"VOICES & FIDDLES"

New works by
MR Daniel, Lainie Fefferman, Anne Hege, Matt Marble, David T. Little,
Jascha Narveson & Prof. Daniel Trueman

Performed by
Celestial Mechanics, Prof. Daniel Trueman, Brittany Haas '09,
Jordan Tice, Lauren Worsham & Molly Morkoski

Tuesday, October 27, 2009
8:00 P.M.
Taplin Auditorium in Fine Hall
THE PROGRAM

"Mirror Mirror" from *Dog Days*  
Music: David T. Little  
Libretto: Royce Vavrek  
Lauren Worsham, soprano  
Molly Morkoski, piano

*Tunes in Progress*  
Brittany Haas & Dan Trueman  
Dan Trueman, Hardanger fiddle  
Brittany Haas, 5-string fiddle  
Jordan Tice, guitar

*The moon, a fig*  
Matt Marble

*Mending: a ritual*  
Anne Hege

*Celestial Mechanics*  
Lainie Fefferman, voice – Anne Hege, voice – Sarah Paden, voice  
~intermission~

*Planet Van*  
Jascha Narveson

*Sidereal Periods*  
Lainie Fefferman

*My Father and I Are Playing*  
MR Daniel  
I. Playing  
II. The Game  
III. The (Little) World  

*Celestial Mechanics*  
Lainie Fefferman, voice – Anne Hege, voice – Sarah Paden, voice

Please join us for a reception downstairs following the concert.
PROGRAM NOTES

“Mirror Mirror” from Dog Days
Music: David T. Little
Libretto: Royce Vavrek

Mirror Mirror is an aria from the in-progress opera Dog Days, being written in collaboration with Royce Vavrek. In Mirror Mirror, Lisa—a girl of 13—sits alone in her room, talking to herself in the mirror. She hasn’t eaten in a few months—since the war began—and her bones are starting to show. She muses, almost in a daze, about how she looks like a model, now that she’s finally “thin enough.” This, of course, is in contrast to her actual physical condition, which is far from healthy. In the second half of the aria Lisa remembers her best friend, Marjorie, who fled to parts unknown at the beginning of the war. In her recollection, we get a glimpse her life before the war, playing “grass-blade duets” and swinging from trees. It is the life of a little girl, versus the life of mere survival that she now faces. The aria ends with a grave contemplation of what might lie ahead, as the curtain falls on Act II.

Tunes in Progress
Brittany Haas and Dan Trueman

the moon, a fig
Matt Marble

“the moon, a fig” is based on a song I recorded with voice and guitar combined with a liberal translation of the vocal hocketing and call-and-response style of laborers on the Flores Island off Indonesia. A song, (very) short and sweet. And I can’t imagine anyone but the mechanics singing this. It was composed in the Lipp’s kitchen in Napa, CA, and was written under the generous influence of Coho wine and some wonderful company.

An alternate performance might be... outdoors in nice weather at moonrise, with all having a white russian, white port tonic, or coconut juice with a side of figs, performed between or as bookends to other activities.

When your music is portable, carry it somewhere.
Look at the moon, for a while.
Eat a fig, when they’re ripe.

I hope you enjoy this minute and a half. Thanks, Matt.

Mending: a ritual
Anne Hege

Mending is a ritual to support resilience. It is an experiment imagined while hiking through the Sierra Nevadas. I would like to thank Corinne Allen and the Celestial Mechanics for all their suggestions and support.
p.s. Please wear the eye patch, it is a necessary part of the experiment. For more information go to www.annehege.com

Planet Van
Jascha Narveson

Last year I wrote a piece for the Celestial Mechanics called “Star Car” which was somewhat inspired by Cuban batá music. It used clapping and stomping in addition to wordless singing, and I liked it so much I thought I’d do it again. This one is slower and more methodical.

Sidereal Periods
Lainie Fefferman

I wrote Sidereal Periods to explore what would happen if I asked the Mechanics to bang on stuff while singing.

My Father and I Are Playing
MR Daniel

I am deeply appreciative of the enthusiasm with which Celestial Mechanics brought their synergistic artistry and thoughtful and innovative creativity to this project.
**THE MUSICAL TEXTS**

**MIRROR MIRROR**
from *Dog Days*
Libretto by Royce Vavrek

LISA
(In fantasy)

Hello there, beautiful:

Skin stretched
around a bony frame.
Angles, shapes and corners
revealed under baby fat.

It’s happened, Lisa. It’s happened!

The face you’ve always wanted:
With cheek-bones jutting like boulders
from a white sand beach.
Boulders!

Hello there, beautiful!
Hello beautiful girl!

Ribs like an antique washboard
I rub my fingers
Down and up,
Up and down.

I’ve lost count of the ridges...
It’s happened!
Like corrugated cardboard,
The kind dad has piled up in the basement
Waiting to be burned
In the dead of winter

---

**My Father and I Are Playing**

**MR Daniel**

I. playing

My father and I,
are playing a game,
we’ve never talked,
about.

We never,
talk
I keep playing
playing
is he
is he
he still is,
I don’t want to lose.
cannot afford to lose
cannot bear to lose
I
will
not
lose

II. the game
is
a story of my life.
If no one suspects
Wait,
are you thinking it’s untrue?
are you calling me a liar?

My father will never find,

---

enough clues,
he’ll never find me,
or my mother.
Safe, safe forever.

I am a mistaken Super Hero,
no costume
No special powers or dominion at my command

Only to disappear within a lie,
Hiding my tale's craft so thoroughly
So thoroughly, I don't remember I have told it,
Don't remember why it's not the truth.
Look too hard, stand too still
it will all
warp and shrivel,
a burning Polaroid.
A likeness made of fog:
the sun comes
burns back all not solid,
all without marrow,
all, all without marrow.

III. the (little) world
My mother
My mother tilts her head to the phone
father is
dangerous;
he can't know where we are.
Mother is fuzzy.
I see her from below.
I'm so little
and my mother is tall
tall enough,
to be a queen.
In the white sundress with large flowers;
covered with light and thick petals of color.

I'm so little
and my mother is tall
tall enough,
to be a model.
In the white sundress with large flowers;
covered with light and thick leaves of color.

I'm so little
and my mother is tall
tall enough,
to be a skyscraper.
In the white sundress with large flowers;
covered with light and thick leaves,
windows, of color.

Now, she says, now,
she had never said
such a thing,
can't imagine how I would have gotten
such an idea.

I have a scored highway line, down,
the middle of my blacktop body.
One part believes her,
one part questions.
Knowledge goes one way, or / then the other,
sometimes both ways at the same time.

How big is the world?
Or how small?
My father a military man
An intelligence man
Can find out anything,
can be anywhere.

All I have is my story
Don't stand
Look too hard
too still.
THE ARTISTS – THE COMPOSERS – THE PERFORMERS

CELESTIAL MECHANICS

Celestial Mechanics is a trio of sound makers and rule breakers. Vocalists Sarah Paden, Anne Hege and Lainie Fefferman have studied at Princeton, performed Ligeti, chanted Hildegard, and trained with members of the Meredith Monk Ensemble. They have participated in the Deep Listening Retreat with Pauline Oliveros and studied multimedia dialogue with Laurie Anderson. They combine the modern magic of live electronics with the ethereal power of yoga dancing. Their current repertoire is almost exclusively made up of works written for them by emerging composers. Their unique musical blend has been heard by audiences in Princeton, New York City, Santa Cruz, UC Davis, and Oakland. For more information, go to www.cmvocaltrio.com.

MR DANIEL

Celestial Mechanics is a trio of sound makers and rule breakers. Vocalists Sarah Paden, Anne Hege and Lainie Fefferman have studied at Princeton, performed Ligeti, chanted Hildegard, and trained with members of the Meredith Monk Ensemble. They have participated in the Deep Listening Retreat with Pauline Oliveros and studied multimedia dialogue with Laurie Anderson. They combine the modern magic of live electronics with the ethereal power of yoga dancing. Their current repertoire is almost exclusively made up of works written for them by emerging composers. Their unique musical blend has been heard by audiences in Princeton, New York City, Santa Cruz, UC Davis, and Oakland. For more information, go to: http://www.cmvocaltrio.com

MR Daniel is an interdisciplinary composer/artist working in sound, performance and installation. Her work culls the terrain of memory, and often is realized as psycho-historical sound environments employing vocal folk idioms, and reconstructions of African American spirituals through a range of analog and digital manipulations of voice, musical instrumentation and found sound using video and sound art, text, altered textiles, and performance. Previously, she received a doctorate in History of Consciousness from University of California at Santa Cruz. Her art has been performed or exhibited in New York, San Francisco, Minnesota, Cleveland and Seattle, and broadcast on Greek National Radio. A VONA Fellow, she has studied creative writing with Junot Díaz, Marci Blackman, and Julius Lester. Currently, MR is a doctoral candidate in Music Composition at Princeton University.

Life has led her from Boston to New Orleans, between the U.S. and Italy, and from New York to California. A singer her whole life with a keen feel for blues, jazz ballads and all sorts of “folk,” she came to focus on the unique expressive qualities of European Baroque repertory, and continues with a mix of contemporary and early modern music. Her most influential voice teachers have been Dr. Julianne Baird (Rutgers University) and Marcy Lindheimer (Feldenkrais Learning Center, NYC). Educated at Smith College and Princeton University, Sarah is completing a musicology dissertation on the intersections between Asian religions and experimental music in America. Celestial Mechanics is the most fanciful and far out ensemble she’s known.

JORDAN TICE

Jordan Tice is a guitarist and composer from Annapolis MD, now living in Boston. He has appeared in concert with Mark Schatz and Friends, Frank Wakefield, and Darol Anger. He has released two cds of original music on Patuxent Records as well as one as a part of the trio, Corbett, Chrisman, and Tice. For more information check out JordanTice.com.

DAN TRUEMAN

Dan Trueman is a composer and performer, primarily with the Norwegian Hardanger fiddle and the laptop, sometimes together, sometimes not. His ensembles include QQQ, the Princeton Laptop Orchestra (PLOrk, which he co-founded and directs), Trollstilt, post-Post, and interface. He has performed his music with numerous other ensembles, including So Percussion, the Brentano and Daedelus string quartets, and the American Composers Orchestra. As a fiddler, he has performed at folk festivals across the US and in Norway, and he teaches traditional Norwegian fiddle music. Upcoming projects include a laptop-percussion quartet for So Percussion, a record with Old Time fiddler extraordinaire Brittany Haas, and more music for PLOrk and QQQ. Dan teaches composition at Princeton University.

ROYCE VAVREK

Librettist Royce Vavrek is a multi-disciplinary narrative artist originally from Grande Prairie, Alberta, Canada. As a Resident Artist with American Lyric Theater, Vavrek wrote the libretti for Nora at the Altar-Rail and The Hunger Art, both presented by ALT at Peter Norton Symphony Space. His film credits include writing/directing From Sky and Soil (CORUS Young Filmmakers Initiative) and Pig and Bear (Frigid Fest NY). Current

[^1]: For more information, go to http://www.cmvocaltrio.com
collaborations include projects with composers Rachel Peters, Aleksandra Vrebalov, Jeff Myers and Jay Anthony Gach. Vavrek is a graduate of Concordia University’s Mel Hoppenheim School of Cinema and New York University’s Graduate Musical Theatre Writing Program.

LAUREN WORSHAM

Lauren Worsham has appeared in New York as Cunegonde in New York City Opera’s Candide and in Jerry Springer the Opera (Ensemble) at Carnegie Hall. She also performed the role of Olive in the first National tour of The 25th Annual Putnam County Spelling Bee. Lauren has participated in workshops and readings of Picnic at Hanging Rock at the Eugene O’Neill Theater Center, Mermaid in a Jar and The Chemist’s Wife at Tisch, Le Fou at New Georges and Mirror, Mirror at Playwrights Horizons. Her regional theatre credits include Master Class (Sophie) at Paper Mill Playhouse, The Light in the Piazza (Clara) at Weston Playhouse, and The Fantasticks (Luisa) at Emelin Theatre. Lauren is the 2009 2nd place award winner of the Kurt Weill Foundation’s Lotte Lenya competition. She is also the co-founder and executive director of the downtown opera company, The Coterie. Lauren graduated cum laude from Yale University, with a B.A. in Spanish Literature.

2009-2010 Composers Ensemble Schedule

December 8 (NOW Ensemble)
February 16 (New works)
March 2 (Newspeak and “Beat Therapy”)  
March 30 (New works)
April 3 PL.Ork
April 27 Composition Generals
May 4 (Very new works with MUS 534)
May 11 (New works)

Upcoming Department of Music Events

November 9
Public Lecture
Alfred Brendel Lecture: “On Character in Music”
8:00 p.m., Richardson Auditorium in Alexander Hall
Tickets required.

November 10
Ifmup with with Achim Kaufmann, Frank Gratkowski, Wilbert de Joode plus the Matt Marble Duo
8:00 p.m., Taplin Auditorium in Fine Hall
Princeton University Department of Music
Steven Mackey, chair
Ernest Clark, concert coordinator
Bryan Fitzwater, technical support specialist
Marilyn Ham, department manager
Cynthia Masterson, office assistant
Gregory Smith, academic programs manager
Kyle Subramaniam, business manager
Alexandra Jerez-Fernandez, student usher
Joseph Vizzini, piano technician

Production Personnel
Christopher Gorzelnik, production supervisor
John Burton, production technician
Liz Lammer, production technician
Bill Pierce, production technician

The department expresses its gratitude to John C. Baker Recordings, LLC for technical assistance with this evening’s program.

Student Ushers
Daniel Jaffe, head usher
Yudai Chiba
Mike DiStefano
Martha Ferguson
Alexandra Jerez-Fernandez
Mengsi Li
Megan McPhee
Wensheen Tong
Lija Treibergs