs have only been added where the chromaticism might be misleading; otherwise, it should be assumed that accidentals apply only to the note directly following it.

Many thanks to Joseph Kubera for his interpretive guidance, and to Mary Jane Leach and Andrew Przystanski for making the manuscript available for this edition.

© Thomas Feng

Gay Guerilla

From Julius Eastman's remarks to the audience before the premiere of *Gay Guerrilla* in January 1980 during his composer-residency at Northwestern University:

'Now the reason I use *Gay Guerrilla* – G U E R R I L L A, that one – is because these names – let me put a little subsystem here – these names: either I glorify them or they glorify me. And in the case of guerrilla: that glorifies gay – that is to say, there aren't many gay guerrillas. I don't feel that "gaydom" has – does have – that strength, so therefore, I use that word in the hopes that they will. You see, I feel that – at this point, I don't feel that gay guerrillas can really match with "Afghani" guerrillas or "PLO" guerrillas, but let us hope in the future that they might, you see. That's why I use that word guerrilla: it means a guerrilla is someone who is, in any case, sacrificing his life for a point of view. And, you know, if there is a cause – and if it is a great cause – those who belong to that cause will sacrifice their blood, because, without blood, there is no cause. So, therefore, that is the reason that I use gay guerrilla, in hopes that I might be one, if called upon to be one.'

Gay is a duet on eternal love. A brooding journey of undulating pulses, the dance begins in darkness as two performers emerge, isolated in their internal struggle. We witness them meet for the first time, fall into each other and build a world of vulnerability, support and pride. The dance was originally commissioned by the Isabella Stewart Gardner Museum (Boston, MA), with support from the CUNY Dance Initiative and Snug Harbor Cultural and Botanical Center (Staten Island, NY).

© Kyle Marshall

Julius Eastman

Julius Eastman (1940–90) was a composer, conductor, singer, pianist and choreographer. He was a singular figure in New York City's downtown scene of the 1970s and 1980s, and also performed at Lincoln Center with Pierre Boulez and the New York Philharmonic, and recorded music by Arthur Russell, Morton Feldman, Peter Maxwell Davies and Meredith Monk. 'What I am trying to achieve is to be what I am to the fullest,' he said in 1976. 'Black to the fullest, a musician to the fullest, a homosexual to the fullest.'

Despite his prominence in the artistic and musical community in New York, Eastman died in obscurity in a hospital in Buffalo, New York. His death went unreported for eight months, until an obituary by Kyle Gann appeared in the *Village Voice*. Eastman left behind few scores and recordings, and his music lay dormant for decades until a three-CD set of his compositions titled *Unjust Malaise* was issued in 2005 by New World Records. In the years since, there has been a steady increase in attention paid to his music and life, punctuated by newly discovered recordings and manuscripts, worldwide performances and new arrangements of his surviving works, as well as newfound interest from choreographers, scholars, educators and journalists. As Alex Ross wrote in *The New Yorker*: 'The brazen and brilliant music of Julius Eastman ... commands attention: wild, grand, delirious, demonic, an uncontainable personality surging into sound'.



Davóne Tines

Heralded as a 'singer of immense power and fervour' and '[one] of the most powerful voices of our time' by the *Los Angeles Times*, the 'immensely gifted American bass-baritone Davóne Tines has won acclaim, and advanced the field of classical music' (*New York Times*) through work that blends opera, art song, contemporary classical, spirituals, gospel and songs of protest, as a means to tell a deeply personal story of perseverance that connects to all of humanity. Called a 'next generation leader' by *Time* magazine and named *Musical America's* 2022 Vocalist of the Year, Davóne Tines is a path-breaking artist at the intersection of many histories, cultures and aesthetics.



Jiji

Jiji is an adventurous guitarist known for her virtuosity and command of diverse repertoire. Equally at home with both acoustic and electric guitar, her concert programmes range from traditional and contemporary classical to free improvisation.

Through her impeccable musicianship, compelling stage presence and commitment to commissioning and performing new music, Jiji has solidified her reputation as a top guitarist of current times. In recent seasons, she has given solo recitals at leading venues, including Carnegie Hall's Weill Recital Hall, Lincoln Center, 92NY, Caramoor, Green Music Center and the National Art Gallery. Her performances have been featured on PBS, NPR, WHYY-TV, FOX 4-TV and Channel 6, Kansas, among others. In 2016 she became the first guitarist in 30 years to secure first prize at the Concert Artists Guild Competition.

Jiji has premiered works by composers including David Lang, Steven Mackey, Michael Gilbertson, Paul Lansky, Natalie Dietterich, Hilary Purrington, Shelley Washington, Kate Moore, Chris Rountree, Gulli Björnsson and Molly Joyce. This year sees the release of *UNBOUND*, the culmination of a multiyear commissioning and recording project.

Recent chamber and ensemble performances include appearances in the New York

Philharmonic's Nightcap Series and with the Latinoamericano and Verona quartets, Wildup, Duo Linu and violinist Danbi Um.

She is also a sought-after concerto soloist and recent highlights include concerts with the American Composers Orchestra, the Augusta, Duluth, Kansas City, New West, New York Youth and Southwest Michigan Symphony orchestras, Rochester Philharmonic Orchestra and Sinfonietta Riga. Over the past five years she has premiered concertos by Natalie Dietterich, Hilary Purrington, Krists Auznieks and Steven Mackey.

As a committed educator, she is an Associate Professor of Guitar at Indiana University Jacobs School of Music. She has presented masterclasses and workshops extensively, including at the Peabody Institute, Yale University and Dublin's National Concert Hall, among many others.

In addition to advocating for the music of her contemporaries, Jiji also performs and records many of her own works, and continues to develop her distinctive compositional voice. Her EP with R&B singer Daniel Fears was released earlier this year.



Seth Parker Woods

Three-time Grammy-nominated cellist Seth Parker Woods has established a reputation

as a versatile artist and innovator across multiple genres.

He began the current season with several high-profile engagements. These included joining longtime musical partner Hilary Hahn for the world-premiere performances of Carlos Simon's Double Concerto, appearing with the National Symphony Orchestra, Washington DC, under Gianandrea Noseda and with the St Louis Symphony under Stéphane Denève. He also makes his solo debut here at the Barbican Centre, returns to Brazil for the South American premiere of Nathalie Joachim's cello concerto *Had To Be* with the São Paulo State Symphony Orchestra and performs with Ensemble Resonanz in his debut at the Elbphilharmonie Hamburg. In January 2026 he unveils a new trio line-up with soprano Julia Bullock and pianist Conor Hanick on a national US tour.

He is a prominent champion of contemporary composers and has premiered numerous concertos written for him. These include Tyshawn Sorey's *For Roscoe Mitchell* with the Seattle Symphony; Nathalie Joachim's *Had To Be* at the Spoleto Festival and with the New York Philharmonic, Montreal's Orchestre Métropolitain and the Chautauqua Symphony; Julia Adolphe's *Chrysalis* with the Los Angeles Philharmonic; and the American premiere of Rebecca Saunders's *Ire* with the Seattle Symphony.

His Grammy-nominated autobiographical album *Difficult Grace* has been performed to critical acclaim at 92NY, the Harris Theater in Chicago, CAP UCLA, San Diego Symphony and the University of Pennsylvania. As a recitalist and chamber musician, he has appeared at Carnegie Hall, the Library of Congress, the Kennedy Center, Konzerthaus Dortmund and Harvard University, among others. He has curated and performed in tributes to the legacy of Julius Eastman at Lincoln Center and in chamber music by George Walker at The Phillips Collection.

His discography includes *Difficult Grace*, music by Anna Thorvaldsdottir with Claire Chase and multiple recordings as part of Wild Up's Eastman Project, including *Eastman Vol 4: The Holy Presence*. His next solo recording will be released in early 2026.

Since 2022 Seth Parker Woods has served on the faculty of the Thornton School of Music

at the University of Southern California and was appointed the Robert Mann Chair in Strings and Chamber Music in 2024. He holds degrees from Brooklyn College and the City of Basel Music Academy, as well as a PhD from the University of Huddersfield.



Adam Tendler

Among many other plaudits, Adam Tendler has been called a 'daring pianist' with 'adventurousness and muscular skill' (*New York Times*) and 'the hottest pianist on the American contemporary classical scene' (*Minnesota Star Tribune*).

At the age of 23 he gave solo recitals in all 50 US states, going on to receive Lincoln Center's Emerging Artist Award and the Yvar Mikhashoff Prize. He has appeared as a soloist with the London, New Jersey, Sydney, Toronto and Vermont Symphony orchestras and the Los Angeles Philharmonic, as well as on the main stages of Carnegie Hall, Barbican Centre, Sydney Opera House, Brooklyn Academy of Music and Walt Disney Concert Hall, among other leading international venues.

His appearance on Wild Up's Julius Eastman anthology earned him a Grammy nomination, while his recent project, *Inheritances*, was a *New York Times* Critic Pick.

Adam Tendler's 2024 immersive installation, *Exit Strategy*, while Green-Wood Cemetery's artist-in-residence, received national attention and engaged hundreds of community members. He is the author of two books and serves on the piano faculty at New York University.



richard valitutto

richard valitutto has been described as 'a keyboard superstar' (*The New Yorker*) and 'all around go-to new music specialist' (*LA Times*) and is a Grammy-nominated piano soloist, chamber musician, vocal accompanist, and composer. They have collaborated and performed with the Martha Graham Dance Company, Tiny Desk Concerts, PBS Great Performances, Kammerensemble Neue Musik Berlin and the American Academy in Rome, among many others.

This year they were the editorial advisor to a new performance score edition of Julius Eastman's *Feminine* and author of the foreword and performance notes. They are a founding member of the ensemble Wild Up, whose ongoing Julius Eastman Project has been much praised. Released annually on New Amsterdam Records to widespread acclaim, Volume 2 (2022) and Volume 3 (2023) were both Grammy-nominated for Best Classical Compendium, and Volume 4

features their deeply personal, virtuosic rendition of Eastman's only surviving piano solo composition, *Piano 2*.

richard valitutto is currently studying for a Doctor of Musical Arts in Cornell University's Keyboard Studies programme with a dissertation project on Julius Eastman's life and music. They hold additional degrees from the California Institute of the Arts and the University of Cincinnati's College-Conservatory of Music.



Conor Hanick

Pianist Conor Hanick is regarded as one of his generation's most inquisitive interpreters of music new and old whose 'technical refinement, colour, crispness and wondrous variety of articulation benefit works by any master' (*New York Times*).

He has recently worked with conductors Esa-Pekka Salonen, Ludovic Morlot, Alan Gilbert and David Robertson and collaborated with the Alabama, San Francisco and Seattle Symphony orchestras, New York Philharmonic, Orchestra Iowa, Boston Modern Orchestra Project and Juilliard Orchestra. He has also appeared at leading venues and festivals, including the Gilmore Festival, Hamburg Elbphilharmonie, Antwerp's De Singel, Pompidou Centre in Paris, Cal Performances, Philadelphia

Chamber Music Society, Park Avenue Armory and the Ojai Festival, where in 2022 with AMOC* (American Modern Opera Company) he served as the festival's artistic director.

He is a fierce advocate for the music of today, having premiered over 200 pieces and collaborated with composers ranging from Pierre Boulez, Kaija Saariaho and Steve Reich to leading composers of his generation, including Nico Muhly, Caroline Shaw, Tyshawn Sorey, Anthony Cheung and Samuel Carl Adams, whose piano concerto, *No Such Spring*, he premiered in 2023 with Esa-Pekka Salonen and the San Francisco Symphony.

This season he presents solo and chamber recitals in the US and Europe. He also appears with the Phoenix and Alabama Symphony orchestras, collaborates with Julia Bullock, Seth Parker Woods, Timo Andres and the JACK Quartet and premieres solo and chamber works by Tania León, Nico Muhly and Matthew Aucoin, among others.

Conor Hanick is Director of Solo Piano at the Music Academy of the West and serves on the faculty of the Juilliard School, Mannes College and the CUNY Graduate Center.

in 2014, KMC has performed at venues including Chelsea Factory, BAM Next Wave Festival, Jacob's Pillow Inside/Out, Actors Fund Arts Center, NJPAC, Little Island and Roulette.

Kyle Marshall has received choreographic and dance film commissions from the Baryshnikov Arts Center, Dance on the Lawn, Montclair Dance Festival, Harlem Stage and The Shed. He received a 2018 NY Dance and Performance Juried Bessie Award, a 2020 *Dance Magazine* Harkness Promise Award and a 2020 Bessie Honoree for his revival of *Colored* (2017). He has also received choreographic fellowships from the University of Iowa (Grant Wood Fellowship), Princeton University, NYU Center for Ballet and the Arts, and residencies from Monira Foundation, 92Y, CPR and Bethany Arts Community.

As a performer, he is a former member of the Trisha Brown Dance Company, doug elkins choreography etc and Tiffany Mills Company. A New Jersey native, Kyle Marshall is a graduate of Rutgers University with a BFA in Dance.



Kyle Marshall

Kyle Marshall is a choreographer, performer, teacher and artistic director of Kyle Marshall Choreography (KMC). Since its inception



Khalid Dunton

Khalid Dunton was born and raised in Washington DC. In 2020 he completed his Bachelor's of Fine Arts in Dance as well as

a Minor in Business from Montclair State University.

He has performed with dance companies including the Axelrod Contemporary Ballet Theater (2021), McKoy Dance Project (2022), Carolyn Dorfman Dance (2021–23) and Gaspard & Dancers (2023–24). During 2021 he worked as a professional dancer in the iconic Black Iris Project which received a New York Emmy Award for *WILD: Bird of Paradise*.

He has performed works by Martha Graham, Stacey Tookey, Juel D Lane, Bill T Jones, Carolyn Dorfman, Danial Shapiro & Joanie Smith, Maxine Steinman, Christian von Howard, Earl Mosley and many more.

Khalid Dunton has also worked with celebrity artist Todrick Hall, featuring as a dancer in his music video *WIG*. He has also trained and worked in the commercial dance industry alongside Dana Foglia, James Alonzo and Yanis Marshall.



José Lapaz-Rodriguez

José Lapaz-Rodriguez is a freelance dance artist and model from the Dominican Republic currently living in New Jersey. He is the recipient of a Hanya Holm award and graduated from Mason Gross School of the Arts at Rutgers University with a Bachelor of Fine Arts in Dance performance. As part

of the ballroom scene, he researches the interconnection of contemporary dance and voguing in concert dance in queer bodies.

He has performed works by Matthew Rushing, Pam Tanowitz, Jordan Lloyd, Stefanie Batten-Bland, Roderick George and Darrell Grand Moultrie. In addition to concert dance, he has performed as a cameo artist in the Off-Broadway *Hercules* by Chase Brock, collaborated with Mandy Moore and Jermaine Browne and danced in Chad Lawson's *Prelude* in D major music video.



Edo Tastic

Edo Tastic is a visual artist based in New York City. His artistic path began with poetic works in collaboration with sound, film and photography. To date, he has published two books *Effects* and *He Was Here* as a part of a 12-book poetic memoir, *BURPS*. He has also self-produced poetic videos, a short documentary, *The Poetic Catharsis of Edo Tastic*, while the poetic short film, *Abducted: A Living Poet*, is due for future release.

His visual art has been shared in-residence at Ma's House and a group showing at La Mama Galleries. His curated poetry readings have been held in apartments, rooftops and galleries across NYC and Jersey City in collaboration with several musicians and

artists. In 2017 and 2018, Bloomingdales commissioned poems for their Soho and 59th Street Flagship location.

Edo Tastic's work in hair and makeup began as a model in front of the camera. This passion led to first assisting stylist Andre Austin, and later a makeup mentor/friendship with David Frank Ray and Donyale McRae, who inspired his desire to develop a timeless style across mediums. Since lending his makeup skills to *Stellar* at Baryshnikov Arts Center in 2021, his creative directing position has evolved. His own experience in fashion and visual art offers a guide to Kyle Marshall Choreography's visual aesthetics and storytelling on stage and across all media.

AMOC* American Modern Opera Company

AMOC* (American Modern Opera Company) is a company of creators which commissions and produces bold new work in music, dance and opera. It was founded in 2017 by composer Matthew Aucoin and director and producer Zack Winokur and comprises 17 of today's most sought-after composers, choreographers, directors, vocalists, instrumentalists, dancers, writers and producers. These artists are united by their commitment to collective authorship through long-term generative relationships. AMOC* supports these creators with resources to develop their work, maintains a strong national and international touring schedule and upholds a rigorously equitable and artist-led development model. As such, AMOC* is deeply committed to making its performances financially accessible.

AMOC* has developed and premiered over 20 new productions in its eight seasons as a company. Past partners include 92Y, American Repertory Theater, Baryshnikov Arts Center, Brown Arts Institute, DACAMERA (Houston), Harvard University, La MaMa, Park Avenue Armory, Stanford Live and Yale University. AMOC* has appeared internationally at the Aix-en-Provence Festival, Centre Pompidou in Paris, De Singel in Antwerp, Hamburg Elbphilharmonie and the Leverkusen Erholungshaus. In 2022 AMOC* served as Music Director for the 75th Ojai Music Festival, giving 18 performances, eight world premieres and six new theatrical productions.

Kyle Marshall Choreography

Kyle Marshall Choreography (KMC) was founded in 2014 and is a company that sees the dancing body as a container of history, an igniter of social reform and a site of celebration. KMC believes in the creation, sharing and teaching of dance as a way to deepen our knowledge of who we are as individuals, how we develop relationships, and ultimately societies.

KMC has performed at venues throughout New York, such as the Joyce Theater, Chelsea Factory, BAM Next Wave Festival, Joe's Pub, The Shed, Roulette and Abrons Arts Center. National touring has included Jacob's Pillow Dance Festival (Beckett, Massachusetts), American Dance Festival (Durham, North Carolina), FringeArts (Philadelphia) and New World Center (Miami). It has received choreographic commissions from Philadelphia Museum of Art, Baryshnikov Arts Center, Dance on the Lawn Montclair Dance Festival, New Jersey Performing Arts Center and Harlem Stage. This performance at the Barbican marks KMC's international debut.

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Jens Riegelsberger
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Ann Kenrick
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Ali Mirza *deputy interim CEO and
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inclusion*
Natasha Harris *director of
development*
Sarah Wall *head of finance and
business administration*
Devyani Saltzman *director for arts and
participation*
Philippa Simpson *director for buildings
and renewal*
Jackie Boughton *director of commercial*
Beau Vigushin *director for audiences*
Hannah Hoban *executive assistant
to CEO*

Davóne Tines Artist-in-Residence



**BBC Symphony Orchestra /
Daniele Rustioni**

Fri 13 Feb, Hall



**Davóne Tines x Tyshawn
Sorey's Monochromatic Light
(Afterlife)**

Mon 22 Jun, St Giles' Cripplegate



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