The Yale Center for British Upstarts

A good week for the kind of cutting edge, avant, post-modern sounds that have been around for ages but are still crazy cool. And we have Yale University to thank.

On the neo-classical tip, the Yale School of Music's New Music New Haven series greets the new semester Sept. 19 at 8 p.m. in Trinity Evangelical Lutheran Church (corner of Orange and Wall streets, New Haven, 432-4158 or <www.yale.edu/schmus>) with Roberto Sierra's musical take on the painter Turner, some Yale composers, Yale Bands leader Thomas Duffy's Three Places in New Haven. Martin Bresnick, the subject of a season-long NMNH tribute last year, has reassumed the running of this delightfully out-of-control next-weird-thing series.

Coming from other sides of the neo-classical coin—emanating from Great Britain and from the pop side of the music spectrum—are J.G. Thirlwell (in photo) and Thee Majesty, in concert Sept. 25 in the auditorium of the Yale Center of British Art (1080 Chapel St., New Haven, 432-2800, <www.yale.edu/ycba>). Thirlwell's better known as Foetus, as in You Have Foetus on Your Breath, or Scraping Foetus off the Wheel, or Foetus' All-Nude Review, or Foetus Interruptus, or Foetus Art Terrorism. Thirlwell (aka Clint Ruin) is a master of musical shock therapy, with as many styles at his disposal as names.

Thee Majesty is one of many outlets for Genesis P-Orridge, the prolific composer/antagonist who's been a cult sensation in England since the late '70s. P-Orridge's output includes dozens of albums with the seminal art-punk acts Throbbing Gristle and Psychic TV. P-Orridge presaged techno with his acid-trip aural masterworks. His old bands' album titles say it all: Dreams Less Sweet, Heathen Earth, Beyond Thee Infinite Beat, Twenty Jazz Funk Greats, Allegory and Self, Those Who Do Not. And who else would title a greatest hits disk Entertainment Through Pain?

—Christopher Amott