

Marius Carboni

APPENDIX

81

From: Marius Carboni [mcarboni@carbonimedia.com]
Sent: 27 March 2010 18:30
To: 'Marius Carboni'
Subject: FW: Research
Attachments: _Certification_.txt

From: Bluthner Piano Centre - London UK [mailto:info@bluthner.co.uk]
Sent: 06 June 2008 09:49
To: Marius Carboni
Subject: Re: Research

Sorry Marius - I got distracted.

Firstly, let me give you current prices (including VAT) of Bluthner grands:

Model 1 - 9' 2" £76,800

Model 2 - 7' 10" £60,145

Model 4 - 6' 11" £45,895

Model 6 - 6' 3" £39,780

Model 10 - 5' 5" £34,235

Model 11 - 5' 1" £31,47

Yes - I could probably get a tuner to stay at a concert for £250.

Let me know if there are other questions.

Best wishes

Rodney

HALL HIRE FEE (VENUE COST ONLY)

The standard (venue only) hire fee for the 09-10 financial year is £7095 + VAT, and for the 10-11 year is £7295 + VAT. A deposit is required upon signature of contract.

The Hall (capacity 1949) is the only concert venue available to external promoters - there are no smaller concert venues available for hire at the Barbican Centre.

WHAT'S INCLUDED

The following is included in the standard (venue only) hire fee. This is designed to meet the requirements of a standard classical concert

1. Facilities

- House Lighting
- Overhead White Concert Lighting
- House Speaker system and tie lines - Please note this does not include the use of the House Mixing desk and effects rack, House microphones, cables and stands, House monitor desk and monitors, or House playback and recording equipment.
- Stage Lifts
- Ventilation (air cooled system) and Central Heating
- Stage Furniture: Stage Risers, Music Stands, Chairs, Rostra
- 2 Soloist's Pianos (tuned to A = 440)
- 1 Orchestral Piano (tuned to A = 440)
- Paying Stage Bar (until the end of last interval)
- Dressing Rooms

2. Staff

Pre Production

- Production Manager

On Day of Concert

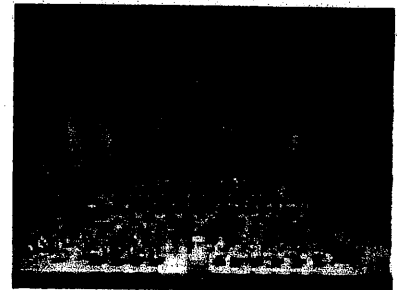
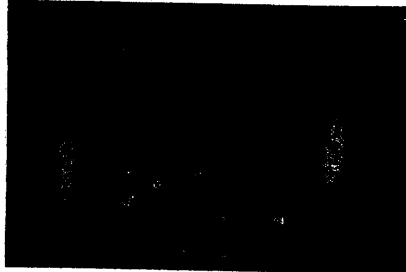
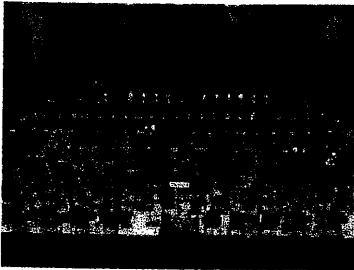
- Stage Manager and/or Stage Supervisor
- Two Stage Staff
- Stewards (provided for the concert only not for rehearsals or foyer activities)
- One Technician for rehearsal and concert
- Programme Sellers
- Security Staff

3. Services

- Box Office Services
- Event accounting
- Piano Tuning (to A = 440)
- An entry in the Barbican Centre's monthly Guide and website, subject to copy deadlines being met



Hire of Barbican Hall



Issued June 2009

INFORMATION ON BARBICAN HALL

Capacity	
Stalls	855
Circle	773
Balcony	321
Total	1949

12 seats are held off from this figure for landlord purposes which are released for general sale if not required

Sound mixing desk

If a mixing desk is required FOH then 51 seats in the stalls are taken off sale.

Wheelchair positions

Rear of Stalls	36
Rear of Circle	6

Stage extensions

If a stage extension is required for large forces front stalls seats are held off sale as follows:

- 4' stage extension - 65 seats (stalls rows B & C)
- 8' stage extension - 93 seats (stalls rows B, C & D)

Stage Capacities

Maximum licensed stage capacity: 350

Suggested comfortable occupancy:

With no stage extension

16:14:12:10:8 strings/3:3:3:3 wind/5:4:3:1 brass
plus a choir of 120

or unaccompanied choir of 160 adults or 300 children

With four foot stage extension:

18:16:14:12:10 strings/4:4:4:4 wind/5:4:3:1 brass
plus choir of 120

With eight foot stage extension:

20:20:18:18:12 strings/5:5:5:5 wind/6:5:4:1 brass
plus a choir of 120

Ventilation

Air conditioned

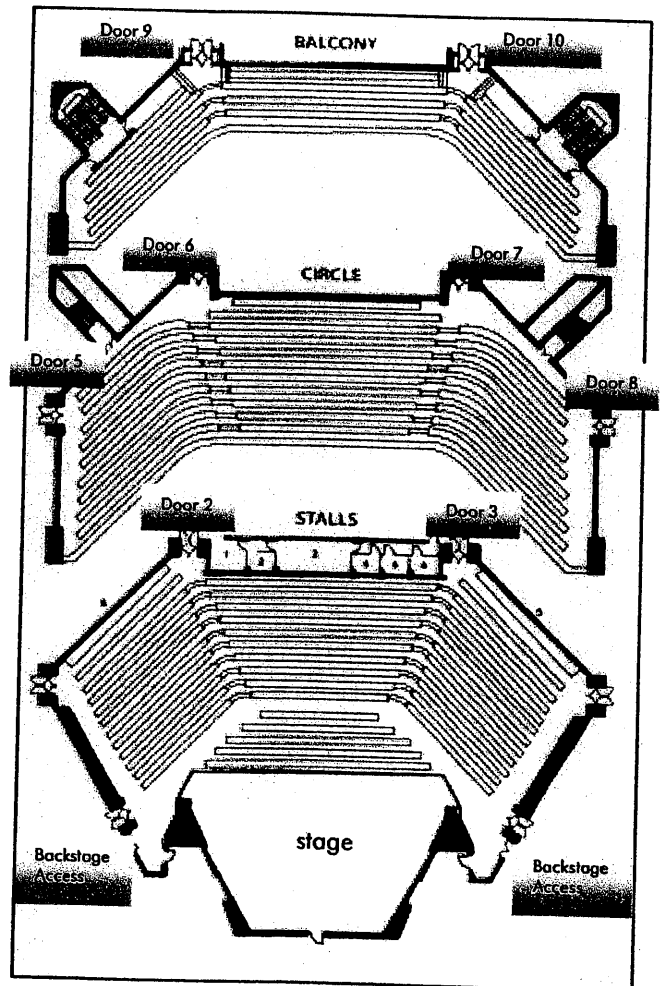
Auditorium lighting

Dimmable houselights

Stage Dimensions

Area	199.4m ²
Width front	20.1m
Width rear	9.8m
Depth	12.4m
Stage Height	0.91m

BARBICAN HALL (plan not to scale)



KEY
1 - Sound
2 - Lighting
3 - Projection
4 - Presenters Position
5 - Wheelchair Position

Risers

10 mechanical risers on rear half of stage

Access

- Side steps from auditorium
- Doors centre back stage - high and low level, each approximately 1.06m wide x 1.98m high
- Piano lift: 1.57m x 3.05m (goods only)
- Disabled passenger lift: 1.50m x 1.20m
- Sets, through front of house doors 1.45m wide x 2.06m high - 2.53m diagonal

HOW DO I BOOK A CONCERT DATE?

Hall usage and date allocation

We operate a priority booking system. The London Symphony Orchestra are resident at the Barbican Centre and they, along with the Barbican own promotion programming have priority for Hall bookings. Because of this, we cannot allocate any additional bookings for the Hall until approximately one year in advance of an event, subject to availability.

The Barbican has a very busy programme, with over 270 concerts per year in the Barbican Hall alone. As well as the LSO and other Associates (such as the BBC Symphony Orchestra and Serious) we promote our own concert series including Great Performers, Barbican Jazz and continued music festivals. In addition the Hall is used several days every month for business conferences and graduations. Because of this there is severe pressure on available dates in the Hall.

You can register your interest in hire of the Hall at any time. An outline of the project should be submitted in writing or email indicating your preferred dates or time period. Please include details of the promoter, artists, repertoire, the orchestra or choir involved, the number of performers and technical complexity of the show. We require this information from the outset to ascertain how your concert may best fit into the programme, both artistically and logistically.

Booking a date

Please take into account the following when considering the Barbican hall as the venue for your event:

- Is your project suitable for the Hall in terms of its profile, its size, its cost?
- Can the project work on the get-in time available: please note that for the majority of dates the standard get-in is 2pm and rigging can only take place in your tenancy time. Rehearsal/soundcheck times must remain flexible until exact timings are agreed between promoter and Barbican Production Manager.
- How much set-up time and what technical requirements, particularly additional staging, effects, projection or television or radio recording, will be needed for the concert?

We reserve the right to withdraw the date offer should any subsequent changes to artistic programme or technical requirements seriously jeopardise our schedule and/or clash with existing Barbican events.

Confirming and contracting

We will issue our standard hire contract around 6-9 months in advance of the concert date. Please sign and return the contract along with your deposit within four weeks of issue.

Please do not publicise your concert until a box office on-sale date has been agreed. We are unable to go on sale at the box office unless we have received back your signed contract.

Once your date is contracted, you will be able to contact our Marketing Campaign Manager to discuss your marketing and publicity plans, and you will be allocated a Production Manager approximately 3 months prior to the concert date who will discuss the practical and technical arrangements for your event.

Thank you for your interest in hiring the Barbican Hall.

For further information please refer to our website where comprehensive information is available, including marketing and publicity, technical specification, and production management.

www/barbican.org.uk/promoters

Frances Bryant, Concerts Planning Manager (020 7382 7369 / fbryant@barbican.org.uk)
Thomas Hardy, Music Administrator (020 7382 7038 / thardy@barbican.org.uk)
Barbican Centre, Silk Street, London EC2Y 8DS

TECHNICAL SERVICES

- The hire fee does not include technical provision. The Barbican offers a full range of technical services, such as lighting and sound design, PA and monitor systems, full AV services and film and video projection which are available at an additional cost. Technical services may be booked on an individual basis or we have a choice of a fully serviced package designed to meet the sound and lighting needs for most contemporary shows, or a package designed for touring shows. Please ask for details and costs.
- Any intended film or audio recording for TV, radio, archive, or CD/DVD release must be registered with the Barbican at the earliest opportunity, and will require a separate contract and facility fee. Supplementary technical costs may also be levied. You are responsible for obtaining all rights clearance in relation to any recording of your concert. If cameras are to be used in the auditorium this will result in a reduction of available seats on sale.

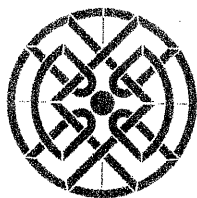
PLEASE NOTE

- The hire fee does not include harpsichord, organ, or backline. We are happy for you to bring these instruments in, if required. Please note the Barbican Hall does not have an in-house organ.
- A large orchestra and/or choir may necessitate use of a stage extension. A charge is applicable and the hall capacity is reduced (see Page 3)
- The hire fee does not include use of reception rooms or any other areas in the Barbican apart from the Barbican Hall and Dressing rooms for the durations stated on the contract. If you wish to discuss booking a room for a reception, please contact our in-house caterers Searcy's (020 7382 7246).
- Right of access to the foyers for artist and audience access is included in your tenancy. If you wish to use the foyers for performances and activities in connection with your event, please note that this is subject to availability and extra costs will apply for staffing and servicing of foyer events.

FINANCIAL SETTLEMENT

The Accounts Department of the Barbican will prepare the final statement for the concert within 14 days of the date of the performance in accordance with your contract with the Barbican. In addition to the rental of the Hall the following deductions will be made from the gross Box Office receipts:

- Performing Rights Society charges. The exact charge is calculated on the amount of copyright material performed in the concert. The promoter pays 50% of the PRS charge and the remaining 50% is borne by the Barbican.
- credit card administration charge (2.3% of gross box office)
- 20% commission on programme sales
- merchandising fee, if applicable
- the cost of any catering provided at your request plus hire of reception room, if used
- any additional technical equipment or cost of technical package booked via production manager
- facility fee, if your performance is recorded or broadcast
- Foreign Entertainers' Tax, if applicable
- any overtime charges, if applicable
- any other chargeable services provided



C A D O G A N H A L L

Hire Charges | 2008**Capacity**

The hall can take a total of 970 people at any one time. This includes up to 900 members of the public and 70 staff (both ours and yours) and performers.

Stalls	561
Gallery	344
Total	905

Out of the above, we remove

- 10 seats from the stalls (four from rows M and N and two in row L);
- 12 seats from the stalls (row T) as 'last-sell, sightline' seats; and
- 28 seats from the gallery in blocks A and P as 'last-sell, sightline' seats.

Given the above holds, the most tickets you can sell is 855.

Stage capacity: 60 – 65

If you have up to 60 people on stage it will not affect our overall capacity.

If you have 61 or more people on stage, it will affect our seated capacity.

As a result we will need to reduce the number of seats for the audience in the same proportion.

Dates held depending on confirmation (pencil)

We will hold dates, following the initial enquiry for 30 days.

After this date we may ask you for confirmation or to release the date.

**All figures
are subject to VAT**

Standard rental (plus box office commission)

This includes 90 minutes of access and a three-hour (pm) rehearsal session, front-of-house staff, a stage manager, a technician and use of the Caversham Room (up to two hours before the event), if available, plus 11% box office commission which must be at least **£520**.

£2150

For extra performance(s) on the same day, including the above staff plus 11% box office commission which must be at least **£520**.

(for each performance) £1350

Flat rental (no box office commission)

This includes access and a rehearsal session, front-of-house staff, a stage manager, a technician and use of the Caversham Room two hours before the event if available.

All day (from 9 am) and one performance	£3450
Half day (from 2 pm) and one performance	£3250
Extra performance (for each performance)	£1350



CADOGAN HALL

Hire Charges | 2008

Facility fees

Private recording (for archive use only)	£295
Commercial audio recording or broadcast	£625
Commercial video recording, broadcast or webcast	£1750

On-sale date

The on-sale date means the earliest date that tickets will go on sale and be available for members of the public to buy at the box office. You must pay the deposit, the minimum box office commission charge and the standard marketing charge before this date.

Merchandise

Programme commission	12%
Merchandising commission	15%

Penalty charges

Returning the contract late	£220
Returning the technical contract late	£55
Replacing a dressing room key or fob (for each item)	£25
Replacing towels (for each towel)	£10

All charges will be subject to VAT

Work permits

It is your responsibility to get the appropriate work permits. You should apply at least eight weeks before you need the permit. You can get application forms (WP3) from www.workingintheuk.gov.uk

Withholding tax for people who do not live in the UK

Every promoter employing artists living outside the UK will be subject to 22% Foreign Entertainers Unit Withholding Tax. This will be deducted by us from any monies due to you on settlement and paid to HM Revenue & Customs. This tax may not apply if you are authorised by HM Revenue & Customs to operate the Simplified Tax System for Classical Music or the Middleman Scheme or if you have successfully applied for an exemption prior to the date of the performance. For more information on Withholding Tax, contact the Centre for Non-Residents, Foreign Entertainers Unit on +44 (0)151 472 6488.



CADOGAN HALL

Hire Charges | 2008

Credit card charges

You must pay 100% of all credit card charges we have to pay in selling tickets at the box office.
This usually represents 3% of the final amount before tax and is taken off the top of the final figure before tax.

Performing Rights Society fees

You must pay PRS (plus VAT) on the box office income after tax

Standard marketing charge

We add a one-off marketing charge for all ticketed events. This covers adding your event to our regular e-bulletins, online features, e-mail campaigns when available, storage and display of flyers and posters.

£130

Audio recording

To hire the auditorium for audio recording only (including setting up and taking it down)

Full day (10 hours) £1200
Half day (6 hours) £725

Rehearsals

A three-hour session plus 90 minutes to get in and out £540

Prep and pre-rig days

As and when you need them Negotiable

Extra hourly charges

For each hour on top of the hours laid out above, plus costs £180

Extra spaces

Culford Room (500 standing, 150 dining and 120 theatre-style) £1600
Caversham Room (70 standing, 50 dining and 40 theatre-style) £385

[Home](#) [About us](#) [Hiring Wigmore Hall](#) [Concerts](#) [Hall Facilities](#)

Hall Facilities

Contents

- Audience Capacity
- Stage Capacity
- Resident Piano
- House Staff
- Rehearsals

Audience Capacity

The Hall's **total capacity is 537** which consists of:

- Stalls: 461- inc. 3 wheelchair spaces
- Balcony: 76

Stage Capacity

The stage can comfortably accommodate **up to 15 performers** on a single level. Promoters who have not hired Wigmore Hall before, and are planning a concert for a larger number of performers, are requested to make an appointment to view the stage before signing any agreement.

Resident Piano

The Hall will **provide a Steinway model D grand piano**. The piano is tuned before every performance.

The Hall does not have a resident harpsichord or chamber organ. If another keyboard instrument is required, it is the responsibility of the promoter to make the necessary arrangements. The Hall can recommend instrument suppliers.

House Staff

Wigmore Hall provides throughout the concert:

- A House Manager
- Ushers
- Programme sellers
- Attended cloakroom
- Page turner

Rehearsals

Two hours of rehearsal in the auditorium are included in the Hall rental charge. Additional time in the auditorium may be arranged upon request for an hourly fee.

For information about other **rehearsal rooms** available for hire on an hourly basis see the [Rehearsal Rooms page](#)

Call our Box Office Now on: +44 (0)20 7935 2141

WIGMORE HALL	2009/2010	Season	Date:	09/01/2010
PRELIMINARY BUDGET				
BOX OFFICE INCOME	Gross			
£18, £16, £12, £10 (Price Code D)	£ 8,116.00			
(based on a 25% house)			£	2,029.00
Total hall capacity = 538				
Programme sales at £2			£	100.00
ANTICIPATED TOTAL INCOME			£	2,129.00
EXPENSES		Net costs	VAT	TOTAL
		(excl VAT)	at 15%	
Wigmore Hall Costs (basic)				
Hall Hire*		£ 1,350.00	£ 202.50	
Advertising Heading Charge		£ 100.00	£ 15.00	
Box office commission - 17% of ticket sales		£ 344.93	£ 51.74	
Piano Tuning		£ 65.00	£ 9.75	
Programme sales commission (20%)		£ 20.00	£ 3.00	
SPNM New Notes listing (if required)		£ 10.00	£ 1.50	
Performing Rights Society charges		Depending on repertoire		
CD sales commission (20%)				
Marketing Costs				
4,000 colour A5 concert flyers		£ 400.00	£ -	
Postage/bikes/phone/fax/stationery, etc.		£ 200.00	£ 30.00	
Flier Distribution (London Calling) 1 Unit		£ 154.88	£ 23.23	
National Press Standard Adverts**		£ 300.00	£ 45.00	
Musical Opinion shared ad (optional)		£ 150.00	£ 22.50	
Additional press advertising - on request				
Programme printing (B/W very simple)		£ 450.00	£ -	
Programme Notes (commissioned)		£ 150.00	£ -	
Cancellation insurance (estimated)		£ 200.00	£ -	
Contingency		£ 200.00	£ -	
			£ -	
Concert Management Fee		£ 2,000.00	£ 300.00	
		Total	£ 6,094.81	£ 704.22
				£ 6,799.03
* Hall rental fee includes a 2 hour performance (with interval of 20 minutes) plus half-hour get-out time; 2 hours rehearsal; ushers/programme sellers; attended cloak-room; page turner; use of resident grand piano ; tickets				
** = Entries in the Sunday Times, Saturday editions of Daily Telegraph and Guardian. Costs are per line and each ad will be approximately 4-5 lines.				

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House Staff

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- **Ushers**
- **Programme sellers**
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- **Page turner**

Rehearsals

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For information about other rehearsal rooms available for hire on an hourly basis see the [Rehearsal Rooms](#) page

Call our Box Office Now on: +44 (0)20 7935 2141

From: Chris Baldock [Chris.Baldock@thsh.co.uk]
Sent: 11 February 2010 17:48
To: Marius Carboni
Subject: RE: Classic FM article
Attachments: _Certification_.txt

Hi Marius

No change from these figures, hope you are well.

Kind Regards

Chris

From: Marius Carboni [mailto:mcarboni@carbonimedia.com]
Sent: 06 February 2010 11:45
To: Chris Baldock
Subject: RE: Classic FM article

Hi Chris, I am updating the info you gave me a while ago for my PhD on changes in the classical music business over the last 20 years. Can you update me on the figures below?
Thanks for your help,
Marius

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Plaxtol Music Festival
POBox 308, Sevenoaks , Kent TN15 0ZW
Marius Carboni
+ 44 (0) 1732 811036
+ 44 (0) 7885 753272
Gill French
+ 44 (0) 7932 050622
www.carbonimedia.com
www.plaxtofestival.co.uk

From: Chris Baldock [mailto:Chris.Baldock@thsh.co.uk]
Sent: 17 July 2008 12:10
To: Marius Carboni
Subject: RE: Classic FM article

Hi Marius
It's on all tickets sold through the box office.

Regards

Chris

-----Original Message-----

From: Marius Carboni [mailto:mcarboni@carbonimedia.plus.com]
Sent: 17 July 2008 11:46
To: Chris Baldock
Subject: RE: Classic FM article

Marius Carboni

From: Marius Carboni [mcarboni@carbonimedia.com]
Sent: 08 February 2010 08:56
To: 'Marius Carboni'
Subject: FW: Classic FM article
Attachments: _Certification_.txt

From: Chris Baldock [mailto:Chris.Baldock@thsh.co.uk]
Sent: 17 July 2008 12:10
To: Marius Carboni
Subject: RE: Classic FM article

Hi Marius
It's on all tickets sold through the box office.

Regards

CHris

-----Original Message-----

From: Marius Carboni [mailto:mcarboni@carbonimedia.plus.com]
Sent: 17 July 2008 11:46
To: Chris Baldock
Subject: RE: Classic FM article

Hi Chris, is £1.50 commission per ticket sold **just** for credit card transactions or for **all** tickets sold through the Box Office?

Cheers,
Marius

From: Chris Baldock [mailto:Chris.Baldock@thsh.co.uk]
Sent: 09 July 2008 14:28
To: Marius Carboni
Subject: RE: Classic FM article

Hi Marius

The box office commission is £1.50 per ticket sold through our box office, PRS is completely separate and is a percentage of total box office receipts, assuming that the works are in copyright. It's quite complicated, but in essence, the percentage you pay depends on how much of the programme is in copyright and how long it is! Worst case scenario is 8%.

Sorry for any confusion.

Kind Regards

Chris

-----Original Message-----

From: Marius Carboni [mailto:mcarboni@carbonimedia.plus.com]
Sent: 09 July 2008 09:14
To: Chris Baldock
Subject: RE: Classic FM article

From: Marius Carboni [mcarboni@carbonimedia.com]
Sent: 08 February 2010 17:29
To: 'Marius Carboni'
Subject: FW: Player salaries
Attachments: _Certification_.txt; _Certification_.txt

From: Stephen Maddock [mailto:smaddock@cbsoc.co.uk]
Sent: 08 February 2010 14:44
To: Marius Carboni
Subject: RE: Player salaries

Hi Marius

Tutti rate is now £39K, Principal £35K, Section Leaders minimum £39K (though for more days I think)

Touring etc costs haven't changed in the last 2 years

Hope this helps - look forward to being able to refer to you as 'Doctor'.....

Stephen Maddock
Chief Executive
City of Birmingham Symphony Orchestra
CBSO Centre
Berkley Street
Birmingham B1 2LF
t: 0121-616 6500
f: 0121-616 6518
e: smaddock@cbsoc.co.uk

-----Original Message-----

From: Marius Carboni [mailto:mcarboni@carbonimedia.com]
Sent: 08 February 2010 09:18
To: Stephen Maddock
Subject: RE: Player salaries

Hi Stephen, I am in the final stages of my PhD, writing the first complete draft. I need to update the figures below. Would you mind giving me the 2009-2010 figures both for rank and file players and touring costs for out-of-town concert when you've a moment?

Many thanks,
Marius

From: Stephen Maddock [mailto:smaddock@cbsoc.co.uk]
Sent: 10 July 2008 13:44
To: Marius Carboni
Subject: Player salaries

Hi Marius, hope you're well.

I'll gladly do my best on our figures, but to be honest I don't know the London / BBC orchestra scene well enough these days - Paul Hughes (BBCSO) & Tim Walker (LPO) would oblige, I'm sure - though of course the London orchs may only be able to give a daily rate

A Tutti violinist here gets c.£27K at present; Principal players get c.£33K and Section Leaders at least £35K

Our out of pocket costs on an average Birmingham concert might be:

Conductor £3000-£6000

Soloist £2500-£5000

Extra players £2000 (most of the orchestra are on permanent salaries)

Hall hire £3000

PRS fees £1200

Plus a share of annual marketing spend, and of course a share of everybody's salaries (£4m per annum for the whole CBSO at the last count!)

Taking it to London adds the following:

Coaches £1,500

Meal allowances £1,500

Late night return £1,000

Hope this helps, and hope you're well!

All best

Stephen

Stephen Maddock

Chief Executive

City of Birmingham Symphony Orchestra

CBSO Centre

Berkley Street

Birmingham B1 2LF

t: 0121 616 6500

f: 0121 616 6518

e: smaddock@cbsoc.co.uk

From: Marius Carboni [mcarboni@carbonimedia.com]
Sent: 08 February 2010 09:31
To: 'Marius Carboni'
Subject: FW: orchestra costs
Attachments: _Certification_.txt

From: Paul Hughes-BBCSO [mailto:paul.hughes.01@bbc.co.uk]
Sent: 07 July 2008 16:51
To: mcarboni@carbonimedia.com
Subject: RE: orchestra costs

R&F violinist with BBCSO earns around £30k. I can't answer for the non BBC London-based orchestras as to what they earn, but our rates are negotiated with the MU, and include a BBC figure for london weighting.

Best
paul

From: Marius [mailto:mcarboni@carbonimedia.com]
Sent: 07 July 2008 11:16
To: Paul Hughes-BBCSO
Subject: Re: orchestra costs

Hi Paul - thanks for that. What I was trying to say was does any player regardless of where orchestra is based get paid on MU or BBC rate plus london weighting if based in London?also what would basic salary be for rank&file violinist? Thanks Paul, Marius

Sent from my BlackBerry? wireless device
Marius Carboni
Director, Carboni Classical Media &
Music Masters Course Leader & Senior Lecturer in Music Business, University of Hertfordshire

From: "Paul Hughes-BBCSO" <paul.hughes.01@bbc.co.uk>
Date: Mon, 7 Jul 2008 10:41:26 +0100
To: Marius Carboni<mcarboni@carbonimedia.com>
Subject: RE: orchestra costs

Dear Marius

I'm not sure the distinction you are making between a player in a commercial London orchestra and a London player. I can only speak to BBC orchestras, where principle players do receive more, but the differential - depending on experience - is more than ?4k.

P

From: Marius Carboni [mcarboni@carbonimedia.com]
Sent: 08 February 2010 17:29
To: 'Marius Carboni'
Subject: FW: Rank & File seasonal fee
Attachments: _Certification_.txt; _Certification_.txt

From: David Greenslade [mailto:David.Greenslade@lpo.org.uk]
Sent: 08 February 2010 14:48
To: Marius Carboni
Subject: RE: Rank & File seasonal fee

Hi Marius,

As before, this is an across the board average taken from fees paid to our members only. It is assumed that on average, all members take up approximately 85% of work offered. Based upon this, I have rounded up the average figures to 100% to give an idea, as before, of what they could earn if they take up 100% of work offered.

I do hope that makes sense. If not, let me know.

The figures are:

Principal	53,465
Rank & File	44,060

Thanks

David

From: Marius Carboni [mailto:mcarboni@carbonimedia.com]
Sent: 08 February 2010 12:36
To: David Greenslade
Subject: RE: Rank & File seasonal fee

Thanks David- and yes please. And of course when it all finished very happy to send through material.
Much appreciated as always,
Marius

From: David Greenslade [mailto:David.Greenslade@lpo.org.uk]
Sent: 08 February 2010 09:46
To: Marius Carboni
Subject: RE: Rank & File seasonal fee

Hi Marius,

I can give you 08/09, as we are only just over half way through 09/10. Is that ok?

As before, can you send us a copy of your comparative research?

I'll get the figures to you asap.

Many thanks

David

From: Marius Carboni [mailto:mcarboni@carbonimedia.com]
Sent: 08 February 2010 09:38
To: David Greenslade
Subject: RE: Rank & File seasonal fee

Dear David. I am updating the information you kindly sent me concerning a rank & file and Principal orchestra member earnings for a season with the LPO. Would you be able to give me figures for 2009-2010? I hope to get the article published for Classic FM (no idea why the delayed) and also would like to use it for a PhD I am in the final stages of- looking at changes in business models in the classical music business since 19089. The LOPO will of-course be credited .

Many thanks,
Marius Carboni

Carboni Classical Media
Plaxtol Music Festival
POBox 308, Sevenoaks , Kent TN15 0ZW
Marius Carboni
+ 44 (0) 1732 811036
+ 44 (0) 7885 753272
Gill French
+ 44 (0) 7932 050622
www.carbonimedia.com
www.plaxtofestival.co.uk

From: David Greenslade [mailto:David.Greenslade@lpo.org.uk]
Sent: 17 July 2008 10:40
To: mcarboni@carbonimedia.com
Subject: Rank & File seasonal fee

Hi Marius,

Tim Walker has asked me to reply to you in order to assist you with your query about what a rank & file and Principal orchestra member can expect to earn over the course of a season with the LPO.

As you will of course be aware, the level of work fluctuates from season to season but this gives a strong indication of what one might expect earn at R&F and Principal positions if all offered work is accepted.

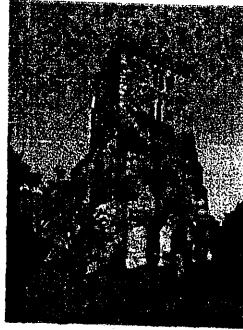
Rank & File for 06/07 was	£41,500
Principal for 06/07 was	£51,800

Would you be so kind as to send us a copy of your comparative research, once finalised?

Kind regards

David

David Greenslade
Finance & IT Manager
London Philharmonic Orchestra



ST MARTIN'S CHURCH, BRASTED, TN16 1NR

Rector: Reverend Penny Stephens

INVOICE FOR HIRE OF CHURCH for UHRecordings

Invoice No: 1

Invoice date: 28th May, 2009

**Invoice to:
UH Recordings Limited
University of Hertfordshire
College Lane
Hatfield
Herts, AL10 9AB**

**In respect of two days hire of the church premises on Saturday, 6th June and Saturday, 4th July 2009
for the sum of £150.00**

**Cheque to be made payable to Brasted PCC and sent to The Treasurer, Brasted PCC c/o the address
given below.**

**Maureen Stillwell
Highdown
Coles Lane
Brasted
Westerham, Kent
TN16 1NR**

Classic FM

Classic FM offers you a unique opportunity
a discerning arts orientated audience

Classic Events

Classic Events is a sequence of live solus announcements (40 seconds in duration) exclusively for the promotion of music, arts and lifestyle events, at regular, fixed times. Classic Events is completely separate from any other advertisement or promotion and is therefore exclusive as well as distinct. Classic Events carries the added benefit of being interpreted by the listener as the personal recommendation of the presenter. Scripts can be developed and updated at short notice, making Classic Events a versatile and flexible element of your campaign. At a price to which only arts and events promoters have access, Classic Events gives you access to a discerning and broad-minded audience - with a substantially higher than average propensity to attend cultural events. If there is a sponsor attached, they too can be credited within the script.

NB: In addition live reads can be used for giving away tickets as well as promoting a special ticket offer to our listeners.

Campaign suggestions with audience delivery:

Campaign 1 (Adults 15+)
10 peak and 10 off peak slots
Each slot is a min of 40 secs
Reach: 2,057,931
% reach: 4.2
Impacts: 4,200,847
OTH: 2.04
This campaign is offered at
£4,000 + VAT

Campaign 2 (Adults 15+)
22 peak and 10 off peak slots
Each slot is a min of 40 secs
Reach: 3,416,251
% reach: 6.97
Impacts: 10,631,969
OTH: 3.11
This campaign is offered at
£7,200 + VAT

Campaign 3 (Adults 15+)
42 peak and 15 off peak slots
Each slot is a min of 40 secs
Reach: 5,059,051
% reach: 10.32
Impacts: 20,832,278
OTH: 4.12
This campaign is offered at
£12,600 + VAT

Example script:**G4**

Unique, captivating and classically-trained - G4, the sensational *X Factor* stars will be touring nationwide throughout the UK in June following the remarkable success of their Platinum debut album, 'G4'!

The tour starts on Thursday 2nd June in Cardiff at St David's Hall and ends on Wednesday 29th June in Nottingham's Royal Concert Hall taking in Manchester, London, Newcastle, Edinburgh, Brighton, Bristol, Oxford and many more along the way!

To find out where G4 are performing near you and to book tickets call 0870 400 0688 that's 0870 400 0688.

For details of this and all other Classic Events, visit:
www.classicfm.com/events

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Full listing on Classic Events section is included as part of your campaign – with images and web-links:

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Address <http://www.classicfm.com/index.cfm?modeId=2468sw=800> Go Links

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Microsoft Note to self: Try it free for 60 days. Download a FREE 60-day trial.

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April's Event of the Month

The Phantom of the Opera

Her Majesty's Theatre, London, On now

Don't miss a fantastic stage production of The Phantom of the Opera. This is one of Andrew Lloyd Webber's best loved musicals, so don't miss out...[more](#)

This Month on Classic Events

The Children's War

Imperial War Museum, Waterloo, On now

Gain a fascinating insight in the life during the Second World War through the eyes of British children. Discover the experiences of children who lived through rationing,

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On The Town

London Coliseum, St Martin's Lane, Trafalgar Square

Saturday 5th March - Tuesday 24th May

On the Town, the original *New York, New York* musical will be on at the stunning, newly refurbished London Coliseum from Saturday 5th March.

Performed by **English National Opera**, this spectacular new production is a unique collaboration with some of the world's most celebrated opera and music theatre artists.

With music by the great Leonard Bernstein and an international cast of 57, this music theatre masterpiece is the first-ever London revival! Directed by Jude Kelly, it is really worth going to.

There will be 17 performances in total so don't miss out! For a rare chance to see the musical presented exactly as the authors intended, call now to book your tickets on **020 7632 8300**

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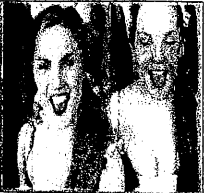
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Classic FM Promoting the arts

Classic FM offers you a Unique opportunity to reach a discerning arts orientated audience



Ticket give-away on line and/or 2-1 offer for the duration of the on air campaign (10 pairs of tickets required):

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Five pairs of tickets to win for this spectacular new musical




A musical based on the novel by M.M.Kaye

A British Officer...An Indian Princess...Daring to Dream

From the glittering Palace of Winds, to the deserts of Rajasthan...From the snow-capped peaks of the Himalayas, to an outpost of the British Raj...

M.M.Kaye's awe-inspiring tale of lost identity, divided loyalty and forbidden love takes you on the ultimate theatrical journey... into the human heart.



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We have five pairs of tickets to be won

To enter the prize draw simply fill in and submit the form below

Enter here Mandatory fields *

First Name *

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Date of Birth *

DAY MONTH YEAR

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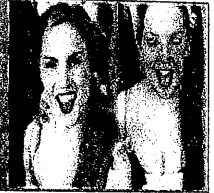
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Classic FM

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Classic FM Magazine

Classic FM Magazine is the largest classical music magazine on the UK news-stand (c. 40,000).

We are able to offer editorial coverage in the form of a competition/ticket give-away for suitable events. Deadlines for copy are 3 months in advance. Next available issue is April 2007.

Example month

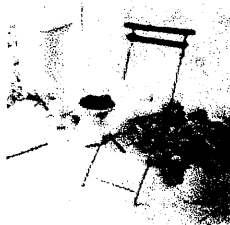
EXCLUSIVE OFFERS

Classic Giveaways

Win tickets to some of this summer's top events, celebrating music, food and the home

House & Garden Fair

WIN A pair of tickets to House & Garden Fair tickets



The Daily Telegraph House & Garden Fair is giving away 10 pairs of tickets to the UK's most prestigious interior and garden design event, taking place at Olympia from 30 June to 3 July 2006. At the fair, you can browse through thousands of high quality products from more than 200 world-famous exhibitors.

In celebration of its 10th anniversary, this year's fair has a refreshing new look with more than 100 new exhibitors, from world-famous designers, including Interior Designers' Fabiana Hubert, and a new design garden area filled with brilliant design ideas.

To win, send your entry to HEF/998888 at the address at the bottom of the page, or arrive no later than 13 June 2006.

To receive a special advance ticket price of £15, call 0870 121 2020 or visit www.houseandgardenfair.co.uk and quote F15888.

Mostly Mozart

WIN Concert tickets, plus dinner and hotel stay



The popular Mostly Mozart festival returns to the Parkman this summer, and you can be part of it by entering our competition.

You could win two accepted tickets for Mostly Mozart's 50th Anniversary Concert featuring Bruch's Violin Concerto performed by violinist Julia Fischer, followed by director of the Barbican's Sweeney's restaurant, plus an overnight stay at the leading five-star hotel St John's Lodge, situated in the hot Chancery Square, just minutes from the Barbican's award-winning concert hall.



To win, send your entry to MM/990605 at the address at the bottom of the page, or arrive no later than 23 June 2006.

To book tickets visit the website at www.classicfm.org.uk/mozart0607 or call the Box Office on 020 7288 8861.

Open Air Concerts

WIN A pair of tickets to Leeds Castle Concerts



Leeds Castle is celebrating its 800th anniversary with a series of spectacular open-air concerts within the grounds of 'The Jewel in the North'. This year's season can be enjoyed for free if you are one of 10 pairs of lucky Leeds Castle's chosen special concertgoers on Sunday 27 June and Sunday 2 July.



The BBC's Sweeney's restaurant will serve up the afternoon and then the evening will host the Royal Liverpool Philharmonic, with conductor John Stubbins and his boys. The Opera House, in a programme of the summer's rich traditions, will culminate with the touring of the opera 'The Barber of Seville' in a superb setting with a superb atmosphere.

To win a pair of tickets, send your entry to LE/998888 at the address at the bottom of the page, or arrive no later than 1 June 2006. To book tickets visit www.leeds-castle.com or call 01924 266666.

Taste of London

WIN A gourmet day out in the capital's heart



Taste of London brings together 100 London's finest restaurants and the capital's most famous chefs, all serving up a unique selection of signature dishes. The food is best of food and drink also.

The wine and beer tastings, and over 100 exhibitions along with entertainment and demonstrations on three stages, all in a beautiful and relaxed summer setting at Regent's Park.

To win one of five pairs of tickets worth £250, send your entry to TOL/990605 at the address at the bottom of the page, or arrive no later than 1 June 2006.

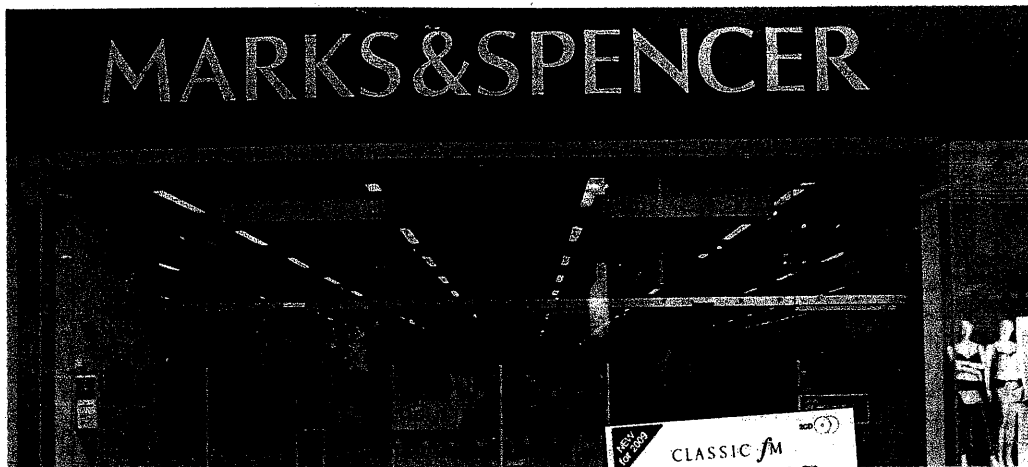
To book tickets visit www.tasteoflondon.org or call the Box Office on 020 7288 8861.

Scratch form, address, email and phone (three numbers) Classic FM Magazine, Appl. Centre, One St. Pauls Way, Marlow, Bucks. HP81 2JH. Limited liability with registered office. Please send your entry, please do not send your money to us.

NB: With Classical Events, we will endeavour to obtain further editorial within the magazine. Editorial cannot be guaranteed but every effort will be made to secure coverage.

Global-owned station and M&S to create branded CDs

Not just any deal... Classic FM links up with retailer



Retail

By Ben Cardew

MARKS & SPENCER WILL STOCK radio-branded music products for the first time in a new deal between Classic FM, Universal and the high-street retailer.

The Global Radio-owned station, which last week topped the OCC classical compilation albums chart with Summer Guitar, is building on its successful compilations business by teaming up with Marks & Spencer to create a range of branded CDs, available exclusively in-store and online at marksandspencer.com

Initially the range will include 12 titles, including Classic FM Dinner Parties, Classic FM Babies,

Classic FM Chill Out and Classic FM Movies. All will retail at around £8 and will be sold in the 100 top-performing M&S stores by revenue under the "perfect music" banner.

Global marketing director Giles Pearman, who started his new job last Monday, says the affinity between Classic FM and Marks & Spencer is well established, with a long-standing relationship between the two parties as advertisers. He views the deal as a partnership, building on the successful Classic FM series of CDs.

"Marks & Spencer has a very clear identity in consumers' minds as a lifestyle brand," Pearman



Perfect music deal: Classic FM and M&S will initially produce 12 titles aimed to complement their food ranges for dinner parties

explains. "We wanted compilations that would be very strong in the market and also that we know would be a perfect fit, for example for dinner parties with quality food."

Classic FM is also looking at the possibility of further tie-ups with the retailer.

The deal follows a similar link-up between Global's Heart brand and Universal to sell branded Heart compilations.

ben@musicweek.com

A & B: Recession bites into private gi

SIMON TAIT

Private investment in the arts has become a belated victim of the recession, according to the latest figures from Arts & Business, which show business support and philanthropy down by 7%. A&B chief executive Colin Tweedy has warned there is worse to come in 2010/11.

The figures for 2008/9 show a £31m slump down to £655m from the previous year's record overall high of £686m. While business investment was already in decline last year, individual giving in 2007/8 had defied the trend and risen by 28%. A year down the line, the graph has dramatically reversed its direction, heading down by 7% with a £19m drop from the highest ever level of £382m in 2007/8 to £363m.

All three private sectors have fallen, with business investment down 6% – a slowing decline

on last year – and standing at £157m, 24% of the overall private sector contribution. Trusts and foundations, a sector which had been a reliable friend to arts organisations and had also continued on the up in the previous figures, have also lessened their contributions by 7%, down from £141m to £135m.

But we must remember that despite the economic difficulties, the UK's arts fundraisers have still secured close to £655m from the private sector – which is a remarkable achievement, Mr Tweedy said. 'We must now give them every opportunity to maximise their skills and ideas.'

In this fiscal climate there is still enormous pressure on the arts. With much focus on public expenditure budgets, many are looking to the private sector to contribute more – we believe it can. He said that businesses seeing attendances up on average by 12% will also see potential gain for them in targeting these markets and their future consumers.

initiatives to stimulate private sector support for arts and culture, new far-reaching incentive schemes to encourage businesses, the training and knowledge to deepen a pro-enterprise and innovation culture throughout the arts, and new challenge funds to grow and inspire cultural philanthropy, which has huge potential for growth, according to A&B.

Be clear, Mr Tweedy warned. There is no magic bullet for cultural philanthropy. We need challenge fund programmes to motivate individuals, yet wider recognition and celebration of philanthropists; better use of existing and potentially new tax incentives; (the extent to which higher rate tax paying donors are claiming the tax breaks due to them); a stronger provision of legacies; enhanced donor care and the training of the real skills to make the case for culture to potential donors. These are all part of any future growth.

Scottish Opera looks to the *Sun* for new audiences

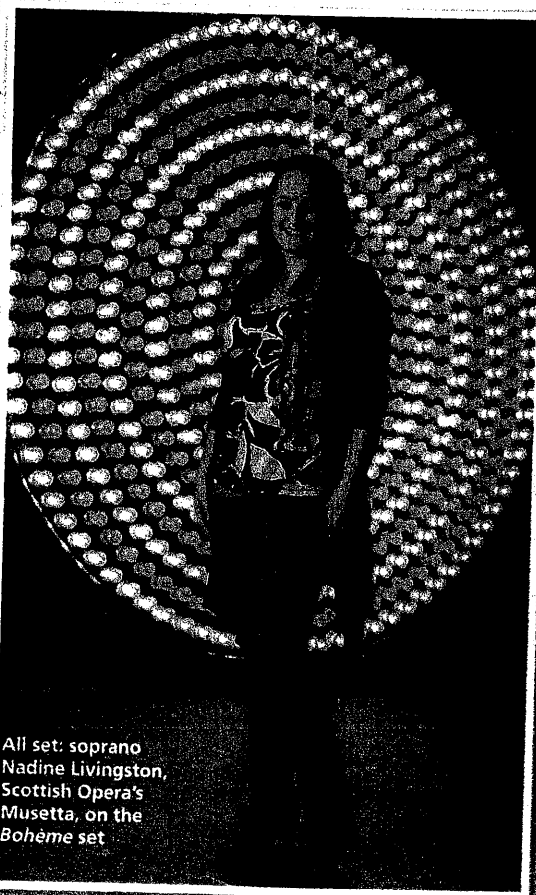
SUSAN NICKALLS

Scottish Opera has teamed up with the *Scottish Sun* to offer readers of the newspaper £9.50 tickets to the opening night of *La bohème* on 25 February at Glasgow's Theatre Royal. Some 1,400 *Sun* readers in Scotland will have the opportunity to enjoy what is one of the most performed and popular operas in the world.

Alex Reedijk, general director of Scottish Opera, admitted they have been 'quietly shameless' in copying a similar initiative by the Royal Opera House in 2008. 'There's a lot of myths about opera, the *Sun* and *Sun* readers so we're bringing them together head to head. It's been interesting watching the *Sun* journalists and photographers interacting with the company and seeing their preconceived perceptions dispelled on a one-on-one level.'

The *Sun* has the biggest readership in Scotland – somewhere between 900,000 and a million people a day – and Mr Reedijk said it was relatively easy to schedule in an additional performance. 'What I love about the timing is that this sits there as a wonderful advertising moment for the season ahead of us. Once we get people through the door by and large they really enjoy opera and it's a great opportunity to tell another generation about the work we're doing here. It's for fun as much as anything and we're expecting it to do very well.'

John Kirkby/Scottish Sun



All set: soprano Nadine Livingston, Scottish Opera's Musetta, on the *Bohème* set

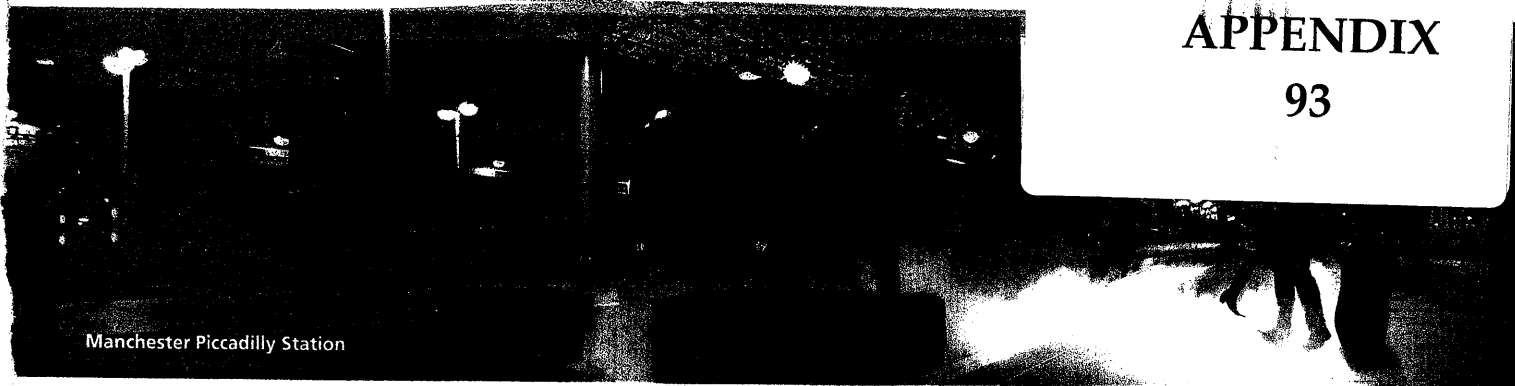
Five: 15 Operas Made in Scotland. For the first time the operas will be performed, and indeed will open, in Aberdeen as part of the city's Word Festival in May, reflecting SO's new partnership with Aberdeen University.

Composer Lyell Cresswell and writer Ron Butlin return this year, with the pair deliberately commissioned by Mr Reedijk to write a comedy. *The Money Man* will look at the banking collapse while writer Bernard MacLaverty, returns to work with the Russian composer Vitaly Khodosh on a piece based on a chapter from Vasily Grossman's novel *Life and Fate* about a woman contemplating her fate in one of the Soviet camps.

Miriama Young, the first female composer on Five: 15, will work with poet/writer Alan Spence on *Zen Story* while Glasgow-based writer Zoe Strachan and composer Nick Fells will explore a woman's sublimation. Both Fells, and Aberdeen-based composer Pete Stollery who is working with composer Paul Meador and librettist Peter Davidson on a story about a man facing his future in the Arctic, will bring an electro-acoustic dimension to their scores. Meanwhile Craig Armstrong, who collaborated with

▶ The company has also announced the composer/writer partnerships for this year's

writer Ian Rankin on a previous Five: 15, will write an hour-long opera for 2012.



Manchester Piccadilly Station

RNCM to stage major installation at train station

For those who just can't wait for Barry Russell's *Brief Encounter* operatic spoof *Stay-Don't-Go-Don't* to receive a fresh outing (see Q&A, *CM*, 28 February), get yourselves to Manchester Piccadilly Station on 4 July. The Royal Northern College of Music (RNCM) has commissioned composer Peter Wiegold to create and direct a 'unique musical installation to fill the public spaces of the station at the end of the day, with the full engagement of Network Rail and its partners'.

Over 200 RNCM students will come together to perform *The End of the Line (A Brief Encounter)*, and are working in advance with Wiegold to shape the piece.

Toby Smith, RNCM director of performance and programming, said, 'The very first time I pulled into Manchester's Piccadilly, at the time of

the Commonwealth Games, I was excited by the space – the shapes, the lines, the mix of old and new, and above all the sound of life. In recent years the RNCM has produced new work in some extraordinary public spaces, and Manchester Piccadilly is perfect in architecture and atmosphere as the stimulus for this new music commission.'

Duncan Law, Network Rail's station manager, added: 'So far as I am aware, this is the first time in this country that anything on this scale has been staged in a working railway station.' Visitors to the station during the day will be able to catch many of the individual elements of the work by various performers, building up to the full performance, starting at 9pm. For further information as it is announced, visit www.rncm.ac.uk

SPEAK UP FOR THE ARTS, SAYS MARK ELDER

Voicing the fears of many, that the 2012 Olympics will harm rather than help the arts in the UK – despite the cultural dimension (see 'Nitin Sawhney chases Olympics money for online orchestra', left) – was conductor Mark Elder, who has urged musicians to stand together and speak up for the arts.

Speaking at the Royal Opera House on 2 April, where he was presented with the Incorporated Society of Musicians' Distinguished Musician Award, he said: 'Before the credit squeeze jumped on us, we were all nervous and apprehensive that the wonderful "Olympic dream" would drain the resources that might otherwise have gone to the arts. Now the credit squeeze has joined that pressure, it is all the more important to

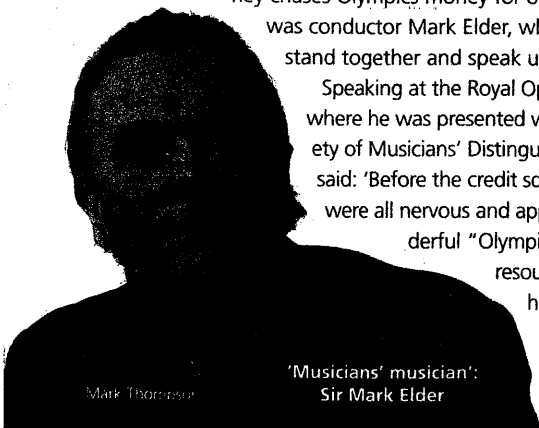
stand together and be prepared to speak out. Not as "whinging luvvies", but as people who stand up for something that they passionately believe in.'

Sir Mark is the 27th recipient of the award, the ISM's highest honour. Since 1976, the society has given the award to musicians including Jacqueline du Pré, Simon Rattle, Pierre Boulez and Janet Baker.

Accompanist Roger Vignoles, who was ISM president 2007/8, said: 'In Mark we have a truly rounded musician, truly a "musicians' musician". There is nobody more worthy of receiving this award from his colleagues in the profession.'

Sir Mark went on to emphasise the ISM's role in bringing together all types of music professionals: composers, performers and music teachers.

'This occasion allows me to state the importance of striving together. This very distinguished society has stood for years as a voice and a forum for all types of musicians and what you do is of inestimable value. Combining creators, re-creators and teachers is the only way a united voice can be found in our profession.'



'Musicians' musician':
 Sir Mark Elder

Canonic approach combats CD slump

An alliance between Universal Classics and Jazz, Classic FM and retailer HMV marks its first anniversary by showing how to buck the trend of falling CD sales, writes Phillip Sommerich

The three launched the Classic FM *Full Works* range in April 2008 as a calculated attempt to market repertoire that was guaranteed to sell, but executives admit that the results have surprised them, particularly in the midst of recession.

The range, with 100 titles released, has sold more than 250,000 albums and this year gained a 10% average share of the entire classical music market.

The collection bills itself as 'a definitive collection of classical music on CD from the greatest composers in musical history and performed by the world's greatest conductors, orchestras, choirs and soloists'. The music is drawn from UCJ's Decca, Philips and Deutsche Grammophon catalogues, based on what HMV has found to be its best-selling classical repertoire and Classic FM's most requested pieces.

The range is stocked exclusively through HMV at £5.99 per CD, and top sellers have included Nicola Benedetti playing Vaughan Williams' *The Lark Ascending*, Holst's *Planets* suite with Charles Dutoit, Rachmaninov piano concertos with soloist Vladimir Ashkenazy and Vivaldi's *The Four Seasons* with Trevor Pinnock directing the English Concert.

Nine further titles are being added in April including works by anniversarians Handel, Haydn and Purcell as well as Bach, Beethoven, and Mozart.

Shifting units: Benedetti



Simon F. Johnson

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Stockhausen Day - Saturday 17 January



Even Wagner's mighty Ring cycle falls short in scale and philosophical reach of Karlheinz Stockhausen's seven-part operatic adventure, *Licht*. The project was typical of a composer nourished by

the great traditions of 20th-century art and music. Stockhausen connected with the works of Schoenberg, Berg, Webern, Stravinsky and Bartók. 'At the same time,' he observed, 'I look towards the future.' His visionary ideas and fierce commitment to innovation inspired a cult following, while infuriating conservative opinion. Expect the unexpected from this avant-garde master.

10.30am Film and Talk

Cinema 2, Level 4

Tuning In

UK 1980, Dir. Barrie Gavin 50 mins

Barrie Gavin's documentary on the music of Karlheinz Stockhausen, placing it in its musical and social context. Barrie Gavin will introduce the film.

Tickets £6

1.00pm Concert

Jerwood Hall, LSO St Luke's

STOCKHAUSEN Klavierstücke Nos. I-IV, VII & IX

STOCKHAUSEN Choral

STOCKHAUSEN Chöre für Doris

STOCKHAUSEN Litanei 97

STOCKHAUSEN Adieu

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Guildhall New Music Ensemble

Richard Baker conductor

Nicolas Hodges piano

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BBC Singers

Choral and chamber music including the amazing Litanie 97 which instructs the singers to process on- and off-stage, stamp their feet and dress in floor-length pale blue robes and Japanese socks. BBC SO regular Nicolas Hodges will perform as selection from the Klavierstücke, written for the composer's first wife, who also served as inspiration for his exquisite settings of Verlaine, Chöre für Doris.

Tickets £10 (unreserved seating)

4.30pm Talk

Mozart Room, Level 4

How our brains listen to, understand and remember music. Admission to the talk is by free ticket but please note that tickets are limited. Admission guaranteed with a Day Pass.

6.30pm Free Event

Barbican Foyer

The culmination of a BBC SO Learning project with the BBC SO Family Orchestra, inspired by the music of Stockhausen.

7.00pm Concert

Barbican Hall

STOCKHAUSEN Inori

BBC Symphony Orchestra

David Robertson conductor

Kathinka Pasveer dancer-mime

Alain Louafi dancer-mime

Prayer-like gestures interpreted in performance by a mime and dancer, lie at Inori's core. 'Dance is everything that a human being is able to do musically with any part of the body,' the composer observed. Inori celebrates the meditative potential of expressive movements, presented in fine detail by the two soloists and mirrored in the response of two orchestral groups. Stockhausen's exquisite work will be introduced from the stage by David Robertson.

Tickets £24 £20 £16 £12 £8

Barbican Hall 9.00pm

STOCKHAUSEN Hymnen

With its collage techniques, synthesis of 'found' national anthems and use of electronic sound modification, Stockhausen's Hymnen remains a seminal work more than four decades after its completion. The two-hour tape composition, presented here in its four-track tape version

of 1966-7, has influenced everyone from German electronic group Kraftwerk to Icelandic singer Björk with its unifying ideal of universal harmony and global humanism. Please note that this concert will finish at approximately 11.30pm

Tickets £10

Save money and guarantee entry to all events with a Stockhausen Immersion Day Pass. There is a choice of pass, reflecting the range of ticket prices for concerts in the Barbican Hall. Available by telephone or in person only.
£40 £37 £34 £30 £27

Call the Barbican Box Office on 020 7638 8891 to book individual concert tickets or Day Passes or

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Tristan Murail - Saturday 7 February



Born in Le Havre in 1947, Tristan Murail came to composition relatively late as a mature student in Oliver Messiaen's legendary Paris Conservatoire class. Searching intellect,

creative energy and an acute sensibility for sound swiftly secured Murail's place in the front rank of French composers. His international reputation soared thanks to a series of experimental scores for orchestra and electronics, the unmissable Gondwana seminal among them. The beauty of the sound, diverse complexity and infinite nuances continue to provide the compelling substance of Murail's work.

11.00am Film and Talk

Cinema 2, Level 4

Tristan Murail talks to composer Julian Anderson about his life and work, followed by a screening of Bois Flotté, a film of his composition played by Ensemble Les Temps Modernes as visualised by video artist Hervé Bailly-Basin.

Tickets £6

2.00pm Concert

Jerwood Hall, LSO St Luke's

TRISTAN MURAIL Winter Fragments
TRISTAN MURAIL Territoires de l'oubli
HUGUES DUFOURT Hommage à Charles Nègre
TRISTAN MURAIL Treize couleurs du soleil couchant
TRISTAN MURAIL Pour adoucir le cours du temps (UK premiere)

Guildhall New Music Ensemble
Pierre-André Valade conductor

BBC SO - Co

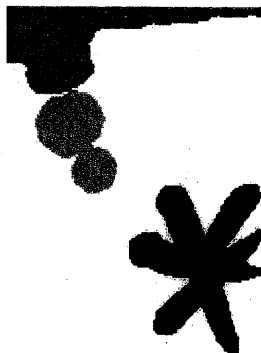
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Rolf Hind piano

Murail's pioneering explorations of sound and its perception can be traced through this essential programme of 'Spectral Music', from the early breakthrough work, *Treize couleurs du soleil couchant*, to *Pour adoucir le cours du temps*, written in 2005 for 18 instruments, MIDI keyboard and computer.

Tickets £10 (unreserved seating)

5.00pm Talk

Mozart Room, Level 4

Music and Acoustics - the Music of Tristan Murail

Tristan Murail and Julian Anderson in conversation.

Admission to the talk is by free ticket but please note that tickets are limited. Admission guaranteed with a Day Pass

7.00pm Free Event

Barbican Foyer

The culmination of a BBC SO Learning project inspired by the music of Tristan Murail.

Barbican Hall 7.30pm

TRISTAN MURAIL *Gondwana*

TRISTAN MURAIL *Time and Again*

TRISTAN MURAIL *...amaribus et dulcis aquis...**

TRISTAN MURAIL *Terre d'ombre*

Pascal Rophé conductor

James Morgan conductor*

BBC Singers

BBC Symphony Orchestra

Gondwana's complex blend of acoustic and electronic sounds opens ears to fresh, unimagined sonorities. Elemental energy explodes from the depths of *Time and Again*, another Murail masterpiece of sonic invention and striking originality. Total immersion in Murail's art draws to an awe-inspiring close with his *Terre d'ombre*, a monumental score for orchestra and electronics completed in 2005.

Tickets £24 £20 £16 £12 £8

Save money and guarantee entry to all events with a Murail Immersion Day Pass. There is a choice of pass, reflecting the range of ticket prices for concerts in the Barbican Hall. Available by telephone or in person only.

£32 £29 £26 £22 £19

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Iannis Xenakis - Saturday 7 March



In 1942 the British Ministry of Information released a photograph of proud civilians captioned 'Greece undaunted and defiant!' Iannis Xenakis was among those pictured in the front row, marching

in protest at his nation's occupation by Axis forces. The handsome young engineering student faced death as a resistance activist, while his post-war idealism was strengthened as an assistant to the famous architect Le Corbusier. As a composer he never ceased to experiment, working tirelessly to construct extraordinary, often exquisitely beautiful new sound-worlds.

10.30am Film and Talk

Cinema 2, Level 4

Something Rich and Strange: The Life and Music of Iannis Xenakis

UK 1991, Dir. Mark Kidel 50mins

A BBC documentary profile of Iannis Xenakis, his music and his influences.

Building Sights Europe: Iannis Xenakis

UK, 1992, Dir. Kim Flitcroft 10mins

Iannis Xenakis returns to the Dominican monastery Le Couvent Sainte Marie de La Tourette near Lyon, on which he collaborated with Le Corbusier.

The films will be preceded by a talk on the music of Iannis Xenakis.

Tickets £6

1.00pm Concert

Barbican Hall

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XENAKIS Rebonds
 XENAKIS Persephassa
 XENAKIS Okho

Guildhall Percussion Ensemble
 Richard Benjafield director
 Catherine Ring solo percussion

Persephassa, first performed at the historic Iranian desert site of Persepolis in 1969, vividly evokes the life-changing power of the goddess Persephone. Six percussionists bring Xenakis's miraculous score to life. Rebonds and Okho illuminate the composer's insatiable quest for new sounds, propelled by a pulsating mix of African instruments and breathtaking rhythmic patterns.

Tickets £10

2.30pm Talk

Mozart Room, Level 4
 Music and Architecture

Admission to the talk is by free ticket but please note that tickets are limited. Admission guaranteed with a Day Pass

4.00pm Film

Cinema 2, Level 4
 Charisma X

Greece, 2008-09, Dir. Efi Xirou 60-90mins (to be confirmed)

A brand-new documentary from the Greek Film Center, including interviews with the composer's widow and daughter, Françoise and Makhi Xenakis, long-time friend Sharon Kanach, composer Curtis Roads and others.

Tickets £6

6.30pm Free Event

Barbican Foyer

The culmination of a BBC SO Learning project inspired by the music of Iannis Xenakis.

Barbican Hall 7.00pm

XENAKIS Tracées
 XENAKIS Anastenaria
 XENAKIS Sea-Nymphs*
 XENAKIS Mists
 XENAKIS Nuits*
 XENAKIS Troorkh
 XENAKIS Antikhthon

BBC Symphony Orchestra
 Martyn Brabbins conductor
 Stephen Betteridge conductor*

Christian Lindberg trombone
Rolf Hind piano
BBC Singers

Described by Olivier Messiaen as 'a hero unlike any other', Iannis Xenakis produced works of extraordinary originality, spun from his questing imagination to form complex structures of rhythmic patterns, polyphonic melodies and remarkable instrumental and vocal textures. The composer's tireless search for new expressive means, which drew on his training as an architect and his work as assistant to Le Corbusier, led to such coruscatingly beautiful pieces as *Nuits*, in which voices explore the phonetic sounds of Sumerian and ancient Persian.

Tickets £24 £20 £16 £12 £8

Save money and guarantee entry to all events with a Xenakis Immersion Day Pass. There is a choice of pass, reflecting the range of ticket prices for concerts in the Barbican Hall. Available by telephone or in person only.

£37 £34 £30 £27 £24

Call the Barbican Box Office on 020 7638 8891 to book individual concert tickets or Day Passes or

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19 February – 24 May 2009. Le Corbusier: The Art of Architecture

Barbican Art Gallery

A major retrospective of the work of Le Corbusier (1887 - 1965), one of the most famous architects and urban designers of the 20th century, comes to Barbican Art Gallery next Spring. This will be the first complete survey of his work in London for over 20 years.

Full details will be available in the autumn at **Barbican Art Gallery**

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