

# harbican



## Classical Music

Concert programme

**Cassie Kinoshi x  
Ensemble  
intercontemporain**

Tue 27 May 7.30pm

Hall

# Important information



## When does the concert start and finish?

The concert begins at 7.30pm and finishes at about 9.30pm, 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.

# Cassie Kinoshi x Ensemble intercontemporain

## Part of Boulez 100

Tue 27 May 7.30pm, Hall

### Ensemble intercontemporain

**Nicolò Umberto Foron** conductor

**NikNak** turntables

**tyroneisaacstuart** choreographer & dancer

**Julien Creuzet** visuals

**Nathan England-Jones** electronics technical  
support

**Hannah Kendall** *shouting forever into the  
receiver*

**Cassie Kinoshi** [UNTITLED]

Barbican commission: world premiere

*Interval 20 minutes*

**Pierre Boulez** *Sur Incises*

Generously supported by Trevor Fenwick and  
Jane Hindley, with additional support from the  
Lucille Graham Trust

Produced by the Barbican

Programme produced by Harriet Smith

All information correct at time of printing

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**We continue our 100th-birthday celebrations of that great iconoclast Pierre Boulez in the company of Ensemble intercontemporain, the group he founded nearly half a century ago. Boulez's *Sur Incises* closes the concert, but we begin with music by two stars of the younger generation – Hannah Kendall and Cassie Kinoshi – who introduce their new works.**

*shouting forever into the receiver*, which was commissioned by Südwestrundfunk for Ensemble Modern, is the first work in a triptych exploring Cuban writer Antonio Benítez-Rojo's notion of the 'Plantation Machine'. It's what he terms the enduring legacy of the plantation system – a multidimensional network of repeating systems through space and time, reappearing in new, yet interconnected, ways as part of an intricately extensive framework. The titles for all three pieces (including *Even sweetness can scratch the throat* and *when flesh is pressed against the dark*) come from the writings of Ocean Vuong. In his novel *On Earth We're Briefly Gorgeous*, a tiny green plastic toy soldier is described as perpetually fixed in the action of yelling into its handheld radio transceiver. It reminded me of the shouts and cries, not only of the plantations, but those of the Plantation Machine and its ongoing feedback loop system that continues today. As Édouard Glissant says in *Poetics of Relation*: 'this was the cry of the Plantation, transfigured into the speech of the world'. Throughout, pre-programmed music boxes playing Beethoven's 'Ode to Joy', and *Für Elise*; Mozart's *Ah! vous dirai-je, Maman*; and Johann Strauss II's *The Blue Danube* tirelessly repeat truncated tinkling versions of the originals, linking the present back to the time when these well-known historical works were first written – during the establishment of the plantations.

Spoken extracts, initially from the Book of Revelation, are passed back and forth

between two walkie-talkie radios, alluding to the conditions of the Machine: 'Then another horse came out, a fiery red one. Its rider was given power to take peace from the earth and make people kill each other. To him was given a large sword.' However, the words are purposefully distorted and often buried within the overall sound-world. The timbral qualities of the radio feedback and interference serve to emulate echoes of anguish. At the same time, the walkie-talkies symbolise the potential to escape the Machine to another place, space, or even a new dimension, through the open channels of the radio. Throughout these pieces I also ask 'where is the hope?' Or, 'how can the repetitious workings of this machinic system be disrupted and thwarted?' Indeed, later in the piece, narrated verses from Ezekiel suggest a shift: 'Fruit trees of all kinds will grow on both banks of the river. Their leaves will not wither, nor will their fruit fail. Every month they will bear fruit, because the water from the sanctuary flows to them. Their fruit will serve for food and their leaves for healing.' These words come after an expansive, meditative harmonica chorale – a prayer, of sorts, through which transformation can occur; the humanising quality of persistent, repeated breath, providing the means to resist the Machine.

© Hannah Kendall

[*UNTITLED*] is inspired by the vibrant world of Boscoe Holder – renowned Trinidadian-born painter, dancer, choreographer and storyteller – whose work captured the rhythm, colour, and movement of Caribbean life with a rich, expressive depth. Immersed in saturated colour and textured light, his paintings capture everyday Caribbean life, landscapes, people and moments, evoking the sense of place that feels both immediate and timeless. My piece seeks to reflect that same sense of immersion – moments in the music are written to emulate the warmth and movement of Holder's works, creating a textural environment where sound becomes colour and gesture. Across the Caribbean and its diaspora, movement and dance form an important tradition deeply intertwined with the way of life – a way to communicate, to celebrate, to resist.

[*UNTITLED*] pays tribute not only to historic Caribbean artforms such as Tobagonian bélé and Vincentian Big Drum, but also to the continued evolution of those forms in modern diasporic contexts: Dancehall, Soca, UK Garage and Broken Beat, to name a few. The rhythmic language of the piece draws from these sources, honouring the pulse of the dancefloor and the collective energy it creates. The percussionists' use of Roland SPD-SX 909 samples in particular is a deliberate nod to that culture of rhythm, referencing club culture and electronic beats while blurring the line between acoustic and digital.

Improvisation also plays a key role across the entire piece. A graphic score for the turntablist (NikNak) acts as a partial guide, giving the turntablist space to explore the samples and sounds in direct response to the ensemble writing. Live processing of particular soloists ensures that this spirit of improvisation allows for moments of collision and cohesion, echoing the layered, spontaneous feel of Caribbean social dances, reflecting the togetherness and responsiveness of dance itself. Choreography and dance by multi-disciplinary artist tyroneisaacstuart also explore the themes of movement, depth and portraiture – not solely through improvisation, but through a carefully considered physical language. His choreographic response becomes a parallel canvas, in which movement sketches out character and rhythm, and emotional texture, echoing and responding to the layered visual worlds of Boscoe Holder. Tyrone's on-stage presence invites the audience not only to hear but to see rhythm, giving further interpretation to the sound-world created by the ensemble. The collaboration between UK and French artists in this project also mirrors Holder's own life, which was shaped by his time living and working in both London and Paris. As a composer and collaborator, my own practice is multi-disciplinary, and this piece brings together musicians, choreography, improvisors, technology and a visual artist, embracing the kind of fluid creativity that Boscoe Holder explored throughout his lifetime. [*UNTITLED*] is not just a tribute, but a sharing – a celebration of the ever-evolving cultural rhythm of the Caribbean and its diasporas.

© Cassie Kinoshi





### Cassie Kinoshi

Cassie Kinoshi is a Mercury Prize-nominated (2019) and Ivors Academy Award-winning (2018) Berlin/London-based composer, arranger and alto saxophonist with a focus on creating multi-disciplinarily and genre-blending performance work in various audio-visual contexts. As a bandleader, she writes for and performs with her ten-piece ensemble *seed.*, which features many top London-based improvising musicians. She is a composition graduate of the Trinity Laban Conservatoire of Music and Dance, where she studied with Andrew Poppy and Stephen Montague.

She is an in-demand composer for contemporary dance, film, visual art and theatre, and her production credits include the Park Avenue Armory NYC (*Euphoria*), National Theatre (*Top Girls*), the Globe Theatre (*The Tempest*), BalletBoyz (*England on Fire* and *Bradley 4:18*) and the Southbank Centre (Drew McConie's *The Nutcracker*). She has been commissioned by orchestras and ensembles such as the London Symphony Orchestra, London Sinfonietta, BBC Philharmonic, London Contemporary Orchestra, Chineke! Orchestra, Ligeti Quartet and Manchester Camerata, as well as Renaud Capuçon's Festival Nouveaux Horizons in Aix-en-Provence.

With a keen interest in audio-visual, installation and combined-genre ensemble

performance, Cassie Kinoshi was Artist-in-Residence for the 2021 London Unwrapped festival at Kings Place. This included the world premiere of *Three Suns Suite* for Aurora Orchestra, a night curated by her of forward-reaching artists from London, and *echo*, an immersive installation created in collaboration with visual artist Anne Verheij.

Her 2023 commission *gratitude*, accompanied by visuals by GURIBOSH, was written for members of the London Contemporary Orchestra in combination with *seed.* and award-winning turntablist NikNak. It was premiered at a sold-out Purcell Room at the Southbank Centre and was released last year as part of her album *gratitude*.

Cassie Kinoshi is also very active as an educator and workshop leader, with outreach forming an integral part of her performance work. In 2020 and 2021, she arranged and conducted a community ensemble for EFG London Jazz Festival's *She is Jazz: Womxn Make Music* performance at the Southbank Centre and Kings Place and as part of her 2023 Southbank Centre commission, led a series of workshops and invited students to attend the premiere of *gratitude*.



### Hannah Kendall

Hannah Kendall is a British composer whose music has been widely celebrated. In 2022

she was awarded the Hindemith Prize for outstanding contemporary composers and, in 2023, she received the Best Large Ensemble Composition Ivor Novello Award for tonight's work, *shouting forever into the receiver*, commissioned by Südwestrundfunk for Ensemble Modern. The piece was premiered at Donaueschinger Musiktage and has since been performed by several leading ensembles.

Known for her attentive arrangements and immersive world-building, Hannah's music looks beyond the boundaries of composition. It bridges gaps between different musical cultures, both honouring and questioning the contemporary tradition while telling new stories through it, contrasting fine detail with limitless abandon. She has had pieces commissioned by the BBC Proms (including *Tuxedo: Vasco 'de' Gama* for the First Night of the 2020 Proms), London Symphony Orchestra and Staatsoper Hannover (including *O flower of fire*), the Hallé (*Where is the chariot of fire?*), the Lincoln Center and Musikkollegium Winterthur (*He stretches out the north over the void and hangs the earth on nothing*), Scottish Ensemble and Staatsoper Stuttgart (*And At Pains To Temper The Light*) and Wigmore Hall (*Tuxedo: Between Carnival and Lent*).

Her first opera, *The Knife of Dawn*, was self-produced and premiered at the Roundhouse in 2016, receiving critical acclaim for its involving and claustrophobic representation of the incarceration of Guyanese political activist Martin Carter. A second production was presented at the Royal Opera, Covent Garden, in 2020 and a third will be staged at Dutch National Opera in 2026. Other performances of her music have been given by the Boston, City of Birmingham, San Francisco and Seattle Symphony orchestras, LA Phil, Orchestre de Paris and Philharmonia Orchestra. Festival appearances include Aix-en-Provence, Bang on a Can Long Play Festival, Berliner Festspiele, Darmstädter Ferienkurse, Huddersfield Contemporary Music Festival, Tanglewood and TIME:SPANS.

Born in London in 1984, Hannah Kendall read Music at the University of Exeter before completing a master's in composition at the Royal College of Music and a doctorate at Columbia University in the City of New York. Her music is published by Ricordi (Berlin).



© Veit Mette

## Nicolò Umberto Foron

The young German-Italian conductor Nicolò Umberto Foron is currently Assistant Conductor of the London Symphony Orchestra. In 2023 he won first prize at the Donatella Flick Conducting Competition, and also won first prize at the Jeunesse Musicales International Conducting Competition, Bucharest, in 2021. He was chosen as a Tanglewood Conducting Fellow in 2022 and selected for Péter Eötvös's Mentoring Programme. He is part of the German Forum Dirigieren.

In recent seasons, he has conducted the London Symphony Orchestra, the Leipzig Gewandhaus's Mendelssohn Orchestra Academy, Salzburg Mozarteum Orchestra, Weimar Staatskapelle, Opéra National de Montpellier, Flanders Symphony Orchestra and the Tanglewood Festival Orchestra.

This season he makes his debut at the Vienna Konzerthaus with the Vienna Chamber Orchestra and tours with the Pannon Philharmonic Orchestra and Viktoria Mullova, the Helsinki and Norwegian Arctic Philharmonic orchestras and BBC Symphony Orchestra, as well as the current one with Ensemble intercontemporain.

He has a diverse repertoire and has given many world premieres through his close collaboration with Ensemble

intercontemporain. As well as having an extensive symphonic repertoire, he has conducted several operas, including semi-staged performances of *The Marriage of Figaro*, *Hansel and Gretel*, the operetta *Jettchen Gebert* by Walter Kollo and three world-premiere opera productions by Dutch composers.

As a lockdown project, he conducted the North Netherlands Orchestra in a livestream and CD recording of, among other works, the world premiere of Jan Peter de Graaff's Cello Concerto. In 2023 German National Radio named him Artist-in-Residence Förderpreis Deutschlandfunk und Musikfest Bremen, recognising him as young artist of the year. As part of this award, he undertook a concert tour and a CD recording with the Deutsches Symphonie-Orchester Berlin. His concerts have also been broadcast on BBC Radio 3, ARTE Radio and Radio France.

Nicolò Umberto Foron began his education in conducting, composition and piano – his first instrument – at a young age. Aged 10, he became a pupil of Jorma Panula and was subsequently invited by Bernard Haitink to participate in his masterclasses at the Lucerne Festival. At the age of 16, he began formal conducting studies at the Amsterdam Conservatory, followed by a master's degree at the Royal College of Music and an advanced Diploma in Performance at the Royal Academy of Music in London, from which he graduated in 2021. He continues to perform as a pianist and in chamber music with his younger sister, violinist Mira Foron.



## tyroneisaacstuart

tyroneisaacstuart is a London-based interdisciplinary artist whose work bridges sound, movement and visual art to create immersive, concept-driven experiences. Rooted in jazz music and street/contemporary dance, his practice explores identity, spirituality, and the balance between noise and silence. His creations span choreographic scores, experimental soundscapes and modular art objects, inviting audiences to engage with layered narratives and interconnected ideas.

A graduate in jazz saxophone from Middlesex University and the University of New Orleans, Tyrone began his career with Tomorrow's Warriors and Boy Blue Entertainment. He has collaborated with luminaries such as nora chipaumire, Hofesh Shechter and Moses Boyd, and has been the recipient of prestigious awards, including the Steve Reid Innovation Award and Peter Whittingham Jazz Award.

Last year he was artist-in-residence at Studio Wayne McGregor, during which time he developed a multidisciplinary practice integrating music, movement and visual art. He is currently focused on releasing his upcoming EP, *JAM*, and developing a non-linear trilogy. His work includes designing choreographic notebooks inspired by traditional bookbinding techniques, rethinking sheet music as foldable



art objects, and creating vinyl sleeves that connect music with tactile artistry.



© Em Obeng

## NikNak

NikNak, an artist well-known for her creative and boundary-breaking work, has gained worldwide recognition with her eclectic albums, remixes and engaging performances. In 2020 she made history as the first Black turntablist to receive the prestigious Oram Award. Not limited to any one genre or role, NikNak excels in composing, sound design, DJing, and electronic arts. With multiple releases, collaborations and live shows, NikNak stands out in the music industry for her unique style. Featured in various publications as a rising star, NikNak continues to advance the boundaries of sound innovation with her complex turntablism and spatial music production.

## Nathan England-Jones

Nathan England-Jones creates music and sound with drums and computers, with a practice that draws on improvisation, coding and spatial audio in both live performance and installation. He is interested in the way in which digital technology can be used as a collaborative tool and the way in which it can be used to encapsulate modes of

collective performance and externalise musical memory. He plays in the bands un.procedure, Zygurat and A Hologram Maze.



© Virginie Ribaut

## Julien Creuzet

French-born artist Julien Creuzet intertwines practices as a visual artist and poet through amalgams of sculpture, film, installation and textual intervention. Describing Martinique, where the artist spent formative childhood years, as 'the heart of my imagination', Creuzet often addresses diasporic cultural experiences and post-colonial exchanges. Drawing from influences such as the poetic and philosophical reflections of Aimé Césaire and Édouard Glissant, Creuzet's intellectual engagement bridges celebratory, emancipatory and critical expressions at the intersection of Caribbean history and European modernity.

Julien Creuzet represented France at the 60th Venice Biennale in 2024. This year the artist has exhibited at Brown University, Providence, and Virginia Commonwealth University, Richmond. Previously, Creuzet's work has been presented at major institutions such as Luma Westbau, Zurich (2023); Luma, Arles (2022); Camden Art Centre (2022); Centre Pompidou, Paris (2022) and Palais de Tokyo, Paris (2019), among others.

Creuzet has participated in numerous

prominent group exhibitions, including, most recently, the 35th Bienal de São Paulo, Salvador (2024) and São Paulo, Performa Biennial, New York, 12th Liverpool Biennial and Museum of Contemporary Art, Chicago (all 2023). The artist's works are included in notable collections such as Centre Pompidou, Paris; Centre national des arts plastiques, Paris; MMK Museum, Frankfurt; Yale University Art Gallery, New Haven; Fondation Villa Datri, L'Isle-sur-la-Sorgue; Fondation d'Entreprise Galeries Lafayette, Paris; Fonds d'art Contemporain, Paris; FRAC Fonds régionaux d'art contemporain, Bourgogne, Champagne-Ardenne; Grand Large, Île-de-France; Méca, Pays de la Loire; Carré d'Art-Musée d'art contemporain, Nîmes; KADIST Foundation, Paris; and CCS Bard Hessel Museum of Art, Annandale-on-Hudson, among others.

The artist is currently a chef d'atelier at the Beaux-Arts de Paris. Creuzet has received numerous accolades, including the Etants Donnés Prize in 2022, the BMW Art Journey Award in 2021, and the Camden Arts Centre Emerging Artist Prize at Frieze in 2019. In 2021, he was also nominated for the prestigious Marcel Duchamp Prize.

### Ensemble intercontemporain

In 1976 Pierre Boulez founded the Ensemble intercontemporain with the support of Michel Guy (who was Minister of Culture at the time) and the collaboration of Nicholas Snowman.

The ensemble's 31 soloists share a passion for 20th- and 21st-century music. They are employed on permanent contracts, enabling them to fulfil the major aims of the Ensemble: performance, creation and education for young musicians and the general public. Under the artistic direction of French conductor Pierre Bleuse, the musicians work in close collaboration with composers, exploring instrumental techniques and developing projects that interweave music, dance, theatre, film, video and visual arts.

In collaboration with IRCAM (Institut de Recherche et Coordination Acoustique/Musique), the Ensemble intercontemporain is also active in the field of synthetic sound generation. New pieces are commissioned and performed on a regular basis.

The ensemble is renowned for its strong emphasis on music education: concerts for children, creative workshops for students and training programmes for future performers, conductors and composers.

Resident of the Cité de la musique – Philharmonie de Paris, the ensemble performs and records in France and internationally, taking part in major festivals worldwide.

The ensemble is financed by the Ministry of Culture and receives additional support from the Paris City Council. In 2022 it was awarded the prestigious Polar Music Prize.

# Ensemble intercontemporain

## violin

Jeanne-Marie  
Conquer  
Hae-Sun Kang  
Diego Tosi

## viola

Odile Auboin  
John Stulz

## cello

Eric-Maria Couturier  
Renaud Dejardin

## double bass

Nicolas Crosse

## flute

Sophie Cherrier  
Emmanuelle Ophéle

## oboe

Philippe Grauvogel

## clarinet

Martin Adamek  
Alain Billard

## bassoon

Paul Riveaux

## horn

Jeanne Maugrenier  
Jean-Christophe  
Vervoitte

## trumpet

Lucas Lipari-Mayer  
Clément Saunier

## trombone

Lucas Ounissi

## percussion

Gilles Durot  
Samuel Favre  
Aurélien Gignoux

## piano

Hidéki Nagano  
Dimitri Vassilakis  
Chae Um Kim \*

## harp

Valeria Kafelnikov  
Eva Debonne \*  
Laure Beretti \*

*\* guest musicians*

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**Khatia Buniatishvili & Friends**  
Thu 12 Jun, Hall



**London Symphony Orchestra:  
No Friend but the Mountains**  
Thu 19 Jun, Hall



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