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HERE 25



HERE presents

Thomas Paine in Violence

In association with thingNY

Created, Written, and Scored by **Paul Pinto**

Directed by **Rick Burkhardt**

Choreography by **Chloe Treat**

Performed by **Joan La Barbara, Christian Luu, Andrew Mayer, Paul Pinto, Eddie Rodriguez Jr., Mélanie Genin, Andrew Livingston, Pat Muchmore, Erin Rogers, Kathryn Sloat, and Jeffrey Young**

Set Design by **Carolyn Mraz**

Lighting Design by **Jeanette Oi-Suk Yew**

Sound Design by **Philip White**

Sound Engineered by **Gus Callahan**

Costumes Styled by **Aliza Simons**

Stage Managed by **Alex B. West**

A HERE Resident Artist Production

Approximate Running Time: 75 minutes

Commissioned, developed, and produced through the HERE Resident Artist Program. With additional support provided by The Puffin Foundation.

HERE is a proud member of the



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THE NATIONAL OPERA CENTER &



COMPANY

Thomas Paine.....Joan La Barbara
Manchorus 1.....Andrew Mayer
Manchorus 2.....Christian Luu
Manchorus 3.....Eddie Rodriguez Jr.
Manchorus 4.....Paul Pinto

Piano.....Erin Rogers
Cello.....Andrew Livingston
Cello (11/18).....Pat Muchmore
Harp.....Kate Sloat
Harp (11/6).....Mélanie Genin
Violin.....Jeffrey Young

ABOUT THE CREATOR

Paul Pinto (Writer, Composer, Manchorus 4) creates, performs and produces experimental music and theatrical works, primarily focused on innovative and engaging new forms of opera-theater that fuse the musicality of American speech, poetry, classical music, extended vocal techniques and electronic sound art. He is a founding member of the acclaimed collectives Varispeed and thingNY, and his music has been performed across the U.S. and internationally with and by ensembles, performers and presenters around the world, including Joan La Barbara, Pauline Oliveros, the BBC Scottish Symphony Orchestra, Ne(x)tworks, loadbang, wildUP!, The Industry in LA, The Royal Scottish Academy Chamber Chorus, the Carnegie Mellon Concert Chorus, New Thread Saxophone Quartet, Iktus Percussion, BRIC Arts, The Whitney Biennial, The Kitchen, Roulette, Experiments in Opera, the Panoply Performance Laboratory and Performa. For years, Pinto has been an advocate of underrepresented experimentalists in the classical music concert halls, particularly Julius Eastman and Robert Ashley, and has worked to diversify modern opera in casting, form, and style. Paul has chosen to work equally with traditional instruments and vocalists, lo-fi electronics, unconventional sound-makers, and amateur musicians, creating one-minute opera, concert-length chamber music, and durational performance art. At the helm of thingNY, Pinto has premiered hundreds of works from emerging and established composers including Pauline Oliveros, Vinko Globokar, Art Jarvinen, John King, Kyle Gann, and Gerard Grisey. As a vocalist, Pinto has performed in the U.S. and Asia in untraditional chamber music works and experimental and improvisatory creations, including the 5-octave lead role in Peter Maxwell Davies' *Eight Songs for a Mad King*, in John Sanborn and Dorian Wallace's video opera *Temptation of St. Anthony*, and originating

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- Invitation to Dinner with HERE's Board members and artists

\$10,000 – Champion

- All of "HERE-O" perks, PLUS...
- 2 Premium Tickets to a PROTOTYPE Production

For more information, please contact HERE's Development Office:

Phone: 212-647-0202 ext. 326

Email: liene@here.org

Web: HERE.org/support

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We would like to thank the following adventurous individuals for making gifts to PROTOTYPE:

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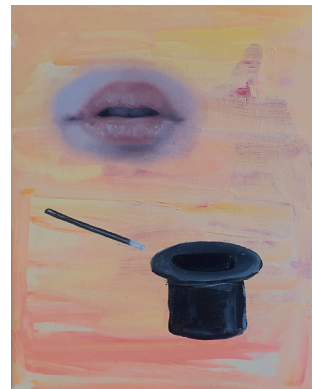
the Broadway role of Balaga in Dave Malloy's hit musical, *Natasha, Pierre & The Great Comet of 1812* directed by Rachel Chavkin.
pfpinto.com

CAST

Joan La Barbara (Thomas Paine), composer, performer, sound artist, and actor, is renowned for her unique vocabulary of experimental and extended vocal techniques, influencing generations of composers and singers. Awards, prizes, and honors include: Foundation for Contemporary Arts John Cage Award (2016); Premio Internazionale "Demetrio Stratos"; DAAD-Berlin and Civitella Ranieri Artist-in-Residencies; Guggenheim Fellowship, and seven National Endowment for the Arts fellowships. Commissions include scores for multiple voices, chamber ensembles, orchestra, interactive technology, dance, video and film, including a score for voice and electronics for *Sesame Street* broadcast worldwide since 1977. Her multi-layered textural compositions were presented at Brisbane Biennial, Festival d'Automne à Paris, Warsaw Autumn, MaerzMusik Berlin, and Lincoln Center, among many others. She is a featured actor in Aleksandar Kostic's award-winning film *Parallel Dreams* for which she also composed original music. Her music from "Erin" is featured in Jóhann Jóhannsson's filmscore for *Arrival* (2016). Recordings of her work include: "ShamanSong", "Sound Paintings", "Voice is the Original Instrument", "Tapesongs", "73 Poems" and "The Early Immersive Music of Joan La Barbara". Exploring ways of immersing the audience in her music, La Barbara seated the American Composers Orchestra around and among the audience in Carnegie Hall's Zankel auditorium, building her sound painting "in solitude this fear is lived", inspired by Agnes Martin's minimalist drawings. Artistic Director of the multi-year Carnegie Hall series "When Morty Met John"; Music Composition Artist Faculty at NYU and College of Performing Arts Faculty at Mannes/The New School; composer and publisher member of ASCAP; SAG-AFTRA; AEA. La Barbara is composing a new opera with libretto by Monique Truong inspired by Virginia Woolf and Joseph Cornell exploring the artistic process, and sounds within the mind.
joanlabarbara.com

Christian Luu (Manchorus 2) is honored and overjoyed to be a part of this show! He is a Dallas native and fresh graduate from the University of Central Oklahoma's Musical Theatre program where he studied voice with Dr. Marilyn Govich. Past credits include the US Premiere in NYC of *Show & Tell* (Mr. Briskett); *Pirates of Penzance* (Frederic); *Anything Goes* (Ching); *25th Annual Putnam County Spelling Bee* (Chip); and *Man of La Mancha* (Sancho). He is also a

HEREart On View: Implied



Curated by Marine Cornuet NOW – Dec 23

Implied juxtaposes video and work on paper by Bang Geul Han and paintings by Jenna Gribbon. Using mysterious imagery, pointed silences, recurring symbols, and voluntary erasures, both artists share their own stories and those of others through work that invites the viewer to decipher what might be at stake.

Image: Jenna Gribbon

fledgling cabaret performer, having two self-produced solo shows under his belt. He would like to thank Paul and Rick for giving him the opportunity to be in this brave new work; as well as his family; best friend, Cale Richards; and the UCO MT Class of 2017!!!!
#topechelon christian-luu.com

Andrew Mayer (Manchorus 1) HERE Debut! Broadway: *Natasha, Pierre & the Great Comet of 1812*. Off-B'way/Regional: *Prince of Egypt* (Stephen Schwartz & Dreamworks Theatrical), *Tamar of the River* (54Below), *The 12 - A New Rock Musical* (Denver Center Theater), *Dying for It* (Atlantic Theater Co.), *Fiddler on the Roof* (Barrington Stage Co. & Westchester B'way Theatre), *A Night of Carner & Gregor* (54 Below), *Los Valientes* (The Core Ensemble), *Fallujah* (TPAC-NYC & Kennedy Center), *Marina* (NYMF). Recent TV/Film: "71st Annual Tony Awards" (Performer), "The Hunted: Encore" (series regular), "III.1 - Romeo's Turn," "Swing Blues," "20 Feet Close." As a musician, he performs regularly with a top event band in NYC, the Michael Hart Band. Also a stage combat professional, he performs and choreographs for stage and screen. Training: Boston University School of Theatre (BFA - Acting), Manhattan School of Music (Violin, Voice, Piano), LAMDA (Classical Acting, Stage Combat). Follow the journey on Instagram: @AcMusikman, andrewCmayer.com

Eddie Rodriguez Jr. (Manchorus 3) is a recent graduate of NYU Tisch with a BFA in Acting and a Minor in Dance. Recent productions: *Blueprint Specials* (Eduardo), *The Public's Under the Radar Festival*; *Letters from the Ghetto* (Andres), Broadway Comedy Club; *Tommy Christ* (Jesus), New York University Graduate Musical Theatre Writing. Thank you to everyone who made this incredible experience possible, I have learned so much and have been inspired beyond belief. eddierodriguezjr.com

PRODUCTION TEAM

Rick Burkhardt (Director) is an Obie-award-winning composer, playwright, director, and performer whose original music theater pieces have been performed in over 40 U.S. cities, as well as in Australia, Europe, Taiwan, Canada, and Mexico. He studied Music Composition (PhD 2006) at the University of California, San Diego, with Chaya Czernowin, and Playwriting (MFA 2016) at Brown University with Erik Ehn. His plays have been produced by organizations such as New York Theater Workshop, the American Repertory Theater, P. S. 122, LaMama NYC, and River-to-River NYC, as well as numerous U.S. and international festivals, and published by New York Theater Experience. As a songwriter, he

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Miguel Gutierrez
Bridget Haile
Luc Hale
J. Hall
Carolyn Halpin-Healy
Tom Hamilton
Steve Hamilton
Hankouh Hankouh
Kent Hansan
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Janne Hukka
Sam Isenstein
Mari Ito
Danielle Jackson
Ashley Jackson
Cerise Jacobs
Jason Jacobs
Lars Jan
Kyle Jaster
Mark Jeffery
Daniel Jeffery

has shared stages with artists such as Pete Seeger, the Indigo Girls, Holly Near, and Utah Phillips, and his original songs have been featured on radio programs like NPR's "Morning Edition" and Pacifica's "Democracy Now." As playwright and composer, he has collaborated with theater makers including Lisa D'Amour, Anne Washburn, Erin Courtney, Kristin Kosmas, Dave Malloy, Sylvan Oswald, and Rachel Chavkin. In addition to workshops across the US and in Europe, he has taught full courses in playwriting at Brown University, in music composition at Harvard University, and in music theater at the Evergreen State College.

Jeanette Oi-Suk Yew (Lighting Designer) designs for theatre, dance, opera, musical and music performances and installation. *NY Times* described them as "clever" and "inventive". Recent: *KPOP* with Ars Nova in association with Ma-Yi Theater Company and Woodshed Collective, *Distant Star* with Caborca, Kristin Marting and Brooklyn Youth Chorus' *Silent Voices* at BAM Howard Gilman Opera House, Kamala Sankaram's *Thumbprint* with LA Opera, Tan Dun's *Water Passion* with MET Museum, *Gloria - A Pig Tale* with Alan Gilbert and Doug Fitch, *Mysterium Novum* with The Nouveau Classical Project, *IDIOT* with Kristin Marting and Robert Lyons, Raúl De Nieves and Colin Self's *The Fool* at The Kitchen, Aya Ogawa's *Ludic Proxy* (Bel Geddes Design Enhancement award), Company XIV's *Rococo Rogue* and *Nutcracker Rogue* (various Drama Desk nominations), Torry Bend's *The Paper Hat Game* (Drama Desk nomination), Matthew Paul Olmos' *So Go the Ghosts of Mexico Part One* (Best Lighting Design nomination), Lot Vekemans' *Poison* (American Premiere), Julia Jarcho's *Nomads*, and Erik Ehn's commemorative cycle *Soulographie: Our Genocides*. Recipient of the NEA/TCG Career Development Program. jeanetteyew.com

Carolyn Mraz (Set Design) is a Brooklyn-based theater designer. Favorite recent designs include: *Porgy and Bess* (Spoleto Festival USA), *Beardo* (Pipeline), *Of Government and King Tot* (Clubbed Thumb), *{my lingerie play}* (Rattlestick), *I'll Never Love Again* (Bushwick Starr, Hewes nomination), *Charlatan* (Ars Nova), *The (*) Inn* (Target Margin), and *Spaceman* (Loading Dock). Carolyn is an Associated Artist of Target Margin Theater and a company member of A Host of People in Detroit. She created and hand-sewed a two-sided tent used for audience/video performances around Michigan, including the Detroit Institute of Art. She is also an educator, working on shows at colleges across the country such as Princeton, Smith, Brown, the University of Kentucky, the University of the Arts, and the University of New Haven. Carolyn is a Fall 2016 Woman to Watch from The Interval.com, and an Oberlin College alum with an MFA in Design from NYU/Tisch.

Philip White (Sound Design) is a composer, performer, and sound designer, who works with electronics at the intersection of noise, jazz, and contemporary concert music. In addition to his solo work current projects include R WE WHO R WE (with Ted Hearne), duos with Chris Pitsiokos, Bob Bellerue, Taylor Levine, Paula Matthusen, and cross media collaborations with Jim Findlay, Ralph Lemon, Jimena Paz, Daniel Fish, Nora Chipaumire, and Urban Bush Women. Recent presentations of his work have taken place at Carnegie Hall, BAM Harvey Theater (Brooklyn), Fylkingen (Stockholm), American Academy in Rome, ISSUE Project Room (NYC), and countless other venues nationally and internationally. His music has been released on Carrier Records, New Focus Recordings, Infrequent Seams, and Tape Drift Records. It has been described as “utterly gripping” (*Time Out Chicago*), “bona fide evocative music” (*Brooklyn Rail*), and a “vibrant textural tapestry” (*Wall Street Journal*).

Chloe Treat (Choreographer) is a New York based director and choreographer. Born and raised in the great, if not occasionally problematic state of Texas, she directs and choreographs musicals, plays, operas, outdoor dance rituals, and feminist westers. Chloe was the associate choreographer of Broadway’s *Natasha Pierre and the Great Comet of 1812* and choreographer of the American premiere of a Philip Glass opera as well as Santa Fe Opera’s (*R*) evolution of *Steve Jobs*. Most recently Chloe directed the workshop of a new musical, *The Wave*, at Indiana University. Chloe is a Drama League Directing Fellow who is developing a workshop which aims to democratize the craft of storytelling.

Gus Callahan (Sound Engineer) is a sound designer, audio engineer and electronic musician based in New York City. His recent credits include designing sound for the Apple Design Award-winning game Blackbox and recording material for the Rubin Museum’s current show, *The World is Sound*. Gus is a regular recordist and engineer for MoMA PS1, Blank Forms, Fridman Gallery, Red Bull Music Academy, MoMA, The Guggenheim, Experimental Intermedia, and other venues and organizations. Gus is a member of the spatial sound collective CT-SWaM, and has an upcoming EP release on ETCH records.

Alex B. West (Stage Manager) is a theatre artist currently based in Brooklyn. New York City credits include *This Time* with Rising Circle, *That Physic’s Show* with Eric Kreb’s Theatrical Management and *Genet Porno*, *Chang(e)* & *CasablancaBox* with HERE. Regional credits include *12 Dates of Christmas*, *Christmas Carol*, *Driving Miss Daisy*, *Unnecessary Monsters* & *Peter Pan: The Musical* with Aurora Theatre. Thanks to Mom, Dad, and all the friends for all the

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Kathryn Sloat (Harp) is known for her work in opera and contemporary chamber music. She is a member of the contemporary harp duo Lilac 94, with whom she has had the honor of performing at the Hartford Women Composers Festival, American Harp Society's 2015 National Conference, the Fresh Inc Festival, and various chamber music series along the East Coast. They were recently semifinalists in Concert Artists Guild's Victor Elmaleh Competition. Kathryn has played in pit orchestras for Off-Broadway and regional theater productions of *Once Upon a Mattress*, *The Fantasticks*, *A Light in the Piazza*, *Peter Pan*, and others. Kathryn Sloat holds degrees in Harp Performance from the Crane School of Music, Eastman School of Music, and Mannes College of Music. She currently lives in Manhattan with a vegan roommate and will someday own a cat. While she maintains a rigorous schedule of performance and travel, she does manage to fit in some free time to knit, read, and hike the Adirondack mountains.

Mélanie Genin (Harp 11/6) is a sought-after chamber music partner, performing regularly with Grammy-nominated violinist Elmira Darvarova (former concertmaster of the Metropolitan Opera). She forms a trio with flutist Lucian Rinaldo and cellist Samuel Maguil (Metropolitan Opera), and a duo with flutist Catherine Gregory. Ms. Genin received her Bachelor's degree and Master's from the Conservatoire National Supérieur de Musique et de Danse de Paris. She subsequently studied at both The Juilliard School and The Manhattan School of Music in New York. In 2014 she was named the only harpist finalist of the Concert Artist Guild competition. Ms Genin is an active Alumni of the Lucerne Festival Academy and returns regularly to the festival taking part in various projects.

Andrew Livingston (Cello) is a Brooklyn-based composer, sound designer, and multi-instrumentalist. His compositions range from chamber music to electronic music. As a performer, Andrew tours all over our fair globe with rock bands. Since 2004, Andrew has performed and collaborated with singer/songwriter Mike Doughty in many different settings and iterations as a bassist, cellist, pianist, and guitarist. Andrew is also co-founder of the object-based theatre group The Unitards with Daniel Fay. Since 2008, they have done many strange shows in the U.S. and Europe. Andrew is a member of thingNY, and also composes and performs psychedelic folk music under the name Piad Guyvessant. Andrew has a Masters in Music Theory and Composition from CUNY.

Pat Muchmore (Cello 11/18) is a composer, cellist, and co-founder of New York's renegade punk-chamber group Anti-Social Music. He has studied with John Corigliano, David del Tredici, David Olan and Carolyn Bremer, and received a PhD from the City University of New York Graduate Center after acceptance of his dissertation: *Humanity and Mechanicity in the Music of Nine Inch Nails*. Anti-Social Music recorded an album of his music entitled *Fracture: The Music of Pat Muchmore* which a Stanford Radio review described as "really crunchy, a kick in the balls – great stuff." The second album of his music is entitled *BABEL Fragments*, about which one reviewer said, "Enthusiastic modernists out there will find a great deal to like; those unfamiliar or reluctant to dive into the ultra-contemporary have to be willing to make a real effort. But in the end the Muchmore style will give you a great deal to contemplate and dwell within. An important recording for what is new in the new music world."

Erin Rogers (Piano) is a composer, saxophonist, and performance artist based in New York City. Her works have been presented at Carnegie Hall, Lincoln Center's NYPL Series, Roulette, the Knockdown Center, and the Ecstatic Music Festival by ensembles such as mise-en, Loadbang, Versipel New Music, Hypercube, Stony Brook Contemporary Chamber Players, Nief-Norf, Lost Dog, and Madrid's Tribuna-Sax Ensemble. Her work has crossed genres from theatre-to-installation-to-silence, through collaborations with Orange Theatre, Panoply Performance Laboratory, thingNY, Harvestworks, and Music for Contemplation. Her solo performance piece, inspired by pioneering punk-feminist icon Lydia Lunch, was featured in the 2017 PROTOTYPE Festival's *Out-of-Bounds*. Erin's music has been featured on the French Quarter Festival (New Orleans), Continuum Music Festival (Memphis), Edmonton Fringe Festival (Canada), Tribuna Sax-Ensemble (Madrid), Guitars International Guitar Festival (Cleveland Institute), Bowling Green New Music and Art Festival, and the mise-en Festival. She has performed with the International Contemporary Ensemble, wild Up, and Copland House, and is co-artistic director of New York-based ensembles: thingNY, Hypercube, Popebama, and New Thread Quartet. erinmrogers.com

Jeffrey Young (Violin) is a composer, violinist, and electronic musician from Brooklyn who specializes in experimental, rock, and classical music. Recent highlights include performing in Lucerne Festival Young Performance's *NOMOZART*, a music and movement show for children that will tour to Luxembourg and throughout Switzerland in March 2018. Jeffrey has toured Europe and the US as a solo performer and with The World/Inferno Friendship

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Society, toured throughout North America with trio Valerie Kuehne and the Wasps Nests and with composer/performer Paul Pinto, and created scores for shows by Swiss-based theater ensemble stringsaTTached, choreographer RoseAnne Spradlin, and more. For over a decade, he has been a member of thingNY, with whom he has collaboratively created four experimental operas. Jeffrey has played on national TV shows *The Late Show with David Letterman* and *The Rachael Ray Show*, and at the Lucerne Festival Academy, Bang on a Can, National Repertory Orchestra, and Aspen Festivals. jeffrey-young.com

thingNY Called "One of New York's most daring young opera companies" by *Time Out New York*, thingNY is a quirky collective of New York composer-performers who fuse electronic and acoustic chamber music with new opera, improvisation, theater, text, song, and installation. Founded in 2006 for an ad hoc festival in the historic Loew's Jersey City Theater, thingNY performs experimental sound works created collaboratively by the core ensemble - Paul Pinto, Erin Rogers, Jeffrey Young, Gelsey Bell, Dave Ruder, and Andrew Livingston - and by adventurous composers such as Robert Ashley, Frederic Rzewski, John King, Pauline Oliveros, Miguel Frascóni, Vinko Globokar, John Cage, Julius Eastman, James Tenney, David Snow, and Andrea La Rose. Their first opera, *ADDDDDDDDD* was released as an album and comic book in 2010. Last fall, thingNY released its second album of eight of Paul Pinto's high-energy, wildly verbose minis, and Erin Rogers' lush and whimsical *Trajectories* on Gold Bolus Recordings. thingNY is featured on Season 3 of the MADE HERE documentary series, devoted to the lives of performing artists based in New York City. thingNY.com



HERE'S 17-18 Season Sponsor is



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SPECIAL THANKS

After three years of work and play with Paine and his writing, I would like to take the time to acknowledge the following specialists, whose DNA is embedded in the work, and in my appreciation: Those performers who brought this thing to life at the various stages, especially Ryan Krause, Levy Lorenzo, Alejandro Acierto, Nick Choksi, Ashkon Davaran, Dave Ruder, Gelsey Bell, Ne(x)tworks, and the wildUp! Ensemble. To Yuval Sharon and Elizabeth Cline at The Industry. To Amanda DeBoer at Under the Radar. To Dirk Stromberg and SoTA. To Experiments in Opera for sparking the project, and to Travis Just. To HERE: Julie, Amanda, Brenna, Meredith, Pete, just... just everyone there is a goddamn giant. Especially to Kim and Kristin for their belief and trust in me. I love you guys. To the cast, Rick and the designers. What a killer team. Thank you for your talent and your time. I hope this tours so we can get that sweet European money. To those friends who donated, especially Matt Reid and Diana DiMenna for your faith in the project and your outspoken support for me these years. To my mom and dad and brothers. And most importantly, to Amanda Pinto, my sweet wife and dearest friend. I have no words... you make me speechless.

Thomas Paine in Violence Supporters:

Anonymous (8), Sumayya Ali, Josh Axelrad, Sarah Berman, Jeremy Blocker, Cory Bracken, Rachel Chavkin, David F. Chavkin, Elliot Cole & Katelyn Halpern, Conrad Cummings, Diana DiMenna, Arlene & Larry Dunn, Matthew Goldfield, Christine Goodman, Tom Hamilton, In memory of Hugh Hefner, Mimi Johnson, Liz Johnstone, Karjaka, Megan Kingery, Brian Lawlor, Jarrett & Maritess Lilien, Jude Liszkiewicz, Matthew Love, Dave Malloy, Kristin Marting, Jayme McGrantham, Cymbelene Nardo, Sam Pinkleton, Patrocinia & Julio Pinto, Lindsay & Jay, Bella RaeAnne, Erin Rogers, Dave Ruder, Aaron Siegel, The Institute for the Advanced Study of Ground Beef, The Lizard, Nicole Smizer & Robert Gonyo, Scott Stangland, Tom Swafford, Cathryn Wake, Stefan Weisman, Kathy Wesley, Joe White, Kim Whitener
Manchorus haircuts generously provided by the Barber's Society.
Thank you, Pasquale.

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whether they will do justice or not. Considering, then, the plan on the ground of justice, it ought to be the act of the whole growing spontaneously out of the principles of the revolution, and the reputation of it ought to be national and not individual.

It is the practice of what has unjustly obtained the name of civilization (and the practice merits not to be called either charity or policy) to make some provision for persons becoming poor and wretched only at the time they become so. Would it not, even as a matter of economy, be far better to adopt means to prevent their becoming poor? This can best be done by making every person when arrived at the age of twenty-one years an inheritor of something to begin with.

The rugged face of society, checkered with the extremes of affluence and want, proves that some extraordinary violence has been committed upon it, and calls on justice for redress. The great mass of the poor in all countries are become an hereditary race, and it is next to impossible for them to get cut from that state by themselves. It ought also to be observed that this mass increases in all countries that are called "civilized". More persons fall annually into it than get out of it.

WORKSHOP: ACCESSIBLE MUSIC NOTATION WITH PAUL PINTO

**November 11 at 4pm
FREE**

A short demonstration and Q&A on some "democratic" contemporary notation used in this opera, including some notation techniques (such as graphic scores and text or instruction scores) that make music more accessible to performers with little or no western classical music training.

Adapted from Thomas Paine's *Agrarian Justice* (1797):

To preserve the benefits of what we call civilized life, and, at the same time, to remedy the evil which it has produced, ought to be considered the first object of reformed legislation.

Whether that state which is proudly, perhaps erroneously, called civilization, has most promoted or most injured the general happiness of the human race is a question that may be strongly contested. On one side, the spectator is dazzled by splendid appearances; on the other, shocked by extremes of wretchedness; both of which civilization has erected. The most affluent and the most miserable are to be found in countries that are called "civilized".

To understand what the state of society should be, it is necessary to have some idea of the natural and primitive state, in which there is not any of those spectacles of human misery and poverty. Poverty is a thing created by that which is called "civilized" life.

Civilization, therefore, or that which is so-called, has operated two ways: to make one part of society more affluent, and the other more wretched, than would have been the lot of either in a natural state.

The thing, therefore, now to be done is to remedy the evils and preserve the benefits that have arisen to society by passing from the natural to that which is called the "civilized" state.

The first principle of civilization ought to have been, and ought still to be, that the condition of every person born into the world, after a state of civilization commences, ought not to be worse than if that person had been born

before that period. But the fact is that the condition of millions, in every country, is far worse than if they had been born before civilization began.

It is a position not to be controverted that the earth, in its natural state was, and ever would have continued to be, the common property of the human race. In that state every person would have been born to property, and thus a joint life-proprietor of the soil, and in all its natural productions, vegetable and animal.

But the earth in its natural state is capable of supporting but a small number of inhabitants compared with what it is capable of doing in a cultivated state. And, as it is impossible to separate the improvement made by cultivation from the earth upon which that improvement has been made, the idea of landed property arose from that parable connection; but it is nevertheless true, that it is the value of the improvement, only, and not the earth itself, that is individual property.

The value of the improvement has so far exceeded the value of the natural earth that the common right of all has become confounded into the cultivated right of the few.

Every proprietor, therefore, of cultivated lands, owes to the community ground-rent for the land which they hold, and all accumulation of personal property, beyond what a man's own hands produce, is derived to him by living in a society, and he owes on every principle of justice, principle of gratitude, and principle of civilization, a part of that accumulation back again to society from whence the whole came.

The human race did not make the earth, and though we have the natural right to occupy it, we have no natural right to locate as our property-in-perpetuity any part it.

Cultivation is at least one of the greatest natural improvements ever made by human invention. It has given to the natural earth a tenfold value. But the landed monopoly that began with cultivation has produced that greatest evil. It has dispossessed its inhabitants of their natural inheritance, without providing for them, as ought to have been done, an indemnification for that loss, and has thereby created a species of poverty and wretchedness that did not exist before.

In advocating the case of the persons thus dispossessed, it is a right, and not a charity, that I am pleading for.

Having thus in a few words, opened the merits of the case, I shall now propose:

To create a national fund, out of which there shall be paid to every person, when arrived at the age of twenty-one years, the sum of fifteen pounds sterling, as a compensation in part, for the loss of his or her natural inheritance, by the introduction of the system of landed property; And also, the sum of ten pounds per annum, during life, to every person now living, of the age of fifty years, and to all others as they shall arrive at that age.

It is not charity but a right, not bounty but justice, that I am pleading for. The present state of civilization is as odious as it is unjust. It is absolutely the opposite of what it should be, and it is necessary that a revolution should be made in it. The contrast of affluence and wretchedness continually meets and offends the eye like dead bodies and living bodies chained together.

It is justice, and not charity, that is the principle of the plan. In all great cases it is necessary to have a principle more universally active than charity; and, with respect to justice, it ought not to be left to the choice of detached individuals