

entities.<sup>10</sup> *Living Land – Below as Above* gives us as partakers access to a responsible relationship with the land – where nature asks people to listen and be respectful.

Colonisation has for centuries been the condition for most Arctic people, animals and places.<sup>11</sup> It has made predatory claims on the earth's geological flows and processes without regard for the reciprocities through which they were formed in the Earth's sphere. Technologies of investment transformed the people and the land, and continue to do so; reciprocity and gifts are replaced with commodities. We have to start decolonising knowledge itself.

Listening to the land is a possible route on this track, we need to refocus our attention on the voices of the others who often go unheard; where it could be that our ears have become dull to the sounds of the land speaking through our feet, it is now incumbent upon us to remember.<sup>12</sup>

We have to continue to resist the growing tendency of making multiple worlds into one, and respect other ways of knowing and living on the land, as well as other ways of listening to it. Breathe. Disturb speed. Destruct the making of one timeline. Sense. Listen. Feel. Reflect, and work hard to tell other stories. Only if the land decides to stop speaking to us will we enter the world of our own dislocation.

10. B. Kramvig, 'Gifts of Dreams, Connecting to Sami Epistemic Practice', in B. Miller, ed., *Traditional Sami Health and Healing Practices*, Edmonton: Polynya Press/University of Alberta Press, 2015, pp. 183–209.

11. Lesley Gree, 'The Changing of the Gods of Reason: Cecil John Rhodes, Karoo Fracking, and the Decolonizing of the Anthropocene', 2015, <http://supercommunity.e-flux.com/texts/the-changing-of-the-gods-of-reason>.

12. Vanessa Watts, 'Indigenous Place-Thought & Agency Amongst Human and Non Humans (First Women and Sky Women go on a European World Tour!)', in *Decolonization: Indigeneity, Education & Society*, vol. 2, no. 1, 2013, pp. 20–34.

# Murmansk Spaceport/ Мурманский Космодром

## Hilary Jeffery

Trombonist and composer Hilary Jeffery worked in Murmansk on a new music piece for Dark Ecology: *Murmansk Spaceport/Мурманский Космодром*. In this text he relates his experiences working in Murmansk with a group of Russian and Norwegian musicians, and explains the ideas behind *Murmansk Spaceport*. The work premiered at the Roxy on Saturday night, 28 November, in Murmansk, after an introductory presentation in the afternoon.

On Saturday, 28 November 2015, we travelled to Jupiter. This momentous voyage was preceded by two weeks of intensive preparation at the Roxy, our home base and the location of *Murmansk Spaceport*. During the afternoon presentation on 28 November I introduced the musicians and the pieces of music that together would propel us on our journey. We simultaneously made the final preparations for our journey into the previously unknown, priming the space and inviting the Dark Ecology travellers to join us. That evening we succeeded in opening portals to a multidimensional reality. I understood my role to be an instructor in the art of Lysn-ing, training sensitive musicians and transmitting Jovial music to open-minded audiences.

Lysn is an ever-changing ensemble designed for this purpose, which plays music for the 'inner-space age' — an era in which people turn inwards. The experience of opening one's personal and unique space enables individuals to acknowledge their core and inherent self-worth. The external world is a mirror of our internal worlds. When people are enabled to reset, reprogram and redesign their inner world, they create a centre which is not affected by external distortions, and activate new parameters for a challenging and utopian task — to take complete responsibility for the reality they live in. These ideas inform the music of Lysn, how we work together and allow us to travel far into the Cosmos.

My co-cosmonauts in Lysn, who were carefully pre-selected, were: Ekaterina Efremova (voice, guitar, electric bass, electronics), Andrey Gaiduk aka 23:59 (computer), Svetlana Matveeva (voice, keyboards, electronics), Timur Mizinov (electric guitar, alto horn, trumpet, electronics), Anna Rotar (trombone), Maria Rusinovskaya (production, logistics, co-curator and facilitator), Victor Skorbenko (voice, guitar, trumpet, conducting), and Kristin Alsos Strand (cello).



Top—'Murmanski kosmodrom' graffiti by Pavel Polyakov on the wall in front of the Roxy, Alexandra Nevskogo Street 93, Murmansk. Photo by Rosa Menkman, 2015. Bottom—Evening concert by Lysn, an ensemble of musicians from Murmansk (RU) and Bodø (NO) brought together for Dark Ecology, Roxy. Photo by Michael Miller, 2015.



At the Roxy – an autonomous zone located just outside the centre of Murmansk – a group process was initiated in which we created our own environment, a unique ecology of that specific place and time. We worked there all day, every day and many nights too, gradually building up an environment which literally became a Spaceport infused with our energy, concentration, conversations, sounds, thoughts and exchanges. During the rehearsal process our set-up went through several permutations; instruments and equipment were moved around continuously. The Roxy crew built a stage and members of the group painted it. Many features of the space were already in place as part of the Roxy's own fantastic design, such as the balcony, the huge mirror on one side of the room which reflected everything happening in a magical parallel space, and the fantastically colourful light installation which was already installed in the ceiling, providing a great mood for our daily work and for our first presentations.

Our journey was greatly assisted by the Roxy crew: Anton Shamshin (sound technician), Igor Trofimov (sound and video technician, electrician), Ivan Dubovsky (hospitality, stage building, logistics), Roman Vasin (hospitality, stage building, logistics), Pavel Polyakov (graffiti artist, designer of the Murmansk Spaceport banner), and Sergey Golubev (light technician).

*Murmansk Spaceport* was conceived as the composition of a situation in which each musician could play their own music in a new way, and also go beyond what they already knew and any apparent limitations. The composition was divided into eleven phases, interconnected spaces, which featured each musician individually and the ensemble as a whole. A video score – created with help from Oleg Khadartsev and Zhanna Guzenko of Fridaymilk in Murmansk – functioned as our 'navigation screen' as we traversed this sequence of multi-level spaces. Ten of the sections were represented by images I made, depicting the areas we were travelling through, and which slowly melted into one another. The central section was a group space, subdivided into a series of superimposed personal maps made by each musician, expressing in pictures aspects of their experience of working in the Spaceport. Our movement through these areas provided sounds and settings, which enabled everyone – musicians and all the listeners



Top left–Afternoon presentation in the Roxy, 28 November 2015. Photo by Fridaymilk. Top right–Alien in front of the Hotel Azimut, Murmansk. Photo by Rosa Menkman, 2015. Middle–Evening concert. Graphic scores for each phase of the 'voyage' projected on the wall behind the audience. Photo by Michael Miller, 2015. Bottom–A view from the Roxy balcony during the afternoon presentation. Photo by Rosa Menkman, 2015.

present — to enter their own personal zones of reflection, each one unique. Rather than creating more sound, the music of Lysn is designed to create more space, which is how music ideally functions — a way to navigate through dark internal realms, inside the body, into the brain, inside the mind and into the beyond, travelling to what feels like ‘distant planets’, and experiencing this as a very real journey.

The eleven phases of our voyage, from *Murmansk Spaceport* to *Jupiter* are described below.<sup>1</sup>

### 1. Murmansk Spaceport — Departure

*Featured musician: Andrey Gaiduk*

The setting for our departure from Murmansk and our arrival on Jupiter. An installation environment of sound and light designed for personal inner-space journeys. A sound installation created by Andrey Gaiduk for the entrance to the Spaceport, is illuminated by blue and red lights forming a pathway to the central space. Andrey performs live, playing music that connects directly to the sounds in the hallway as the music builds up, each musician enters one by one, playing into the mood gradually, finding their poise, tuning up and tuning into the environment.

### 2. Goodbye Gravity

*Lysn Ensemble, conducted by Victor Skorbenko*

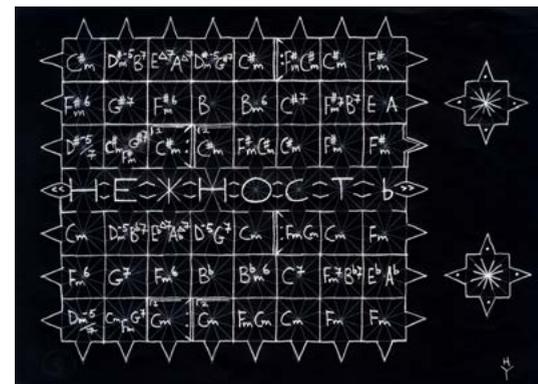
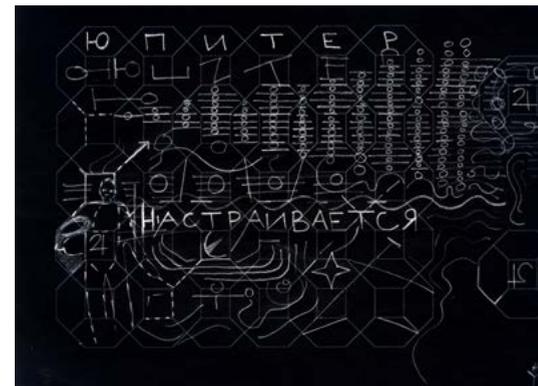
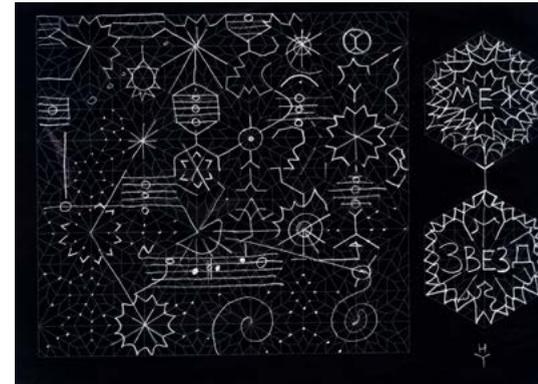
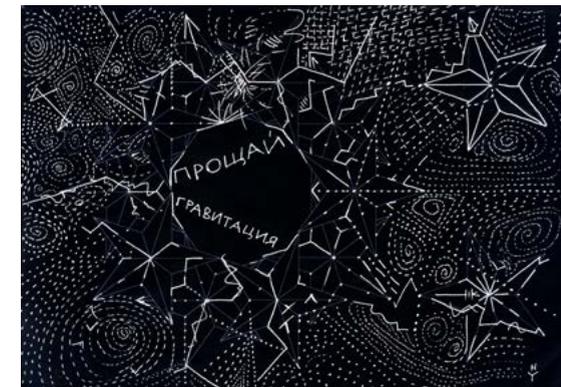
Lift off into abstract space. We leave gravity using breath sounds and noise, filtered recordings of the Roxy heating system accompany our uplifting crescendo, resonating the building and the bodies inside it. Victor is the conductor, we channel his natural charisma and energy, creating a really huge sound like a spaceship taking off.

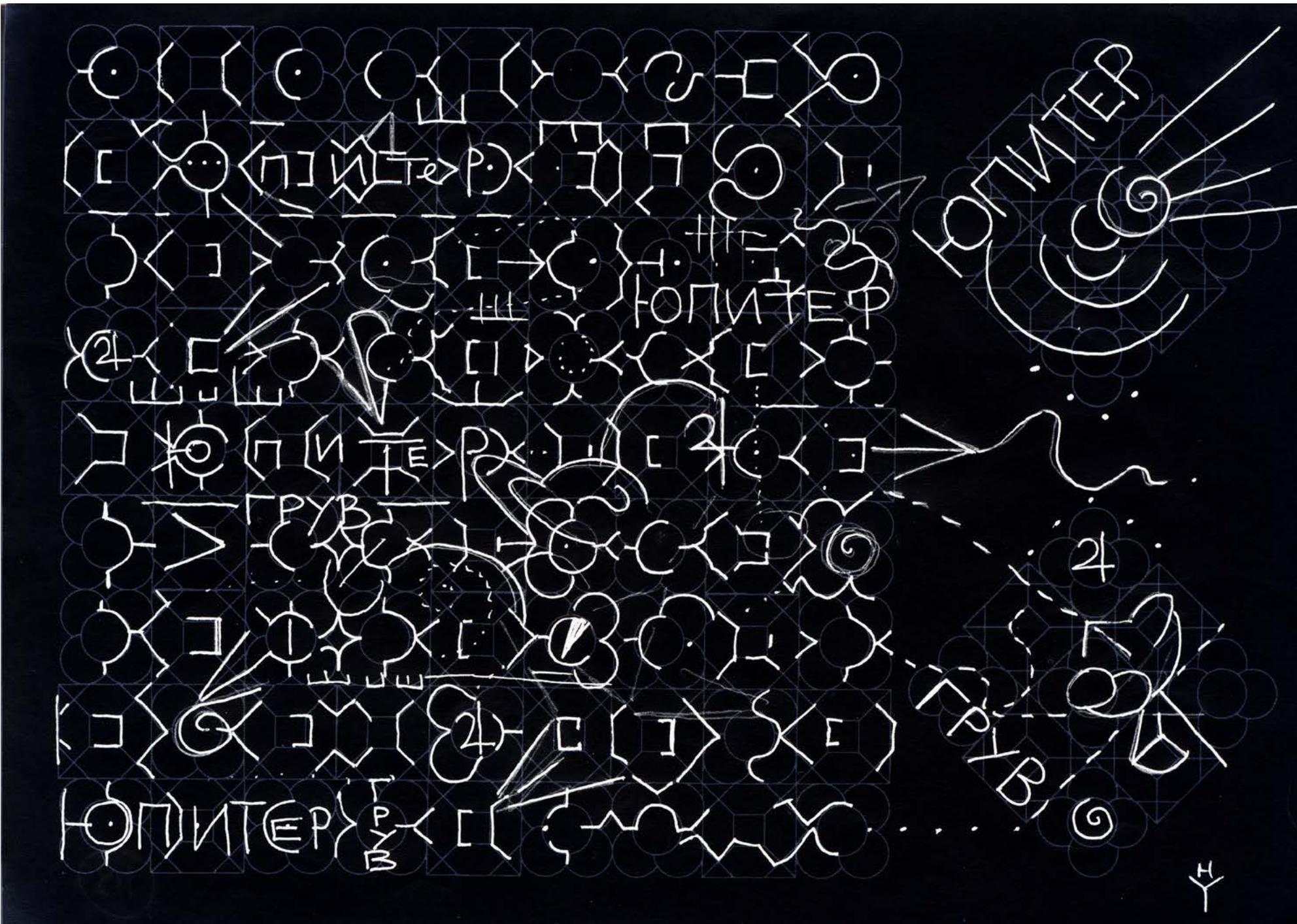
### 3. In The Stars

*Featured musician: Svetlana Matveeva*

*Goodbye Gravity* reaches its apocalyptic peak and Svetlana begins her song, it appears out of the clouds like a jewel, floating in space. By now we are already drifting in a non-gravity state, our internal antennas start to function as Sveta sings about the beauty of being in the stars.

1. Audiovisual clips accompanying these descriptions can be viewed online at [www.hiljef.com/lysn/spaceport](http://www.hiljef.com/lysn/spaceport).





Previous page—Graphic scores for *Murmansk Spaceport*, by the members of Lysn Ensemble. From top to bottom: *Murmansk Spaceport*; *Goodbye Gravity*; *In The Stars*; *Northern Dark*; *Jupiter Tuning*; *I Float*; *Tenderness*; *I Give Co-ordinates*. This spread—Graphic score for *Jupiter Groove*. Project commissioned by Dark Ecology—Sonic Acts & Hilde Methi. Pictures courtesy of Lysn, 2015.

#### 4. Northern Dark

*Featured musician: Kristin Alsos Strand*

A journey into space means a journey into the dark. To enter the dark one must activate one's internal light. Working in the far North at a time when the light is rapidly diminishing creates a particular mood and throughout our experience in *Murmansk Spaceport* we have been challenged to do something we don't normally do, to literally go into the dark of the unknown and find out what is there, travelling introspectively into ourselves, discovering inner archaeologies with several layers and levels, a real 'dark ecology'. Kristin – an inhabitant of Northern Norway and a highly accomplished cello player – initiates high harmonics which light up the dark paths on which we find ourselves.

#### 5. Jupiter Tuning

*Lysn Ensemble, conducted by Hilary Jeffery*

Huge Jovial harmonies emerge from the far distance and slowly fill our inner ears. We utilise these orchestral emanations for tuning into our destination.

#### 6. Drift Maps

*Lysn Ensemble, group improvisation*

Once again the darkness of deep space surrounds us, and deep breaths accompany our dreaming. We drift through this central space as our individually drawn maps melt into one another on the navigation screen – images created as reflections of the Spaceport experience. This is a multi-layered zone in which we improvise together as a group, by now we have developed a very sensitive sense of our environment and how we inhabit it, so that the whole music breathes by itself and opens up spaces within spaces.

#### 7. I Float

*Featured musician: Ekaterina Efremova*

We have established a highly sensitive group awareness, yet at the same time are increasingly aware of our separate individuality, we are together on this journey and yet we are also all alone, this feeling can create real anxiety. Katya assists this difficult phase of the journey through her heart-warming melodic singing, allowing us to accept the solitude we experience inside, she simply sings of her experience as

a unique individual, acknowledging that she is afloat on her own inner sea.

#### 8. Tenderness

*Lysn Ensemble, performing a Russian popular song composed in 1965. (Words by S. Grebennikov and N. Dobronravov. Music by A. Pakhmutova.)*

Another existential crisis in the form of homesickness wells up; in the darkness of the unknown we naturally crave to hear something familiar. Once again Katya comes to our assistance and sings *Tenderness* – a popular song from Soviet times about a woman who misses her boyfriend – an astronaut who is far away from Earth. From our perspective we experience this song the other way around, as astronauts who remember this warm song from home, from the perspective of deep space. Our memories of Earth become memories of our departure – we hear and feel the massive rushing sounds of our spaceship taking off again, we re-experience *Goodbye Gravity* and move into overdrive, going further outwards and deeper inwards.

#### 9. I Give Co-ordinates

*Featured musician: Timur Mizinov*

We have now arrived in a place we've definitely never been to before. It's time to pull ourselves together and get our bearings. Timur gives co-ordinates via archaic alto horn tones, transformed with electronic devices. We lock-in and set our sights on the heavenly body appearing on our inner horizons.

#### 10. Jupiter Groove

*Featured musician: Victor Skorbenko*

The co-ordinates have been set and our destination is clear, we have found the perfect tempo and shift individual gears in parallel, working as a group – we are now in *Jupiter Groove*. Victor's hypnotic voice chants a song of the planets, urging us towards our landing port.

#### 11. Murmansk Spaceport – Arrival

*Lysn Ensemble, conducted by Hilary Jeffery*

We arrive back at and recognise *Murmansk Spaceport*, accompanied by the massive orchestral sounds of *Jupiter*

# The Crossing

## HC Gilje

*Tuning*, which we had heard from the distance during phase 5. This looks like the Spaceport, but we were told our journey's destination was Jupiter... A moment of uncertainty clouds the clarity of our apparent arrival, so I have to check and ask Vitja in my very bad Russian: 'Where's Jupiter?'. He answers: 'Here!' I'm not sure if I believe my ears so I repeat to him: 'Here?' He confirms it — and I am very happy. Very good. Thanks everyone. We have arrived!

Our journey to 'Jupiter' was a fantastic and intense experience, Lysn played for a packed Spaceport with a huge crowd of local people, gathered together with the Dark Ecology travellers, it was a real trip and many people reported still being on Jupiter several days later... I arrived back on 29 November and it was a smooth landing, facilitated by a fascinating guided tour through an abandoned district of Murmansk, an area full of ghosts and memories of other times. During this walk we saw some fantastic sci-fi graffiti, witnessed the sight of the moon below us as we approached Earth, took photos of many ruined wooden houses and met a local woman who is in contact with alien intelligences — she informed us that the area where we were walking has a direct connection to the Cosmos, which was not surprising. On arrival, at least two strange and other worldly figures were seen — a bright Red Heart walking around a shopping mall and an alien traversing Five Corners Square. Both were indications that our externally perceived reality had indeed shifted and there were already clear signs of a new reality manifesting on 'Earth'.