

‘For me, it all comes down to listening’

The role of new music in climate change activism



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Presentation Plan with Abstract

Kate Honey

‘For me it all comes down to listening’: the role of new music in climate change activism

Research Lecture

In this presentation Kate Honey considers the different ways in which contemporary composers can engage with climate change in their work. She covers concert hall music, music used in non-violent civil disobedience and music used in performance art in political spaces (e.g. inside museums and concert halls sponsored by the fossil fuel industry, or outside fossil fuel industry headquarters). Honey discusses the relevance of politically engaged music from the 60s and 70s for politically engaged music today (working on the assumption that climate change is a political issue), and also draws inspiration from the pioneers of deep listening and acoustic ecology.

Honey also discusses music that engages with community groups (particularly choral music), with the understanding that music that builds community is inherently political. Honey discusses the choice of texts, and the advantages or drawbacks of text of timeless appeal (e.g. spiritual or nature-themed poetry) and text that only has contemporary relevance e.g. scientific papers to do with climate change, or Castro’s *Second Declaration of Havana*. Drawing from music of the past, and climate activism today, Honey concludes with ideas for new pieces about climate change.

Facilities needed: projector (for powerpoint presentation), sound system

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Preface

How can one combine being a composer and a climate change activist? Are these two activities in separate spheres, or can one engage with and seek to alleviate the effects of climate change through writing music?

These are questions that I have grappled with as long as I have composed music and known about climate change (roughly ten years). The urgency of climate change, and the enormous ethical imperative of action on climate change, can make the slow pace and unmeasurable impacts of composing frustrating. The temptation to separate art and activism into two different spheres (for example, making music a weekend hobby and environmental journalism a career, or vice versa), is strong. However, perhaps it might be that the tension – that difficult space between action and contemplation, between art and activism – is fruitful. The composer-environmentalist John Luther Adams writes that:

Politics is fast. By definition it is public. Art is slow. And it often begins in solitude. In order to give our best gifts to the world artists must sometimes leave the world behind, at least for a little while.¹

However Adams also feels a strong ethical imperative to engage with world events:

Today, as the horrors of war fill the news, I'm wondering again about the meaning of my life's work. In my current work I'm searching for musical equivalents of pure color, combining instrumental music with auras of computer-processed sounds derived from the inner resonance of the instruments. But how can I spend my time on such esoteric things? How can I make art that doesn't speak directly to world events?²

In his book *The More Beautiful World Our Hearts Know is Possible*, the contemporary philosopher Charles Eisenstein defends the value of contemplation, even in the face of an extremely urgent seeming problem:

¹ Adams (2003)

² *ibid.*

When we know the true cause of a problem and what to do about it, then [...] that is the time to act, and perhaps to act urgently. But when we haven't penetrated to the true cause, or when we don't know what to do, then it might be counterproductive to jump into action. [...] Imagine someone heroically waving a fire extinguisher at a giant inferno—maybe at such a moment words and not “actions” are the best action; maybe it is time to gather some help. And what if we don't know what kind of fire it is? Electrical, grease, wood? And what if there are fires everywhere, some more advanced than others? And what if there are children in some of the houses? And what if three-quarters of the people don't even believe that their houses are on fire? What if putting out the fire is hopeless, and it would be more useful to give it up and design better houses instead?³

My motivation for writing on this subject is a belief that the business of art - inquiry into the human condition – is no less relevant to engaging with climate change than a study of economics or geopolitics. Rather than leaping into action with solutions, studying the ‘true cause’, which has roots in human nature and psychology, and which I believe can be interrogated using art – is equally important.

Having said this, writing music about climate change comes with many obstacles. After having identified these obstacles, I hope in this paper to draw on the example of engaged composers from the recent past (even if on different issues), and also from the fields of deep listening and acoustic ecology – and from climate psychology – to overcome these obstacles and help composers write music engaged with this extremely important issue.

³ Eisenstein, 104

Acknowledgements

I would like to thank the composers Imre Ploeg, Lola Perrin, June Boyce Tillman, Chris Garrard and Olli Kortekangas for their insights into music and climate change and their willingness to be interviewed. I would also like to thank the members of Fossil Free Culture, both for their interviews and also their inspirational example in combining art and activism.

Finally, I'd like to thank the entire *Nederlandse Klimaatbeweging*: Liset and volunteers at 350.org, and the community at Nieuwland community centre, for their bold, beautiful creative engagement with climate change.

Introduction: New Music, Politics and Climate Change Activism

What is 'climate change activism'? There is a strain of climate change activism closely related to the environmental activism famous in the 70s, 80s and 90s – that of direct action. An example would be sitting in trees to prevent deforestation or road construction (activism famous from the 90s in the UK and US.) In addition, climate activists may make non-violent acts of civil disobedience against the fossil fuel industry. An example would be the yearly Ende Gelände actions in Germany where thousands of activists invade the lignite coal mines to non-violently disrupt the extraction and transport of coal. Music is very useful during non-violent civil disobedience, as exemplified by the singing of spirituals during non-violent direct action in the Civil Rights movement. The singing of songs at these environmentalist direct actions is also ubiquitous as a morale boost.

However, with a broadened definition of activism comes broadened opportunities for music making (i.e. beyond endless repetitions of 'Power to the People' and similar songs at Ende Gelände). Therefore, I shall consider 'activism' in its broadest sense in this paper, while acknowledging the importance of non-violent civil disobedience against the fossil fuel industry.

I would argue that climate change activism is any sort of action that aims to prevent any further acceleration of climate change (e.g. by keeping fossil fuels in the ground) and alleviate the suffering that climate change is already causing. In particular, climate change activism encompasses *talking about climate change*, and bringing it into the public discourse, whether through conversation, direct action, public vigils or meditations and – importantly - art. Climate change activism can have enormous scope.

The writer Rebecca Solnit has characterised climate change as simply 'violence',⁴ and Prof David Schlosberg (Environmental Politics, University of Sydney)

⁴ Solnit (2014)

emphasizes the violence as being the disconnection of humans from their communities and environments (those made uninhabitable by climate change) – exemplified by the largely climate change-induced ongoing refugee crisis.⁵ I would argue that any action or attitude that alleviates violence and disconnection counts as ‘climate change activism’.

Furthermore, the ecomusicologist Aaron S. Allen claims that ‘the environmental crisis is a failure of culture’. Rather than isolating climate change as a problem of economics or engineering, he argues that it comes out of ‘a failure of holistic problem solving, interpersonal relations, ethics, imagination, and creativity’.⁶ The writer Naomi Klein takes this further and argues in her book *This Changes Everything: Capitalism versus the Climate* that climate change arises out of Western neoliberal capitalism, and has deep roots in a competitive, colonialist, domineering ethos in Western culture.⁷ Therefore, I would also argue that any sort of art which questions societal norms is also a form of climate change activism.

Music has been used in political struggle for many centuries. Since the 2008 Global Financial Crisis, a strong anti-capitalist bent has emerged within climate change activism.⁸ Therefore, one can draw parallels with the anti-capitalist ethos of the music of engaged composers in the Netherlands in the 70s, as well as other anti-capitalist musical traditions such as *nueva canción*. In Chapter 1, I explore the relevance of this tradition of left-wing political music.

I would argue, however, that the environmental crisis is a little different from previous struggles against Western capitalism and global domination. In his theories of acoustic ecology, the Canadian environmentalist contemporary classical

⁵ Schlosberg (2015)

⁶ Allen, 414

⁷ to quote Klein in *This Changes Everything*: “These ideas of a completely knowable and controllable earth animated not only the Scientific Revolution but, critically, the colonial project as well, which sent ships crisscrossing the globe to poke and prod and bring the secrets, and wealth, back to their respective crowns. The mood of human invincibility that governed this epoch was neatly encapsulated in the words of clergyman and philosopher William Derham in his 1713 book *Physico-Theology*: “We can, if need be, ransack the whole globe, penetrate into the bowels of the earth, descend to the bottom of the deep, travel to the farthest regions of this world, to acquire wealth.” Klein, 148

⁸ This anti-capitalist ethos is most obvious in the Occupy protests of 2011.

composer R. Murray Schafer (born 1933) argues for the preservation of fragile acoustic soundscapes – for the reason that they are beautiful.⁹ He also implores that humanity wake up to the epidemic of noise pollution, and argues in his book *The Music of the Environment* that this insensitivity to noise pollution and existential environmental crises such as climate change come from the same psychology:

It is disconcerting to realize that the ferocious acoustical environment modern man is beginning to produce betrays an eschatological thrust.¹⁰

The American composer Pauline Oliveros (1932-2016), in her philosophy of Deep Listening, argues for the importance of constantly listening, without distraction, to the world in which we live.¹¹ I draw a parallel between this philosophy and the words of Zen Buddhist peace activist Thich Nhat Hanh that ‘The most important thing you can do is hear within yourself the sound of the Earth crying.’¹²

I believe that this more introverted musical activism, which emphasises listening and receptivity to one’s environment (and the larger Earth), is of equal importance to the more extraverted musical activism of broadcasting a message. In order to creatively engage with climate change, action and contemplation are of equal importance. I therefore discuss acoustic ecology and Deep Listening further in Chapter 3.

The composer John Luther Adams, having been an environmental activist for much of his life, argues nonetheless that ‘the best thing an artist can do is create art’:

Art is not self-indulgence. It is not an aesthetic or an intellectual pursuit. Art is a spiritual aspiration and discipline. It is an act of faith. In the midst of the darkness that seems to be descending all around us, art is a vital testament to the best qualities of the human spirit. As it has throughout history, art expresses our belief that there will be a future for humanity. It gives voice and substance

⁹ W. Garner, in a review of Schafer’s book *The Tuning of the World*, argues that ‘In short, Schafer is an environmentalist. He wants to encourage pleasant noises, and suppress unpleasant noises’ (Garner, 70)

¹⁰ Schafer (1973)

¹¹ Oliveros herself defines Deep Listening as “listening in every possible way to everything possible to hear no matter what one is doing.” from the Deep Listening Institute website <http://deeplisting.org/site/content/about>

¹² quoted in Macy and Johnstone, 75

to hope. Our courage for the present and our hope for the future lie in that place in the human spirit that finds solace and renewal in art.¹³

He furthermore – in the same essay – appears to argue that artists are ‘workers and citizens’ – and that the two roles are separate:

As citizens, we can vote. We can write letters to our elected officials and to the editors of our newspapers. We can speak out. We can run for office. We can march in demonstrations. We can pray.

Ultimately though, the best thing artists can do is to create art.¹⁴

He has also argued (over ten years later) that ‘I refuse to make political art. More often than not political art fails as politics, and all too often it fails as art.’¹⁵

For a composer who describes himself as having ‘an almost erotic’ love of the Alaskan landscape, and has witnessed the destruction of its ecosystems due to climate change, this disavowal of politics is striking.¹⁶ Adams describes art as ‘a spiritual aspiration and discipline’, – and yet this appeal to spirituality, in an age where climate change presents an existential threat, is also not surprising. After the Second World War, there was a trend towards what the composer-critic Roman Vlad termed ‘nuova spiritualità’ (new spirituality) with composers responding to the horrors and ‘precipice thinking’ of the war with spiritually-themed pieces such as Berio’s *L'Annunciazione*.¹⁷ Climate change-spirituality may be a similar trend (I discuss this further in Chapter 4).

The American composer Steven Stucky (1949-2016) has written a programmatic orchestral work, *Silent Spring* (2011), based on the book of the same name by Rachel Carson, with a programme inspired by that book.¹⁸ This symphonic poem is

¹³ Adams (2003)

¹⁴ *ibid.*

¹⁵ Adams (2015)

¹⁶ In a *New Yorker* article about the composer, John Luther Adams relates to critic Alex Ross his feelings on leaving Alaska one winter by plane: ‘Winter was coming in. I love winter, and I didn’t want to go. As we crested the central peaks of the Alaska Range... I was overcome by the intense love that I have for this place—an almost erotic feeling about those mountains.’ Ross (2008)

¹⁷ Peter Roderick quotes Vlad in his PhD thesis: ‘Rebuilding a Culture- Studies in Italian Music After Fascism, 1943-1953’ (2010)

¹⁸ *Silent Spring* (1962) by Rachel Carson describes the deleterious effect of pesticides on the natural environment. It is a seminal work of environmentalist literature.

in four movements: 'The Sea Around Us', 'The Lost Woods', 'Rivers of Death' (a 'diabolical scherzo') and 'Silent Spring'.¹⁹ In 'Silent Spring', the voices of the creatures are depicted musically, and as they go quiet one by one, the listener can infer a tragic, pessimistic conclusion. Like Adams, however, Stucky also resists a political label to the piece – or any clear connection to 'real life':

Rachel Carson's trenchant writing gave us data, marching orders, the heart to do what is right; but, like all great writing, it also gave us the spiritual and psychological space to contemplate our own thoughts about the world around us, about our own place in that world, about our own hopes and fears. Music cannot — should not attempt to — explain, preach, proselytize, comment on real life. Its domain is emotional life, not "real" life. It is non-specific, non-semantic, non-representational. My *Silent Spring* is the same: a space in which to contemplate one's own fears, hopes, and dreams.²⁰

A prominent member of a younger generation of composer-environmentalists disagrees with Adams and Stucky on political disengagement. Chris Garrard (born 1986), a composer and musicologist, argues that music cannot avoid being political, as 'the why, where and how to make art are inherently political – at the very least, with a small p'. He further argues that acknowledging music's political nature 'does not necessarily mean that there will be a sacrifice made in artistic quality' if one responds creatively.²¹

Garrard goes on to argue that music's performative nature, rather than its content (e.g. the setting of a political text), can make a piece political. He also argues that this works the other way around, with activism becoming performative and therefore a work of art:

Those moments when the flow of activism emerges in a tangible form, are inherently performative. Spaces are occupied and transformed, audiences are engaged, and roles are improvised in response to shifting circumstances. In a related way, a piece of music may have no predetermined physical form but as it unfolds in time, a virtual space is created and sustained, and its right to exist as a work is asserted.²²

¹⁹ Stucky (2011)

²⁰ *ibid.*

²¹ Garrard (2015)

²² *ibid.*

Music is intrinsically performative (in contrast to, for example, the plastic arts) – and therefore can lend itself well to performative activism. I discuss performative activism (where Garrard is a pioneer) in Chapter 2. Much of this performative activism targets fossil fuel extraction sites, banks funding the fossil fuel industry or artistic institutions sponsored by the fossil fuel industry.

Another composer who believes in the necessity of politically engaged music, while being aware of the difficulties it presents, is the American composer and pianist Fred Rzewski (born 1938). I quote him below:

Art and politics are not the same thing. There are points where they converge, and points where they diverge. One cannot easily be put into the service of the other without weakening it, depriving it of some of its force as a vehicle of communication. The politics of the art world tends to be fairly irrelevant to politics in general. Whereas the kind of art which satisfies the political world is often pretty feeble as art. An effective combination of the two is nonetheless theoretically possible, perhaps because it is practically necessary; a condition that may exist only in certain moments of history.²³

I believe there to be strength and purpose to both overtly political and non-political music with environmental (or specifically climate-change-related) themes. While a composer can never truly know how a listener experiences and is changed by her or his piece, the composer can nonetheless be changed by the writing of her own piece. If there is a sincerity or authenticity that comes with this feeling of necessity on the part of the composer – an imperative to engage *somehow* with this issue, however complex and thorny it is, however great the temptation to oversimplify or avoid – perhaps this sincerity is something the listener can recognize and be moved by.

²³ Quoted in Little (2011)

Research Questions

The central thrust of this research paper can be phrased as two questions:

- Can one effectively engage with and seek to alleviate the effects of climate change through writing music? Or are climate change activism and composition more effective in different spheres?
- Speaking as a composer, what ways in which other composers engage with climate change in their music do I find most inspiring? How will I draw on this inspiration in my own climate-inspired work?

Research Method

I look at two strands of composition since 1970 which are useful or inspiring to climate-engaged contemporary composers: anti-imperialist music and acoustic ecology (which I examine together with Deep Listening). I also examine climate-themed chamber music (which is political via text or its musical structures), and direct action music from after 2010.

I evaluate all these pieces according to varying criteria (as fits each piece):

- How inspiring are they to me in composing my own climate-themed work?
- If they are not about climate change, does the success or failure of this work hold any lessons to future composers of climate-engaged work?
- How popular are the pieces?
- Are they of artistic merit?
- Do they help the audience engage with climate change?
- Did they trigger any political change?

Chapter 1:

Anti-imperialist political music from the 1960s and 70s as inspiration for today's climate-engaged music

For this dissertation, I take it for granted that climate change is an issue of global justice, and inseparable from anti-imperialist, post-capitalist political struggle. I also work on the assumption that leftist political struggle of the past has much to offer in way of historical lessons for climate activists today. Climate change activism is not just about keeping fossil fuels in the ground; international solidarity with those directly affected by climate change (mainly those in the Global South, indigenous peoples, and peoples historically under colonial/neocolonial regimes) is of crucial importance.²⁴

A question that political composers throughout the ages have grappled with is: how can one effectively engage the political without compromising the art? Different composers have answered this differently in each piece.

The composer and musicologist David T. Little agrees with Chris Garrard that the why, where and how of music performance is political, but argues that 'some music is more political than other music'.²⁵ Music can be political through its performance circumstances, its use of musical programme or narrative, text-setting, images and dramaturgy. Furthermore, there have been instances of music making/broadcast which have had direct political consequences (for example, the broadcast of the folksong 'Grandola, Vila Morena' to signal the start of the Carnation Revolution).

The communist composer Hanns Eisler (1898-1962) argued that there should be a compromise between political radicalism and artistic radicalism. In his view, a work

²⁴ See *This Changes Everything: Capitalism versus the Climate* by Naomi Klein for more on the crucial importance of international solidarity and resistance to multinational corporations in fighting climate change.

²⁵ Little (2011)

should not be simultaneously politically radical and artistically radical.²⁶ An obvious justification for this argument is the necessity of a politically radical work to be accessible to the maximum number of people to ‘have an impact’ and influence decision makers.

This balance between artistic radicalism and political radicalism is one that avant-garde composers of the 1960s and 70s (for example, Louis Andriessen, Peter Schat, Frederic Rzewski, Cordelius Cardew and Luigi Nono) grappled with. Initially, Schat and Andriessen refused to compromise their ideals of artistic autonomy, before in later years relaxing this stance (as I describe below). Nono went through a rather different journey of avant-garde expressionism in his early political works, followed by political withdrawal in his later, contemplative works.

In this dissertation, I follow Eisler and make a distinction between artworks which are primarily artistically radical (discussed in this chapter) and those which are primarily politically radical (discussed in the following chapter). This is because I am most interested in the potentially fruitful middle ground *between* action and contemplation, or arts and activism. This is the area I explore and tend to explore further in my own work. It is therefore useful to be aware of Eisler’s distinction.

David T. Little also makes a distinction between political music which is ‘revolutionary’ and political music which is ‘critical’. He defines ‘revolutionary’ political music as music that ‘advocates for a particular (extra-musical) ideological position’ and ‘critical’ political music as ‘[music to] observe, illuminate, and critique a particular aspect of society...[presenting] problems that may have many potential solutions’.²⁷ He argues that music from the 1960s and 70s is primarily revolutionary, and music from the last two decades primarily critical. I use his distinction in comparing political music of the 60s and 70s with political music of today. Like Little, I feel that music which agitates for world socialist revolution veers dangerously close to propaganda – but may still have lessons for the contemporary

²⁶ Quoted in Little, 2011

²⁷ *ibid.*

composer.²⁸ In my own work I intend to write ‘critical’ rather than ‘revolutionary’ music.

The following works I discuss comprise a tiny proportion of the political music written in the 60s and 70s. I choose them as they are landmark pieces, or a good example of a genre in which new music about climate change would be effective (for which I give justification).

Political dramaturgy

Some works are political by virtue of their dramaturgy. They may be depicting real historical events, or depicting history or current affairs allegorically. Works which depict or refer to history can be an example of ‘guerilla historianism’: a term coined by Little for uncovering a suppressed or forgotten version of history.²⁹

One landmark work is *Reconstructie*, a political opera composed by Louis Andriessen, Peter Schat, Mischa Mengelberg, Reinbert de Leeuw and Jan van Vlijmen in 1969 for the Holland Festival. This is an opera inspired by the death of Che Guevara, with a libretto by Hugo Claus and Harry Mulisch. It creates an allegorical version of historical and current events: specifically, US imperialism in Latin America. As a symbol and invocation of the indomitable spirit of communism and solidarity, an enormous stone statue of Che Guevara is constructed during the opera. The composers assigned a different theme to each letter of the alphabet: T for ‘Tijd’ for example, and R for ‘Reconstructie’. The musical language is coded, with the ‘goodies’ (the Latin American revolutionaries) being assigned ‘progressive’ 12-tone music, and the ‘baddies’ (the USA imperialists) being assigned kitsch classical (e.g. Dvorak’s New World symphony) or commercial pop music.

One important way in which *Reconstructie* is political is in the way it ‘broadcasts’ important political texts. One of these texts is Fidel Castro’s *Second Declaration of Havana* (1962). There are lines of it set to the whole 12 tones of a series (for example, the line ‘in Latin America four people die every minute’. The ‘progressive’

²⁸ Little, 2011

²⁹ *ibid.*

musical language suggests a sincerity on the part of the composers in the treatment of the text. Unlike, for example, the Italian composer Luigi Nono's setting of political texts in his work *Il Canto Sospeso* (1956) - which are divided up into syllables - the setting of *Second Declaration of Havana* is intelligible. This suggests that the composers care that this text is broadcast to the audience.

In his book *Composing Dissent: Avant Garde Music in 1960s Amsterdam*, the musicologist Peter Adlington suggests that – much to their professions to the contrary³⁰ – that the 12-tone language of the music for the Latin American protagonists in the opera is actually expressive and signifying, rather than purely artistically autonomous. In fact the combination of music, text and context was highly expressionist and signified political meaning. An example he gives is the aria of a character symbolizing the country of Bolivia, who is raped by a Don Juan character symbolizing America. After her assault and the murder, Bolivia sings an aria in 'a narrow registral range in unbroken quarter notes, supported by superimposed chains of atonal chords'.³¹ Adlington argues that the bleakness of this atonal, un-expressive aria 'could hardly be more expressively apt' given the dramatic context.³²

Reconstructie is an inspiring opera in its scope, and in how it combines a stretching of the politically possible with a stretching of the artistically possible. Narrative is fragmented and nearly dispensed with, and the 'style-lessness' pioneered by Andriessen is exploited fully. However, I am troubled by the idolization of a dubious war hero (Guevara), and the routine objectification of women (e.g. the personification of women as countries rather than subjects, the rape obsession.)

Furthermore, this opera is not accessible to the researcher who doesn't speak Dutch. It has not been revived, and there does not appear to be a film available to watch with English subtitles (or even a full Dutch one). One can deduce that either

³⁰ In 1969 Peter Schat argued that 'the boundary of music is *meaning*, in the sense that words and picture mean something. Music can express nothing in this concrete sense...' (critique of Nono). In 1967 he argued that music is 'a disinterested game, never serving interests' (Adlington)

³¹ Adlington, 223-224

³² *ibid.*

the opera is a product of its time, or (more kindly) that it is expensive to produce. Adlington argues that, while artistically boundary-breaking, the work of the *Reconstructie* composers up to 1973 (with Andriessen's *Volkslied*) were nonetheless inaccessible to the non-professional and even the classical music community. *Reconstructie* may have influenced opinion more by its existence and the amount of government subsidy it required than by its artistic content.

Another landmark political opera of the period is *Al Gran Sole Carico d'Amore* (1975) by Luigi Nono. Like *Reconstructie*, it was large-scale, heavily subsidized, and now impossible to find in English. In contrast to Ligeti, who believed music to be of a 'region which lies elsewhere' to politics³³, Nono did not believe music and politics to be separable:

'I realized that it was no different whether I was writing a score or helping to organise a strike. They are just two sides of the same coin' (1969)³⁴

The subject of *Al Gran Sole* is women leaders in revolutions. Rather than the allegorical approach of the *Reconstructie* composers, Nono recounts three historical revolutions (including the Paris Commune of 1871) as scenes, but fragments and intersperses these scenes with each other. The result is an epic opera, recounting female heroism across the centuries. The musical language is 12-tone, but also expressionist and relatively accessible³⁵ – with lyrical melodic lines for the singers, and huge explosions of sound in the *finales*.

While an oratorio rather than an opera, the American composer Lou Harrison's political work *Nova Odo* (1968) also uses dramaturgy to create a political subtext. While the text is political, it is not broadcast in an accessible way. *Nova Odo* ('new ode' in Esperanto) begins with a recitative in free style, announcing a prohibition against the work's performance by any government that 'poisons the earth

³³ Ligeti, 22

³⁴ I am currently unable to cite this from a reputable source, but I have also heard it from the musicologist Richard Causton in his lecture series on the Italian avant garde at Cambridge University in 2013. It can also be found on this webpage <http://www.toddtarantino.com/hum/nono.html>

³⁵ I take this accessibility judgement from Andrew Clements review in the Guardian, as well as my personal judgement. I do not know its reception at the time.

atomically'. The text is written by Harrison himself. It is poetically political in nature, but the fact that it is in Esperanto limits how readily it broadcasts itself to an audience. Other text is in morse code ('CLASS STRUGGLE BETWEEN CHURCH AND STATE WAS WON: WILL LAYMAN WIN STRUGGLE AGAINST THE MILITARY?') – which again suggests that Harrison cares more about an intrinsic political meaning to the piece rather than broadcasting political text clearly to the audience. (Again, the comparison can be made with Nono's *Il Canto Sospeso*, where the semantics of the text were more important to Nono than intelligibility without a score). Some of Harrison's text is very poetic in its politicism, e.g. the setting of the following Esperanto text to choral unison singing: 'The witch who lives in the mushroom cloud/has ashen falling hair that glitters and kills'.

Relevance of these works using political dramaturgy and texts to new works about climate change:

I would argue that there is a fascinating array of archetypes and characters in the world of climate politics, and various climate or fossil-fuel themed events which would make an excellent plot of an opera or oratorio. One example (and one that has already been made into a film) is the 2010 BP Deepwater Horizon disaster. An alternative, 'guerilla historian' approach would be to make the communities most impacted by climate change and those whom are fighting back the subject of an opera: for example, the Pacific Climate Warriors. A more nuanced approach might be, for example, an opera on the 20-years long and largely fruitless UN COP negotiations, in a manner similar to John Adam's treatment of diplomatic history in *Nixon in China*.

Treatment of Text

I am interested in the approach used by Louis Andriessen et al. in *Reconstructie* of broadcasting political texts. There are various scientific papers and legal, financial or diplomatic documents related to climate change – which, couched in legalese and/or scientific terminology – are difficult for the layperson to decipher (while simultaneously being very important). These can be set to music in a way that

illuminates, clarifies and provides an unexpected slant, nuance or emotional weight. Appropriate musical treatment might include plainchant, choral unison singing as in *Nova Odo*, intonation as in *The Price of Oil* (see below).

Although written in the 80s, I discuss Rzewski's *The Price of Oil* (1981) a) because Rzewski is a highly significant politically motivated composer and b) because it has an ecological theme, which is rare in works of the 60s and 70s. The piece is political thanks to the text by its narrators, which includes the lines: 'Nobody can get enough oil'; 'Everyone wants one thing'; 'Everyone wants more oil'. It includes text from journalism discussing rig accidents where workers die. It is written for percussion (an assortment of pipes which can look a bit like oil industry infrastructure), winds and narrators. It was written for the Hoketus ensemble.

Anti-imperialist works from the 60s and 70s: electroacoustic pieces

I believe there is much potential in 'found sounds' in creating new music about climate change. The use of the sounds of the fossil fuel industry: - machines of extraction and logistics, the physical sound of bubbling methane or burning coal – or the destruction of loved places – e.g. the sound of forest burning or being cut down – can do much to provide a political subtext to a piece while avoiding text. These found sounds can make situations seem more 'real' and aid contemplation. What exactly are these fossil fuels we are burning? How did we end up burning them? What happens next? How do we stop?

A landmark electroacoustic piece from the 70s with a political subtext and using found sounds is Trevor Wishart's *Red Bird* (1971). In *Red Bird: A Political Prisoners Dream* (1971), an entirely electroacoustic piece, Trevor Wishart 'morphs' between evocative soundscapes or scenes: one that is reminiscent of gunfire on a crowd of protestors, one that suggests a prisoner being beaten, one that suggests a book being snapped shut, one that suggests a flock of birds in flight. The piece could be loosely categorized as 'guerilla history' in that it throws light on an issue neglected by the mainstream media and governments: the plight of political prisoners. The

emotion transmitted by Wishart's voice (he performs in this piece) – particularly his gasps, shrieks and screams – creates empathy for the 'prisoner' on part of the listener. While not referencing a specific situation, the listener can make a connection to various dictatorships since the piece's composition which imprison, torture and disappear those they wish to silence (for example, the infamous prisons in Chile under General Pinochet).

Political Chamber Music after 2010: Politics in Musical Structures

As an undergraduate music student specialising in composition at Cambridge University, I was acutely aware of the urgency of the environmental crisis, and desperate to put my skills and creativity in the music field to good use in allaying the crisis (or at least, questioning cultural norms I believed to be at the root of the crisis). I was advised, however, both by professionals at the careers service and composition teachers to consider a career change to journalism if I really wanted to 'save the planet'. Music, they claimed, was too abstract a language to carry any sort of political message. Before abandoning music for a brief foray into local politics, I set out to test this theory.

In 2012, as an undergraduate student, I wrote a seven-minute piece for the Britten Sinfonia: *Ecopoem*. Dedicated to the eco-philosopher and activist Joanna Macy, the piece was without words but had a programmatic structure (which I explained in a speech before the first performance). This structure echoes the periods of stasis or steady increase, followed by extreme acceleration which characterize graphical depictions of the anthropocene.³⁶ In *Ecopoem*, this 'Great Acceleration' is followed by the overshoot, collapse and mass extinction predicted by many scientists, which in turn is followed by what I termed a 'respringing of life'.

From a musical point of view, I created the stasis before the Great Acceleration using isorhythmic chaconnes, with a repeated row of rhythmic durations and

³⁶ The anthropocene is the geological era in which we now live, and it is characterised by human impact on Earth. These variables which exponentially increase over the anthropocene include CO₂ emissions, soil erosion and deforestation. Graphs can be found here: www.anthropocene.info/great-acceleration.php

repeated sequence of chords. The Great Acceleration I depicted using a gradual increase in speed, register and dynamic, and a mechanical mode of playing, leading to a crisis point. All pitches condense back to a C, followed by an explosive interlude, and a long period of relative stillness (with only a quiet, repetitive clarinet solo). This relative stillness (for me) characterizes the period of extinction of life. The ‘respringing of life’ I depicted with cascading motives in the harp, piano and flute, followed by a ‘punchy’ or defiant bassoon and trumpet solos.

12 Accelerando $\text{♩} = 108$

The musical score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Harp (Hrp.), Piano (Pno.), and Double Bass (Db.). The score is marked 'Accelerando' with a tempo of 108 beats per minute. The music features a gradual increase in speed, register, and dynamic, leading to a crisis point. The score includes various performance instructions such as 'poco cresc.', 'sim.', 'mf', 'f', 'ff', 'mechanical, harsh tone', and 'port.'

Excerpt from *Ecopoem* depicting the Great Acceleration

Members of the Britten Sinfonia and the composer Robin Holloway felt that their appreciation of the music was marred by the perspective provided by an overly prescriptive programme note. One musician wished to know why I didn't call the piece 'Fantasy', and let them imagine a scenario for themselves.

Whether or not audiences appreciate prescriptive programme notes, the question remains as to whether the audiences and performers would have guessed any sort of ecological inspiration to the piece from the music alone.

The composer György Ligeti, in a speech given at the Darmstadt summer school in

1972, claimed it was both undesirable and impossible to communicate political messages through musical structures.

In the interior of music, however, it is only a very definite structure of tones which is of concern.... to bring politics into this structure is akin to bringing politics into mathematics.³⁷

Lydia Goehr in 'Political Music and the Politics of Music' (1994) argues that a 'delicate middle way' is required in music that aspires to be political: while being true to the 'political in music' we remain true to the 'musical in music', which requires reconciling 'two seemingly opposed desires'.

In my opinion, *Ecopoem* did not remain true to 'the musical in music' and was made less musically effective by its imposed, programmatic structure. A teacher sympathetic to engaged music present at the premiere also agreed with this conclusion.

Orchestral Work with megaphone

In his piece *Broken Thumbs* for orchestra, Chris Garrard uses a narrator with a megaphone to speak words by Kumi Naidoo (former executive director of Greenpeace), which Naidoo originally pronounced to protestors at the COP17 UN climate conference in Durban:

They will vote for the least ambitious deal, a deal that does not reflect that the minister's country is sinking... They are selling our children's and grandchildren's futures down the toilet... Kumi Naidoo, 2011

Piano Concert Lecture Sandwich

The contemporary British composer and climate activist Lola Perrin. Perrin has written various ecologically engaged works for piano, including *Now You See It* (2015) for piano and electronics. In her latest work *Significantus* (2016), she moves further into an activist vein by incorporating a lecture 'by an expert [on climate change] into the structure of the work. There is no 'set' lecture, and each performance of *Significantus* has featured a different lecture, plus an audience

³⁷ Ligeti (1978)

discussion. *Significantus* contains nine short piano movements with titles based on quotes about climate change, and a 15 minute lecture (which can be by any ‘expert’ on climate change, and preferably an economist) between movements eight and nine. Perrin’s ethos is that ‘talking about climate change needs to move into the centre of everything that we’re doing’.³⁸

In an interview with Perrin (who performed *Significantus* in the Conservatorium van Amsterdam in March 2017), Perrin claimed that there was a clear hierarchy between economists and composers. She disagrees with her collaborator Paul Allen that artists are equally important: in this day and age, the contribution of economists (such as Kate Raworth) is more important than new music. Composing music and organising concerts is her professional domain; therefore, because ‘talking about climate change needs to move to the centre of everything we’re doing’, Perrin accordingly inserts a climate lecture into the centre of her piano suite, as though sugarcoating a necessary medicine. The artistic congruence of lecture and music is deemed of lesser importance than the exposure of the lecture to a new audience.

I disagree with this conclusion! However, I also wouldn’t go as far as John Luther Adams in advising a composer to give up activism. Rather, I am interested in exploring how music can be used for climate activist purposes outside the concert hall as well as within. This is the subject of the next chapter.

³⁸ From interview on Perrin’s website: www.significantus.com/

Chapter 2:

New Music Used in Non-Violent Civil Disobedience

In Chapter 1, I examined music which is primarily artistically radical rather than politically radical. In this chapter I examine music which is primarily politically radical, to the point of being functional. There is a large amount of iconic political music which had enormous popular appeal and was used to inspire citizens in political movements – from Sergio Ortega’s *¡El pueblo unido jamás será vencido!* (1973), to Hanns Eisler’s *Solidaritätslied* (1931/2). I shall briefly reference these historical works to inform how new music for the climate movement can be most politically radical and effective.

Music-making in coal mines

There are various activist situations where music is helpful in achieving the goals of an action. For example, activists involved in direct actions such as occupations frequently feel stressed, bored and restless. Music which alleviates these emotions can enable activists to occupy a space longer. An example of this would be the November 2017 Ende Gelände occupation of Europe’s largest coal mine, next to Hambach Forest in Germany. On November 5th, 4,500 activists occupied the mine for 8 hours and prevented it from operating. There was a heavy police presence and significant amount of police brutality and aggression, from pepper spray at close range, to the use of horses to ‘round up’ the activists and activists being kicked and dragged away. There were also long empty stretches of sitting around in a cold mine while decisions were made.

Music was constantly present during the action. The activists repeatedly sang simple, often call-and-response songs, such as ‘Power to the People’ and ‘Sing for the Climate’³⁹. Around 15 Rhythms of Resistance Samba Band players played for long stretches (having smuggled their heavy drums through police lines and under a conveyer belt). There was much appreciation for the music of the samba band from the activists, many of whom danced along. As a trumpet player I played various popular tunes, including numbers from the Star Wars franchise (e.g. the Darth Vader

³⁹ See Repertoire List

theme as an accompaniment to police brutality, or the Opening Credits to encourage activists on the front line).

The simplistic, dualistic message of the Star Wars music (activists good, police bad), and the over-exposure of a small number of songs left me uncomfortable and bored. My aspiration is to write music for these occasions which, while simple and accessible, is also new and nuanced. The generation of artistic composers working today can provide unique artistic commentary on today's world, unlike composers working in the 60s and 70s (who were responding to a different socio-political-environmental situation). This art should be encouraged. I hope that, while universal values can still be respected, that we avoid the othering, dualistic, 'us-and-them' mistakes of the past, and create something unique for today. Perhaps new, nuanced art can be part of this.

Solidaritätslied and Shut Down Variations

One inspiration I have in writing accessible, yet artistic music as a service and inspiration for activists is the political music of composers Hanns Eisler, Louis Andriessen and Sergio Ortega. Eisler, a pupil of Schoenberg who structured his early work according to 12-tone principles, took inspiration from popular styles such as jazz and cabaret in writing his political music. His setting of 'Solidaritätslied' (Solidarity Song) by Bertold Brecht, while making use of more unusual musical features such as changing time signatures and a modal tonality, was a popular militant anthem sung in street protests and public meetings throughout Europe (it retains its popularity today).

Louis Andriessen, having held to the belief throughout the 60s that his music (and all new music with artistic integrity) expressed nothing altered his ideal of political music in the early 70s.⁴⁰ His 'Het Leger Groeit Aan' holds to the Eislerian principle of 'an accompaniment of unbroken marching quarter notes and a confident melodic rhythm characterised by dotted rhythms', yet is harmonically and metrically highly

⁴⁰ Andriessen was inspired here by his hero Stravinsky who famously claimed that 'music is, by its very nature, essentially powerless to express anything at all...' Stravinsky, 53-54

irregular (or interesting).⁴¹ It would appear that the irregularity of the ‘Het Leger’ was too much for the original amateur choir for whom it was written (the Morgenrood Socialist Choir), and that there was a measure of ‘resentment amount the demands being made by Andriessen’s music’⁴². There are no renditions of the song on youtube at time of writing, and the song has not made its way into the regular canon of amateur political choirs that I know of.

Thus, it would appear that composers of political music which has artistic merit and popular appeal have a middle ground to tread. Depressingly for composers, there is often a backlash against music which challenges accepted norms and traditions, as Jacq Vogelaar in his projects for the Bond van Socialistische Zang- en Muziekverenigingen (BvSZM) choir in the early 70s:

...the music was not sufficiently Eislerian, the Rotterdam choir members could not get their voices around this dissonance... It was a collision between two worlds. The choir members ultimately wanted nothing other than what they knew.⁴³

Instrumental music in non-violent civil disobedience

In an effort to write new instrumental music appropriate for direct action, in October 2017 I wrote ‘Shutdown Variations’ for trumpet duet, to be performed by the Brass Against Coal trumpet duet at Ende Gelände. It is a piece with a repeated riff of a bar long in trumpet 2, inspired by the bass line in the song Shutdown by the London-based grime artist Skepta.

Fast ♩ = 132

Excerpt from Shutdown Variations showing repeated riff

⁴¹ Adlington, 301

⁴² *ibid.*

⁴³ *ibid.*



Brass Against Coal perform in Europe's biggest coal mine at Ende Gelände

political happenings

While the activists clearly enjoyed the grooves of the Rhythms of Resistance samba band, the response to unfamiliar music without a strong beat or bass line was less enthusiastic. This isn't surprising. Just as in the average nightclub, the introduction of a familiar song can attract more people to the dance floor, so can the presence of a familiar song or danceable rhythm give the audience an instant high. However, the value of such unfamiliar new music can be framed in different terms. Accessible, yet artistic music in a protest setting can provide a feeling of pathos, poignancy and sincerity – and a pause for contemplation - to what can be an aggressive, tunnel-vision inducing situation.

Political Performance Locations Part I: Grand Piano on an iceberg

In 2016 the Italian composer Ludovico Einaudi was commissioned by Greenpeace to write a new piece of music as part of the Greenpeace 'Save the Arctic' campaign. The new piece, *Elegy for the Arctic* is a lyrical, contemplative/repetitive etude in F minor, true to the emotionally direct, clear and popular style of Einaudi's previous work. The location of the performance is its political aspect, and this was emphasized in the dramatic video via which the performance was captured and publicized. *Elegy for the Arctic* was performed by Einaudi on a grand piano on an

iceberg in the Arctic Ocean, to the accompaniment of ice blocks cleaving and crashing into the sea. The performance video is consciously spectacular and sensationalist. The title '*Elegy*' and musical character of the etude have a clear suggestion of sadness – with an explicit connection made to the Arctic by the performance setting, title and by its commissioner, Greenpeace. While some in the classical music community predictably found it cheesy, the video has proved a hit (6.2m views on youtube).

Part II: A string quartet outside Royal Dutch Shell HQ, London

It is striking that even Greenpeace, an NGO with an optimistic campaign called 'Save the Arctic' have focused on themes of grief and mourning in the art they commissioned about the Arctic.⁴⁴ As well as Einaudi's *Elegy*, Greenpeace also commissioned a *Requiem for Arctic Ice* from four other living composers.

Requiem For Arctic Ice is a piece for string quartet, composed by Rachel Portman (an established film music composer), Chris Garrard, Nehemiah Luckett (of Rev Billy and the Church of Earthalujah – see below) and John Metcalfe. Like the Einaudi *Elegy*, *Requiem for Arctic Ice* was a commission by Greenpeace as part of a broad PR strategy to 'touch hearts over Shell drilling'⁴⁵ during their 'Save the Arctic' campaign in 2015. The music is deliberately accessible and public facing (in a similar emotional directness to the music of Einaudi, and in contrast to the more inaccessible pieces of Garrard's). The engaged aspect of the work is the location of the performance: outside Shell's London HQ.

⁴⁴ The Arctic is melting because of climate change.

⁴⁵ Gayle (2015)



Performance of *Requiem for Arctic Ice* by the Crystal Palace Quartet, Aug 2015

Covered on national radio, the work was intended to appeal to passers by and the nation at large.⁴⁶ The performance setting (Shell HQ), the clear emotional affect (sadness, defiance) and the reference to the Arctic (threatened by Shell drilling) makes a political connection clear. Furthermore, the use of newly commissioned, ‘artistic’ music gives the action a sincerity and poignancy sometimes lacking in stunts by environmental NGOs. The fact that the melting Arctic isn’t just a fact, and isn’t just a crime, but is actually a tragedy is made clear. The emotional import makes the action more powerful.

Fossil Free Culture, Shell Out Sounds and Rev Billy and the Church of Earthalujah

There has been a phenomenon since 2012 of groups of ‘artists’ – including the groups under the umbrella ‘Art Not Oil’ – performing works of performance art inside the lobbies or atriums of artistic institutions sponsored by fossil fuel companies such as Shell or BP.⁴⁷ These pieces of performance art are directed against the fossil fuel companies, and call on the institutions to sever ties with the industry for ethical reasons (and also to preserve the autonomy of art, and defend the role of art as

⁴⁶ It was featured on BBC Radio 4’s Today programme.

⁴⁷ The Art Not Oil website and list of groups can be found at www.artnotoil.org.uk It includes Shell Out Sounds and Fossil Free Culture NL.

critical commentary on society).⁴⁸



Members of Fossil Free Culture NL perform *Drop the Shell* in the Van Gogh Museum lobby, May 8th 2017.

Many of these performances include newly composed or rearranged music. One would be the performance of the song 'Museum, Why you Helping' by Chris Garrard by Rev Billy and the Church of Earthalujah in the British Museum in 2015.⁴⁹ Another would be the performance of 'BP Keeps On Lying' (by Luke, Peace Poets) by myself and Chris Garrard in the Royal Opera House auditorium, London in June 2015.⁵⁰ Yet another would be the performance by Shell Out Sounds of a new version of 'Oil in the Water' in the Shell-sponsored Southbank centre in 2013.⁵¹

All these performances featured simple music (often monophonic or homorhythmic chants or songs). This is for the practical reason of there being limited time to perform before security personnel intervene, and the audience being unprimed for a performance, and many activists being non-professional musicians. In my opinion, however, the music is often moving and profound, even though it is simple. In my next project, *Shell Symphony*, however, I wished to experiment with more complex

⁴⁸ See here for an explanation of 'social license to operate'. It is too lengthy a discussion for this paper. <http://platformlondon.org/p-article/fueling-culture-arts-minio-galkina/>

⁴⁹ See Video Documentation list for footage

⁵⁰ See Video Documentation list for footage

⁵¹ See Video Documentation list for footage

music, with a large, diverse array of instruments, in a protest setting.

Shell Symphony (2017)



Performance of *Shell Symphony* outside the Concertgebouw, Oct 5th 2017

I wrote *Shell Symphony* in summer 2017. In *Shell Symphony* I aimed to strike a balance between ‘direct action’ music e.g. *Shut Down Variations*, or *Oil in the Water*, and the artistic adventurousness of contemporary classical music (e.g. in works premiered by the Nieuw Ensemble). Unlike *Requiem for Arctic Ice*, this piece of new classical music was not written to be performed outside the HQ of an oil company, but rather outside an institution of classical music: Het Concertgebouw. However, it was also a commission for a Nieuw Ensemble concert in the Muziekgebouw aan ‘t IJ, and would therefore receive two performances on the same evening.

I felt clear from the start that – against the advice of other activist acquaintances,

and the typical practice of Art Not Oil performances – I did not want to occupy any space within the Concertgebouw, and wished to cause minimal disruption. I considered the Concertgebouw as ‘a member of the audience’, whom I wanted to speak to in language they might respect – that of classical music. Rather than broadcast a message (although that was also the intention), I wished to use music to acknowledge environmental destruction as a tragedy (as in *Requiem for Arctic Ice*), using an artistic means that was sincere, profound and elegiac.

At the same time, the work did have a clear message. The Concertgebouw has a close relationship with Royal Dutch Shell, the oil company. Shell is a member of the Concertgebouw Business Club (i.e. a sponsor, who pays ‘a very small amount’⁵² for networking opportunities and ‘social license to operate’⁵³), and the former CEO of Shell, Jeroen van der Veer, is chair of the board of trustees of the Concertgebouw. *Shell Symphony* called on the Concertgebouw to, quite simply, ‘drop Shell’⁵⁴ – just as they would drop an arms or tobacco company for ethical reasons.

Shell Symphony was written for the Amsterdam Rhythms of Resistance Band, oboe, flute, saxophones (alto, tenor and baritone), vuvuzela, electric harp and oil drum (18 musicians in total). This was less for artistic than practical reasons: the Rhythms of Resistance band are comfortable with protest situations and were willing to take part – their driving rhythms also attract a good crowd. The other instruments were those played by willing people – a mixture of professionals and amateurs.

As the piece is a ‘symphony’, it is in three movements (again, I chose to write a ‘symphony’ to appeal to the Concertgebouw). The outer movements include the Rhythms of Resistance Band (they are entitled ‘Corrupting Influence’ and ‘We are Nature Defending Itself’ – see Appendix I). They are fast in tempo and feature samba-inspired rhythms – with an emotion of anger for the first movement and defiance/joy for the third. The inner movement is written for electric harp, tenor

⁵² This is according to an email I received from the Head of Sponsorship (Margot Palmen) at the Concertgebouw, Sept 14th 2017. She refused to give a specific figure.

⁵³ See here for an explanation of ‘social license to operate’. It is too lengthy a discussion for this paper. <http://platformlondon.org/p-article/fueling-culture-arts-minio-galkina/>

⁵⁴ Realistically nothing will happen while Jeroen van der Veer remains in his position as chair of trustees. But I hoped that members of staff and the rest of the board may be persuaded to drop Shell from the Business Club after he leaves.

saxophone, oboe and flute and entitled 'Poisoned River' and is more mournful and contemplative in nature.

As well as being performed outside the Concertgebouw on Museumplein, in a publicly announced event cleared with the police (see Figure 2), the piece was also performed in the Nieuw Ensemble's 'Omwentelingen' concert in the Muziekgebouw aan 't IJ. Both concerts were on Oct 5th.

Reception

As well as an interview with me about *Shell Symphony* in the Volkskrant by Guido van Oorschot⁵⁵, some TV crew from AT5 also came to film the Musuemplein performance (although the event was unfortunately overshadowed by the death of Eberhard van der Laan and so wasn't broadcast). The facebook event ended with '65 going, 385 interested',⁵⁶ with retweets and facebook shares spreading as far as People's Climate Durban. I was pleased that the audience included people primarily interested in climate change activism as well as people interested in attending a concert (although, as with the Significantus concert in Amsterdam, campaigners were in the majority). A video of the Musuemplein concert can be found here.⁵⁷

The performance of *Shell Symphony* in the Muziekgebouw was a little unusual. Rather than a performance on the main stage, the piece was performed in the lobby during the interval.

⁵⁵ van Oorschot (2017)

⁵⁶ Facebook event here www.facebook.com/events/588502441324899/

⁵⁷ See Video Documentation list for footage



Performance of *Shell Symphony* in the Muziekgebouw aan 't IJ lobby, Oct 5th 2017

This added to ‘the protest vibe’. Also adding to the ‘protest vibe’ was my giving a speech at the beginning, in which I described the piece’s call to action to a particular party – to the Concertgebouw to drop Shell. The fact that I gave this speech proved controversial.⁵⁸

In retrospect I feel *Shell Symphony* struck an effective middle ground between art and protest. This is middle ground I hope to explore again in future pieces.

⁵⁸ This is from hearsay. I was not party to the conversations.

Chapter 3:

Listening to the Earth: Acoustic Ecology, Deep Listening and Music of Place

For me, it all begins with listening.

John Luther Adams

While some music may be considered environmentalist in that it bears an environmentalist message or tells an environmentalist story (typically using text and/or dramaturgy), other music may be considered *intrinsically* environmentalist.

Environmentalism ideas – which date at least back to the 19th century Romantic poets, if not earlier – first entered the mainstream in the 60s and 70s. Landmark publications include *Silent Spring* (1962) by Rachel Carson, the Club of Rome ‘Limits to Growth’ report (1972), and *Small is Beautiful* (1973) by E. F. Schumacher. The most important and radical environmentalist ideas in these publications are those of interconnectedness, limits to growth and the fragility of the natural environment.

This birth of mainstream environmentalism in the West is contemporaneous with the spread of Buddhist practices and philosophies to the West. The most important environmental credo – that of interconnectedness – is also a central tenet of Buddhism. Various poets, musicians and artists with environmentalist sympathies were also practicing Buddhists and/or meditators (for example, the poet Gary Snyder, and the composer Pauline Oliveros).

The environmentalist composer John Luther Adams argues that music has a power – without words – to awaken the listener to an awareness of interconnectedness. To quote him:

The central truth of ecology is that everything in this world is connected to everything else. The great challenge now facing the human species is to live by this truth...By deepening our awareness of our connections to the earth, music can provide a sounding model for the renewal of human culture and consciousness⁵⁹

Adams has described himself as taking ‘a leap of faith’ and abandoning his

⁵⁹ Adams (2009), 1

environmental activist work after the 80s, in the belief that his work as an artist was more important.⁶⁰ He furthermore describes himself as refusing to write ‘political music’:

More often than not political art fails as politics, and all too often it fails as art. To reach its fullest power, to be most moving and most fully useful to us, art must be itself...⁶¹

However, he also argues that if his music ‘encourages people to listen more deeply to this miraculous world’, then he will have done what he can as a composer to help humanity ‘navigate this perilous era’.⁶²

In his sound and light installation *The Place Where You Go to Listen* (1994, in Museum of the North), Luther Adams uses geological data – the Earth’s magnetic field, seismic data, data relating to the time of day and the season – to guide and determine the instrumental music (which is performed by an orchestra of voices, bells and drums). Adams describes these geological ebbs and flows as ‘the breath of the Earth’ and dedicates *The Place* to ‘hearing the unheard music of the world around us’.⁶³ The piece is featured extensively in the New Yorker music critic Alex Ross’ bestselling book *Listen to This* (2010).

Other music from geological data

In 2013, the University of Minnesota geography undergraduate and cellist Daniel Crawford translated a graph of annual global temperatures from 1850 – 2000 into music, as an assignment from his supervisor. Each yearly temperature was equated to a crotchet, to be played by Crawford on solo cello. The piece was called ‘Song for a Warming Earth’. The performance was recorded and made into a video, which subsequently went viral.⁶⁴ It was imitated by Classic FM (a UK classical radio

⁶⁰ ‘In that moment, I decided that someone else could take my place in politics; and no one could make the music I imagined but me.’ Adams (2015)

⁶¹ *ibid.*

⁶² ‘As an artist, my primary responsibility must be to my art as art—and yet, it’s impossible for me to regard my life as a composer as separate from my life as a thinking human being and a citizen of the earth. Our survival as a species depends on a fundamental change of our way of being in the world. If my music can inspire people to listen more deeply to this miraculous world we inhabit, then I will have done what I can as a composer to help us navigate this perilous era of our own creation.’ Adams (2015)

⁶³ Adams (2009), 4

⁶⁴ See Video Documentation list

station) in 'Global Warming Minute-Long Symphony', which also plots temperatures. The Dutch composer Merlijn Twaalfhoven, in his *Concert for a Sustainable Planet* (2017), also plots temperature data points as notes.

Despite Classic FM's admission that Global Warming Minute-Long Symphony 'is not... a melodic piece', and the fact that Daniel X is not a trained composer, the fact that the 'Song for a Warming Earth' video went viral shows that the music (or the idea of the music) struck a chord with the public. Even more remarkably, it has the same number of views as a contemporaneous ecologically themed pop song video by Paul McCartney and various celebrities (youtube: 'Love song to the Earth').⁶⁵ This suggests that there is also an appetite for more weird, eye-opening and ear-opening music on climate change.

The motive of Crawford's piece was to communicate the important, yet sometimes impenetrable data of climate change more effectively. A surprising side effect is that the audience found this musical data emotionally moving – and perhaps most moving because of its being true to reality.⁶⁶

Deep Listening

The American composer Pauline Oliveros, a pioneer in electroacoustic music, coined the term *deep listening* for "listening in every possible way to everything possible to hear no matter what one is doing." This can involve 'bodywork, sonic meditations, interactive performance, listening to the sounds of daily life, nature, one's own thoughts, imagination and dreams, and listening to listening itself'.⁶⁷

While acknowledged as a political composer, Oliveros is more associated with feminism than environmentalism. However I would argue that her approach to deep listening and what she terms 'interdependent interactivity' is closely allied to environmentalist philosophy.⁶⁸

Oliveros's *Sonic Meditations* (1974) are sets of instructions to the performers which

⁶⁵ See Video Documentation list

⁶⁶ 'Like a woman screaming' reads one comment on the video.

⁶⁷ From the Deep Listening Institute website: <http://deeplisting.org/site/content/about>

⁶⁸ Arcangel and Oliveros, 78

encourage them to create sounds in response to sounds from other performers, in response to sounds in the performance environment and also intuitively, all while deeply listening. 'Meditation V: Native', consists of the instruction:

Take a walk at night. Walk so silently that the bottoms of your feet become ears.

In Sonic Meditation XVI, Oliveros directs the performers to

Begin simultaneously with the others. Sing any pitch. The maximum length of the pitch is determined by the breath. Listen to the group. Locate the center of the group sound spectrum...

The importance of listening as an act of healing is argued by the environmentalist philosophers Joanna Macy and Thich Nhat Hanh. In her book *Active Hope* (2012), Macy recounts the Arthurian legend of Sir Percival and the Fisher King. The Fisher King carries a chronic wound when he is visited by Percival. Percival later discovers from the Loathly Lady that all the King needs to be healed is for Percival to ask him the question 'What ails thee?'⁶⁹ Thich Nhat Hanh has stated that the most effective way of healing the world is 'to hear within you the sounds of the Earth crying'.⁷⁰

Oliveros herself states that the *Sonic Meditations* are for '[the cultivation of] expanded consciousness... humanitarian purposes; specifically healing'. It is worth noting that *Sonic Meditations* was written for and performed by a non-hierarchical women's self-help collective – which suggests an active engagement with social issues.

The Canadian composer R. Murray Schafer has argued for a recognition of what he terms 'acoustic ecology'. Schafer argues that:

the general acoustic environment of a society can be read as an indicator of social conditions which produce it and may tell us much about the trending and evolution of that society.⁷¹

Humans are therefore intimately connected with their 'soundscapes' (a term Murray Schafer has invented), and that he believes have a profound connection on the health and happiness of individuals and society. He calls for the valuation of sonic refuges such as gardens, and the regulation of noises which are invasive and ugly, so as to optimize the acoustic ecology.

⁶⁹ Macy and Johnstone, 102

⁷⁰ Macy and Johnston, 104

⁷¹ Schafer (1993)

To quote W. Garener, who reviewed Schafer's book *The Tuning of the World*:

In short, Schafer is an environmentalist. He wants to encourage pleasant noises, and suppress unpleasant noises, just as others prefer green fields to 'dark Satanic mills' and I prefer...waterside meadows rather than gravel pits. He will doubtless agree with Ivan Illich, who once remarked that 'The environment is just another technologically determined concept' and that...sciences' proper role is to heal the rift between man and his environment, rather than to conquer it in the Baconian manner familiar to later technologists.⁷²

Music of place

A final way in which new music can encourage the listener to deeply listen to the world is to connect the listener to a sense of place or locality. Much music has been written with a connection to a specific place, from Smetana's *Vltava*, to Holst's *Egdon Heath*. The most significant contemporary composer with the strongest connection to place is John Luther Adams, who has an 'almost erotic' love for the Alaskan mountains.⁷³ Much of his work, including *In the White Silence* (1998) is written out of love for and inspired by the Alaskan landscape: whether this involves using data from the landscape as in *The Place Where You Go to Listen*, or simply invoking the whiteness of the landscape by using the white keys on the piano in *Into the White Silence*, - or even depict the sound of cracking ice using percussion.

It is a familiar environmentalist argument, and one used by campaign groups, that people will protect what they love.⁷⁴ If music can transmit the love of a composer for a place, it can inspire a movement to protect it.

John Luther Adams, R. Murray Schafer and Pauline Oliveros all share a receptivity and humility in their music inspired by natural environments. Rather than pushing a message, their approach is listening-oriented: to quote Adams: 'for me, it all begins with listening', or to quote Oliveros: 'listen to everything all the time, and remind yourself when you stop listening'. Given that climate change is an immensely complex issue, and that ecological webs that comprise life on earth also immensely complex; given the hubris of segments of humanity so far in 'interfering with the

⁷² Garner, 72

⁷³ Ross (2008)

⁷⁴ Hence the success of the 2011 climate campaign 'For the Love of'.

systems that provide us with air, water, food and climate’;⁷⁵ given that art which asks questions rather than provides answers can be particularly nuanced and effective – it would seem that composers who wish to engage with climate change have a lot to learn from this of attitude of listening in the works of these composers.

⁷⁵ Quote from Chris Rapley, University College London. From www.significantus.com/project-inspiration

Chapter 4:

New Community Music and Resilience Building

Challenges for contemporary composers who compose about climate change

One of the challenges of composing about climate change is that climate change is a very complex subject. Where to start? It has many causes, and connects to many other issues facing the human race today.

The Utrecht-based composer and choir director Imre Ploeg started a project called 'In the Heart of Our Nature', which was originally a commission for the Netherlands Student Kamerkoor for a new choral work about climate change. Having found difficulties locating a suitable text, Ploeg interviewed young people – asking the question – 'what is your personal reaction to climate change?'. Delving further into the issue, Ploeg also consulted with environmental science students from Wageningen University, and bought over 20 books on climate change. Having immersed himself in the issue, and with a full appreciation of its complexity, Ploeg found himself unable to write any music. This complexity of climate change has also challenged me (and stalled a planned 'climate change cantata').

A further difficulty with composing about climate change is that 'it lacks a human face'. With many other charitable causes, for example, the AIDS epidemic, the human connection to victims of the crisis spurred donors and campaigners to act. However, the enormous scale of climate change, and the lack of direct correlation between climate change and its victims, and their invisibility in the media, means that climate change 'lacks a human face' as an issue⁷⁶. Anti-expressionist environmental composers such as John Luther Adams and R. Murray Schafer - who argue that environmental music should be on a natural scale, not a human scale - may not consider this a problem. For many composers who write music on a 'human scale', however, the scale and abstraction of climate change is a deterrent to composing about it.

⁷⁶ The stereotypical image used to garner donations for climate change appeals (e.g. by Greenpeace) is a polar bear on a melting ice cap.

Another difficulty with composing about climate change is that it is a depressing, sobering subject, which can entail premonitions of doom and feelings of despair and outrage in sensitive people (such as composers). This has deterred me personally from engaging with the issue on an emotional level (as opposed to a campaigning level). This difficulty in relating for artists may also be shared by audiences (who would rather spend their evening watching something happy). However, foundations such as the Bliss Trust and Finzi Trust⁷⁷ are enthusiastic about solicitations for climate change-themed projects, as are the commissioners for new music at the Proms festival.⁷⁸ This suggests that, while artists and audiences may be reluctant to engage with the issue, there is recognition that it would still be beneficial to do so.

One solution to the emotional difficulties in relating to climate change is to bring elements of myth, spirituality and story into the art. This can be profoundly helpful to those who see climate change as nothing more than a doom scenario. The eco-philosopher Joanna Macy, for example, illustrates the times we are living in as three simultaneous stories: 'Business As Usual', 'The Great Unravelling' and 'The Great Turning'. This framework acknowledges the nightmarish aspect of runaway climate change, while also acknowledging the inspiring, hope-inducing progress being made by concerned individuals, communities and movements. The composer June Boyce Tillman (see below) is inspired by Macy's Great Turning in her music.

Community Choral Music

According to Joanna Macy (and by my own experience), another antidote to the feelings of despair and powerlessness caused by climate change is community building work.⁷⁹ Music is a powerful community building agent, and a particular social 'glue' – which combats loneliness and increases prosocial behavior – is singing in a community choir. There is a trend of composers writing cantata or oratorio style pieces with an ecological theme and involving community choirs (particularly children's choirs) and large ensembles. A particular appeal of these oratorios is the feeling of collective participation in a myth or story, which may have

⁷⁷ In 2015 the Finzi Trust gave me a grant to write a piece about climate change

⁷⁸ See also Cape Farewell, Tipping Point, Sonic Acts, who commission climate-themed artwork.

⁷⁹ Macy and Johnstone, 101

its crises, traumas and dark nights, but in which darkness will never eternally triumph. The use of the term 'oratorio' – with its religious overtones – is deliberate, as climate change lends itself well to spiritual contemplation.⁸⁰ Many of these eco-choral-works contain spiritual themes. I list a few below:

The Great Turning by the British composer June Boyce Tillman was premiered in Winchester Cathedral in 2014. It featured local community choirs and childrens choirs and had over 400 performers. The text draws heavily on the philosophy of Joanna Macy, and was structured by Macy's 'spiral of the work which reconnects: gratitude, honouring pain, seeing with new eyes, going forth. At least one of the sections is openly pantheistic ('Glory be to Gaia').

Seven Songs for Planet Earth (2011) is an oratorio for children's choir, professional choir and orchestra by the Finnish composer Olli Kortekangas. As with Imre Ploeg's aborted work 'In the Heart of Our Nature', Kortekangas drew on the children in the choir for some of the text. Other parts of the text came from religious sources (St Francis of Assisi) as well as contemporary poets (Wendell Berry). The music was inspired by indigenous music of the Sami people (yoiking). There is a strong nature theme in the music, and a moral imperative in some of the Berry poetry, which at least one reviewer read as hectoring⁸¹.

In my interview with Kortekangas in September 2015, Kortekangas opined that one of the difficulties of writing music about climate change is that there is no experience of hindsight.⁸² One is right in the middle of the problem. This is a good reason to choose texts which have a timeless appeal, as Kortekangas has. These may be spiritual texts (St Francis of Assisi) or nature poetry, or both. I would argue that it is also of value to 'broadcast' texts which are important, but not of timeless poetic appeal (e.g. scientific papers) – because climate change is an urgent problem and we don't have the luxury of hindsight.

For me, the greatest strength of community choral music is that it strengthens

⁸⁰ See the numerous religious and spiritual groups that engage communities with climate change e.g. Dharma Action Network for Climate Engagement (DANCE); Christian Climate Action

⁸¹ Midgette (2011)

⁸² See interview with Kortekangas in Appendix II

societal bonds, and I would argue – in this age of ‘there is no such thing as society’ that it makes it inherently political.

Conclusion

Anthropocene

Anthropocene, the piece I composed in 2018 for the Nieuw Ensemble 'Evening of Today' concert (February 15th 2018 in the Muziekgebouw aan 't IJ) builds on what I have learnt writing this paper.⁸³ It has a connection to place – Hambach Forest in Germany, which was 90% destroyed to make way for Europe's largest coal mine. This connection to place is created by using recorded sounds from the forest and the coal mine next door. I also use lumps of coal and stones from the forest as percussion instruments. The piece is to be performed with a slideshow which contains pictures of the forest, the destruction of the forest and the coal mine. The images and the music are meant to roughly correspond and comment on each other. For example, a harsh, 'triumphalist', hubristic, bombastic march with a thundering bass drum on each beat synchronizes with images of the coal mine industry (see Appendix III).

As with *Ecopoem*, I end the piece with a 'runaway' accelerando and upward contour in register, inspired by positive feedback loops of runaway climate change, and the infamous 'hockey stick' graph of global temperature against time.

I also make use of an unusual tuning system in *Anthropocene*: two groups of instruments, one of which is tuned a quartertone higher than the other. In the first half of the piece (the half more inspired by the forest, and synchronizing with images of the forest) – I aim to create a shimmering, mysterious effect with the tuning. Whereas in the second half of the piece, I deliberately aim for a harsh, grating effect between the groups (particularly for the 'triumphalist' section).

Climate Change Cantata

In 2015, the UK-based Finzi Trust awarded me a scholarship grant to travel to a place affected by climate change and write a piece inspired by climate change.⁸⁴ I

⁸³ It is to be performed on Thursday February 15th by the Nieuw Ensemble in the Muziekgebouw aan 't IJ.

⁸⁴ I travelled to the archipelago between Finland and Sweden and stayed on a remote, low-lying island for three weeks in September 2015. I didn't realize that this island will in fact be safe from rising sea levels due to post-glacial rebound.

felt determined to write a cantata about climate change, including chorales, recitatives, arias and instrumental interludes. In the event, while I managed to write one 5 minute choral piece, engaging with climate change proved emotionally draining. This was not due to lack of material to work with, as I interviewed a climate scientist while I was there, and also consulted the Finnish composer Olli Kortekangas who has written an ecologically themed symphonic cantata (*Seven Songs for Planet Earth*, mentioned above. See Appendix II).

From this failed venture I draw a number of conclusions. One is that, while engaging with the horror of climate change one also has to draw on hope. As Joanna Macy argues, hope has nothing to do with pessimism or optimism. Rather, ‘active hope’ has to do with aspiration, e.g. this is the world I would like to see. What can I do to make it happen? While an individual may feel powerless, mass movements of people make history. The non-violent nature of many mass movements in the 20th century (the most obvious example being the civil rights movement), give cause for hope. Music-making and music listening inspire both individuals and strengthen community bonds – both of which are necessary for building a non-violent mass movement to keep fossil fuels in the ground, and forests and oceans living and breathing.

When I attempt the climate change cantata again, there are a number of different decisions I may make, drawing on the works I study in this dissertation. I am inspired by the ‘spiritual’ choice of poetry in *Seven Songs of Planet Earth*⁸⁵ which also has a strong connection to nature. Interestingly, the most best-selling poet in the US, Mary Oliver, is a nature mystic in her poetry, and lives in the woods. It may be that there is a need among people (at least in the US) to connect to nature in a deep way. I would intend to use her poetry.

The listening to the natural world which Oliver practices in her poetry has a mirror in the listening practiced by Murray Schafer and Oliveros in their music. It may be that these approaches of deep listening could be combined with text or extra-musical content more directly linked to the strength, resilience and beauty of the natural

⁸⁵ This includes St Francis of Assisi and Wendell Berry (a spiritual nature poet)

world (as Mary Oliver depicts in her poetry) – and illustrate a way in which humans can feel deeply at home on Planet Earth, without the need to dominate and extract without putting back.

I find it inspiring that, as Garrard points out, ‘It is important to also remember that any distinctions between art and activism are culturally specific.’ There are many indigenous communities who would not recognize the distinction in their music, particularly when their music is the expression of a cultural identity.⁸⁶ As the *Reconstructie* composers had no qualms in the 60s and 70s of writing overtly political music, following the apolitical 90s it may be that the pendulum is swinging back. Their boldness is inspiring in an era where politically engaged students seem to have scaled back their world-changing ambitions since the days of 1968.

However, I feel that it is important to also learn from the mistakes of politically engaged music in the 60s and 70s. In particular, I feel it is vitally important to avoid a ‘great man’ version of history (e.g. the idolization of Che Guevara in *Reconstructie*). Rather than writing a history of great (and normally arrogant) men, it would be better to use David T. Little’s ‘guerilla history’ method and write operas starring communities, rather than individuals – and also focus on women and indigenous peoples who are at the forefront of climate change activism, and absent from the history books and mainstream media. (Luigi Nono’s *Al Gran Sole* is better than *Reconstructie* in this respect.)

And if all action on climate change is indeed too late, one can draw inspiration from the string quartet who serenaded the passengers on the Titanic as it sank. Their music-making may have seemed a hopeless action, and certainly didn’t save the Titanic or its passengers. It may also have been of intrinsic beauty and kindness, and enormous value.

⁸⁶ Garrard, 2015

Appendix I: Third Movement of *Shell Symphony*: ‘We are nature defending itself’, page 1

(We are) Nature Defending Itself

$\text{♩} = 100$

A

Flute

Oboe *f radiant* 3

Alto sax

Tenor Saxophone

Harp *bisbigliando* *p*

Guitars *f* F/A Em/G

Accordion

High Surdo/Oil cannister *mf* BREAK 2

Low/Mid Surdo *mf* BREAK 2

Snare Drum *mf* AFOXE

Tamborim *mf* AFOXE

Repenique *mf* AFOXE

≡

10

Flute

Oboe

Alto sax

Tenor Saxophone

Guitars A7 D/A F/A Em/G A7 D/A F/A Em/G A7 D/A

Accordion

High Surdo/Oil cannister AFOXE

Low/Mid Surdo AFOXE *p* *mf*

Snare Drum

Tamborim

Repenique

Appendix II: Interview with Olli Kortekangas

Sibelius Academy, October 28th 2015

KH: Would you agree with John Luther Adams and Steven Stucky that political art fails ‘fails as art and fails as politics’?

OK: (laughs) That’s a good way to put it, really. Well, maybe I wouldn’t use those words. For me I guess the most important thing is not to give up, and to find ways of combining these things. The process is important in itself, and I don’t know if we’ll ever find definite answers to these questions. The important thing is not to give up, and keep searching – that’s how I would put it. And as I said earlier, I don’t like being pessimistic. (laughs)

KH: Would you see climate change and what’s happening with the environment to be a good opportunity for the creative artist?

OK: Well I think art always reflects what’s happening around us, and filters to each of us, so yes, absolutely.

KH: Great. So... can one’s environmental passion, coming through the music, sometimes get in the way a bit?

OK: Yes, I’m afraid it can, because when we make works of art that comment on environmental issues – global warming and so on – we are so very close to this phenomenon that I fear it’s hard for us to see clearly what’s happening – what’s the reality, what our fears are. I guess we are just so close to it that it’s very hard for us to judge what’s really going on and that can mean that we make wrong decisions. If we really want to focus on what’s essential, it may be difficult because we are so close to this thing. That’s not an excuse for not

doing it, but [environmental passion] can come in the way. But I personally feel it's much more dangerous not to talk about these things.

KH: How does one avoid one's music descending into agitprop?

OK: (laughs) Well one thing is that I never want to speculate on what the listener would think, how he or she should feel when listening to my music and I like to think about sharing experiences. I really believe in a very old-fashioned way that if a composer does his or her best to make the piece as good as it can be, that's already something. And if he or she is able to convey the emotions that are in the music, then there's a chance that the composer and the listener can really share the same experience. Which is, I think, the main thing. But I think we should never tell the listeners to think or feel in a certain way about the piece they are listening to.

KH: Can one have modernist environmental music, or is environmentalism inescapably a Romantic thing?

OK: Ooh! Every one of us writes music in a different way. I don't think that's an issue or problem really.

KH: You've already said you're optimistic...

OK: No, no, I said that I don't want to be pessimistic. That's a different thing.

KH: Could you tell me how you got interested in environmental issues?

OK: Well, it has to do with several things. One of them is that I have always been a nature person. I have spent almost every summer of my life on the Baltic Sea, not far from Ahvensaari. And I've noticed what's been happening to the Baltic Sea. You were there in September, I don't know if you noticed. In July it's

much worse. In my childhood the sea was totally clear. You could see down ten metres. And now, sometimes, you don't see anything – the water's really deteriorated. A person like me, who loves nature, notices that these things are happening. That's one part of it. Another is that I've been a music person all my life. I started to think that [music and nature] is a really natural combination, so I've started talking about these things in my music as well. The third factor is that I've always been interested in and loved texts and literature. I have come across some texts that have talked about these issues, and then have been lucky enough to come across texts that have been suitable for my work.

KH: In all your work so far, particularly your operas, how have you approached political issues?

OK: I don't think politics can be separated from life or society. I think everything can be considered political. I'm not political in the sense that I've active in any political party. In my student days I was more active in politics. [We are interrupted at this point and have to vacate the room.]

Appendix III: Extract from *Anthropocene: 'Triumphalist'*

82 rall. H Triumphalist, a little slower $\text{♩} = 60$ 15

Picc. mp f pesante, laboured (on accents)

Ob. ff pesante, laboured (on accents)

Cl. mp ff pesante, laboured (on accents)

A. Gtr. fff with plectrum, don't l.v.

Mand.

Glock.

Mar.

Perc. fff bass drum (offstage) damped

Perc. ff low brake

Hp. mf ff fingernails, damp

Pno. p ff p ff p ff ff pluck piano strings, damp

Vln. I p ff remove foil

Vla. p ff remove foil

Vc. p ff remove foil

Db. ff

Elec. Sample 7: Wind and drone

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