

Performance Programme

Silent Spring: how sound can connects us to nature
Using music to share our climate concerns with the audience

When was the last time I heard a bird sing? How many different sounds do I hear in a single day? These questions made me realize I am surrounded by significant sound pollution, which led me to wonder if a performance could raise awareness about my environmental and social concerns. Can music, as an abstract art form, convey my climate concerns to an audience?

Nature surrounds us with a rich array of sounds. The diversity of species, along with non-biological sounds, means our brains process numerous sounds simultaneously. In these spaces, we naturally become part of interspecies communication, connecting us to our deepest roots. However, rapid societal development has made this communication increasingly difficult. The relentless expansion of cities and the decline in species have profoundly altered how we interact with our environment. Through my research in sound ecology, I realized, through various experiments, that I now perceive only a limited range of sounds each day.

The piece *Music to Watch a Puddle Dry* by Pilar Miralles (2024) is part of my project titled *Silent Spring*, inspired by the concept Rachel Carson introduced in 1962. Carson, a biologist, observed how societal development was affecting our natural surroundings. Inspired by this, I collaborated with Pilar Miralles, Umut Eldem, and Ruben Borges, creating compositions that utilize my primary instrument (historically associated with nature) to express my climate change concerns. I completed the performance with my own electronic composition that shares my personal experiences and reasons for undertaking this project.

For my performance program at AEC, I would like to showcase how my research informed the development of *Silent Spring*. As part of the presentation, I will perform *Music to Watch a Puddle Dry* by Pilar Miralles and my electronic composition *Silent Spring*.



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Francisco (1996) is a Spanish flute and piccolo player based in Belgium. He began his career in Granada, inspired by the city's vibrant culture and talented musicians. Over the past decade, he has dedicated much of his career to chamber music, founding two ensembles: Quinteto Glauka and Duo D'aujourd'hui. With these groups, he has won prizes in chamber music competitions and performed at festivals across Europe, recording for Spain's National Radio. In his

solo career, he promotes contemporary compositions, including his own works for solo flute. He has also collaborated with youth and professional orchestras, such as the National Youth Orchestra of Spain and the City of Granada Orchestra.

Currently, he is developing *The Flute Space*, a podcast platform to share stories of 21st-century musicians. He studied at the Royal Conservatoire "Victoria Eugenia" in Granada, the Chopin University of Music in Warsaw, and the Royal Conservatoire of Antwerp, and is now pursuing an Advanced Master in Contemporary Music in Ghent.

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