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# KETTLE'S YARD

# NEW MUSIC 2020

Music that will amaze you, performed by a dazzling selection of internationally renowned musicians.

Tom McKinney, Kettle's Yard New Music Curator

## Getting here

New Music concerts will take place in the House at Kettle's Yard. Please come to the information desk on arrival.

## Parking

There is no parking at Kettle's Yard. The nearest on-street parking is at Pound Hill (2 minute walk, limited spaces). There are larger car parks at Castle Hill pay and display and Park Street multi-storey. There is cycle parking on Northampton Street.

## Booking

Tickets are £12 (£5 full time students) To book phone 01223 748100 or visit [kettlesyard.co.uk/music](http://kettlesyard.co.uk/music)

Please note that the House is not fully wheelchair accessible. To find out more and to reserve an accessible seat please call 01223 748100.

**Kettle's Yard New Music 2020 is kindly supported by:**

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## Kettle's Yard New Music 2020

The 2020 New Music series brings some of this country's finest performers of contemporary and experimental music to Kettle's Yard.

Aisha Orazbayeva and Mark Knoop will hypnotise you with the intensity and precision of their playing. The Solem Quartet are four minds united as one in music inspired by the natural world. The power of Juliet Fraser's presence and the nuanced control of her voice is astonishing. Philip Thomas's concerts are driven by relentless energy and endlessly inventive ideas. And with Kathryn Williams and Bastard Assignments, their anarchic theatricality is executed alongside perfectly judged musicianship.

I'm also thrilled that two new works will be written especially for Kettle's Yard by Sivan Eldar from Israel and Allison Cameron from Canada.

John Cage and Morton Feldman have become increasingly relevant to new generations of composers since their deaths. Although they were very different musicians, they held in common the belief that music should primarily be composed with the audience in mind. I'd like to think that all of the music in this series is written by composers who share that attitude.

Within these five concerts you'll hear music that will affect you in many ways: there's beauty and ferocity, simplicity and virtuosity. And on certain occasions, I expect to see you laugh out loud.

Will you love everything you hear? Probably not, and how dull would it be if you did? But I do hope that you'll come away convinced that New Music is more relevant and in a healthier state than it has been for a very long time. This is the music of now, and it's incredibly exciting to be part of it!

Tom McKinney, Kettle's Yard New Music Curator

**Full programme details  
can be found at  
[kettlesyard.co.uk/music](http://kettlesyard.co.uk/music)**

## January

**23 January**  
**The Fabric of Music:**  
**Aisha Orazbayeva, violin and**  
**Mark Knoop, piano**  
**8pm (doors at 7.30pm)**

The opening concert of this season includes a major work by one of Britain's most intriguing composers. Bryn Harrison's music is an everchanging texture built from beautiful shards of flickering sound. It is reminiscent of Morton Feldman, his main influence, whose own works were often inspired by the mesmerising patterns of Persian carpets. Simplicity is also at the heart of Linda Catlin Smith's music. With Aisha Orazbayeva and Mark Knoop, we have two towering musicians who perform these pieces with robust commitment but immaculate delicacy.



## March

**12 March**  
**Birdsong: Solem Quartet**  
**8pm (doors at 7.30pm)**

John Luther Adams is an American counter-cultural hero. In the 1970s he dropped out of mainstream Californian life and vanished into the Alaskan wilderness, but in 2014 his originality was finally acknowledged when he was awarded the Pulitzer Prize for Music. Cassandra Miller's 'Warblework' contains dreamy transcriptions of Canadian birdsong and Kaare Husby's 2nd String Quartet is a beautiful cacophony of avian melodies. But is that really Bartók in a concert of 'new music'? All will be revealed...

## April

**2 April**  
**Collections for Juliet:**  
**Juliet Fraser, soprano**  
**8pm (doors at 7.30pm)**

This concert is a complete performance of Juliet's latest solo album (on Huddersfield Contemporary Records) – four pieces all composed for her spectacular voice with only the accompaniment of electronics. It includes a world premiere from Sivan Eldar (commissioned by Kettle's Yard), which promises to be a crystalline soundscape from this fascinating Israeli composer. You will also hear recent works by Lisa Illean (Australia), Nomi Epstein (USA) and Lawrence Dunn (UK). Such an international collection of composers indicates the esteem in which Juliet is held throughout the world.

Followed by a Q&A session with Juliet and CD signing.

**30 April**  
**Philip Thomas plays Feldman**  
**The Michael Harrison concert**  
**8pm (doors at 7.30pm)**

Gently shimmering and unfolding like a sustained whisper, the music of Morton Feldman is like nothing else. Philip Thomas will play Feldman's final masterpiece, Palais de Mari. Allison Cameron is a major figure in Canadian music, and this will be the world premiere of a substantial new work, commissioned by Kettle's Yard. Philip will also play the violent virtuosity of Michael Finnissy, eccentric minimalism from Christopher Fox, and a taste of the great experimentalist Christian Wolff.

## June

**11 June**  
**A Theatre of Sound: Kathryn Williams,**  
**flute and Bastard Assignments**  
**8pm (doors at 7.30pm)**

Brian Ferneyhough's music pushes performers to the very edge of technical and expressive limits. When it's played by Kathryn Williams, his music transforms into jaw-dropping physical theatre. For this one-off collaboration, Kathryn's fearless style will perfectly complement Bastard Assignments – four composer/performers whose appearances over the last few years have left audiences shocked, amused and ultimately amazed. Their performances blend experimental music with outrageous spoken word and brilliantly choreographed use of space. They're impossible to define – so come and experience them for yourselves!



Left: Solem Quartet, photo Emilie Bailey.

Above: Bastard Assignments, photo Max Colson.