

Standard Issue

Saturday 4 July 2026 | Rich Mix

Mary Kouyoumdjian
Where Once

Imogen Davey
Proximity

Liza Lim
Inguz

Gemma Peacocke
Flight Recorder (UK premiere)

Laila Arafah
Local paths

Kate Milligan
Keystones (music at the edge of rupture)
(World premiere)

Tilly Coulton	Flute
Michelle Hromin	Clarinet
Rob Burton	Tenor saxophone
Kauri May	Violin
Georgia Russell	Viola
Oona Lowther	Cello
Toril Azzalini-Machecler	Percussion
David Valsamidis	Bass baritone

Keystones (music at the edge of rupture)

Moving into dark interiors confounds senses that have been attuned to an ever-illuminated world. - Tim Edensor

Keystones (music at the edge of rupture) is a site-responsive work for the Islington Tunnel, a cavernous, subterranean stretch of the Regent's Canal. This music speculates on multispecies worlds within the Tunnel, with particular attention to the bat population* that relies on the Canal as a dark corridor. The bats' ultrasound and the Tunnel's infrasound are creative registers beyond our human scales of perception. What transforms within us when we attune to more-than-human frequencies?

The term keystone refers to both the apex of an arch, and to a species with major ecological importance within its environment, such as the bats within the Canal ecology. If either should rupture, the respective infrastructural and ecological systems would collapse. At present, both the heritage-listed Tunnel arches and the bat population are at risk.

In preparation for this premiere, the composer and members of Standard Issue completed fieldwork at the Islington Tunnel in consultation with the Canal & River Trust. Sincere thanks to Ben Macmillan (ecologist) and Phil Emery (heritage advisor).

* Species include common and soprano pipistrelles, and Daubenton's 'water' bat. It is imperative that dark corridors are maintained along the Canal for ecological health. Audience members are encouraged to seek out and protect this darkness—if not for the bats, then for the potential for our own transformation within these dark spaces in times of ecological crisis.
- Kate Milligan

Standard Issue

Praised for their collaborative approach and 'promoting international repertoire UK audiences ought to hear' (Caroline Potter, I Care If You Listen). Standard Issue is a London-based new music collective dedicated to creating inclusive spaces to hear, see, and take part in new and experimental music. They

have collaborated with groups such as Ensemble Modern, Her Ensemble, Dig That Treasure!, Musarc Choir, and Sound and Music, and commissioned works by Mathis Saunier, Anna Disley-Simpson, Ollie Hawker, Tam Lines, Imogen Davey, Rob Hao, and Yue Song.

In 2025, they began a 3-year partnership with PRXLUDS and Stomping Ground Collective to create PRX.LIVE, a new platform for sharing, commissioning and celebrating new music through touring concerts and conversations in and around the UK.

Kate Milligan

Kate Milligan (NL/AU) is an Australian composer and designer based between Amsterdam and Sydney. Her work is grounded in interdisciplinary research, exploring themes of temporality, ecology, and more-than-human creativity. Her compositions feature delicate sonic processes, and soundworlds that are equally intimate and expansive. She is interested in the ethics of collaboration with natural systems, and in creative communication about climate change. Most recently, Kate's work has taken a material turn towards water: watery logic, leaky ideologies, fluid bodies.

She has won 'Work of the Year' twice at the Australian Art Music Awards: in 2024 with her performance-installation Visions I Vestiges in the Chamber Music category; and in 2025 with Tactus in the Electroacoustic/Sound Art category. She has been commissioned by ensembles and projects including ELISION Ensemble, Decibel New Music Ensemble, The Sound Collectors Lab, Standard Issue, the London Symphony Orchestra Soundhub, and the Australian National Academy of Music, amongst others. Her most recent work—Dark Oceanography, collaboratively developed with a team of artistic and scientific researchers—integrates climate science with experimental music, modelling ocean currents in percussion trio and live spatial amplification.

With a background in feminist musicology, Kate's music-making often engages critically with institutions and ideology. Her existing research examines musical-discursive manifestations of popular and neoliberal feminisms in orchestral conducting, as well as identity and aesthetics in new opera. Her writing on new music and art is published in both popular and academic contexts, and she is a regular contributor to reviews at TEMPO: A Quarterly Review of New Music.

Kate is currently a PhD student at The University of Sydney's Conservatorium of Music, within the Australian Research Council Laureate Project 'Resonant Earth: Music, Ecology and Climate Justice', directed by Professor Liza Lim. She is a graduate of Information Experience Design (MA) at the Royal College of Art, London. This study was generously supported by the Schenberg Music Fellowship and the Ian Potter

Cultural Trust. She also holds a MMus (musicology) and a BA (Hons) (composition) from The University of Western Australia, where she studied with James Ledger, and under the supervision of Doctors Sarah Collins and Cecilia Sun.

This concert is supported by Arts Council England, The Stanley Thomas Johnson Foundation, The Mary Kinross Charitable Trust, Vaughan Williams Foundation, the Bliss Trust, the Finzi Trust, and the Hinrichsen Foundation.

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