TALE-TELLING

New works by:

Michael Early, Lainie Fefferman, Anne Hege, Andrew Lovett, Michelle Nagai, Kristina Wolfe, and Prof. Daniel Trueman

With special guests

Tuesday, February 16, 2010
8:00 P.M.

Taplin Auditorium in Fine Hall

Barbara White and Michael Pratt, directors
The Composers Ensemble at Princeton
Barbara White and Michael Pratt, Directors
Presents
TALE-TELLING

~THE PROGRAM~

Ordinary Music for Birth, Death and Life:
Part II. I Am My Beloved’s and My Beloved Is Mine

Marisa Kuney, violin – Beth Meyers, viola

Three Poems by Miroslav Holub
I. Brief Reflection On Accuracy
II. The Clock
III. Parallels Syndrome

Daisy Press, mezzo-soprano – Margaret Kampmeier, piano

1. glitterweeks
2. honig mond

X10 :
Angela Early, violin – Michael Early, electric guitar

Edda
I. Hlóriði, Mjöllnir
II. Oddrinargræðr
III. Helreið Brynhildar

Kristina Wolfe, piano

~intermission~
Ordinary Music for Birth, Death and Life:
Part II. I Am My Beloved’s and My Beloved Is Mine
Michelle Nagai

I Am My Beloved’s... is the second completed work in a series of three, each scored for small ensembles of different configurations. The title is lifted from a tiny volume of writing that’s been sitting quietly on my bookshelf for at least a decade - Elizabeth Smart’s heartbreaking poetic prose work By Grand Central Station I Sat Down and Wept. Another passage, from another Smart book called The Assumption of the Rogues and Rascals (an even older resident on the bookshelfl. is heard in fragments at the end of the piece.

In addition to Smart’s two texts, there is another important story, and an accompanying recording, that helps give shape to the piece: The story is of a popular cellist of the early part of the last century named Beatrice Harrison, who was, apparently, quite fond of playing cello in her Surrey (England) garden, accompanied by the singing of nightingales. She was frequently recorded there in the 20’s and 30’s by the BBC. In 1942 the BBC returned to the garden for another recording (without Ms. Harrison, who had moved house by that point). As they began to record a live broadcast of the nightingales, 197 fighter planes could be heard in the distance, on the way to raids in Mannheim. The live broadcast was stopped for security reasons, but the recording continued. The planes droned over and the birds sang and the tape was rolling. Hearing this recording enabled me to finally navigate a pathway through the mess of ideas involved in composing this piece. You too can hear it at www.musicandnature.publicradio.org. Special thanks to Philip Blackburn for making it available.

While much of the subtext that informs this music is related to war and suffering and loss, (Smart’s writing is no happy journey and the garden recordings are beautiful but hauntingly chilling) there is, really (really), an underlying sense of optimism here, too. I can’t honestly tell you why, and I don’t know where it comes from, so you’ll just have to trust me on it.

This piece is dedicated to Jacob and Lilo Glick, with deep admiration and affection.
Three Poems by Miroslav Holub

Andrew Lovett

This cycle of three songs was composed as a tribute to Peter Lipton, a close friend, who died suddenly in November 2007. Peter was the Professor of the History and Philosophy of Science at Cambridge University. He was much admired for his remarkable ability to communicate complex scientific and philosophical ideas. In particular, he relished stories and humour as ways of exploring problems.

Holub’s poems evoke aspects of Peter’s style. They describe classic scientific problems: accuracy, measurement, time, the convergence of parallel lines. I don’t know whether Peter would have agreed with the interpretations by Holub, but I think he would have savoured their precision, lucidity, humour and humanity.

Brief Reflection on Accuracy is used with permission from the publishers, Bloodaxe. The Clock and Parallels Syndrome are used with permission from David Young.

Excerpt from Sensate

Anne Hege

This solo is an excerpt from a larger work entitled Sensate which premiered this fall at the Brooklyn Lyceum produced by Carrie Ahern Dance. As an exploration of freedom and responsibility, the audience was invited to come and go as they desired during the 3 hour duration of the performance instillation and watch from any viewpoint within the performance space which included simultaneous action in two rooms and a catwalk. It featured performers and collaborators Carrie Ahern, David Figueroa, Kelly Hayes and Jillian Hollis in addition to Donna Costello. Of all the sections, I worked most intimately with this solo. I began meeting bi-monthly in November of 2008 to work with the choreographer and dancer of this section during its inception and formalization. The music was composed concurrently with movement which has led to an interaction and meshing of content that I am very excited about. I feel incredibly grateful to Carrie Ahern and the company dancers for the opportunity to work on this amazing project. It has been the perfect chance to work compositionally on some of the ideas of multi-media interaction that I have been researching for my dissertation. It has also been a timely piece for me in its exploration of liminal moments of breaking and newness.

From Orton

Daniel Trueman

Orton Enstad was my great uncle. He died at 102 this past fall, on the eve of election day. Ort was delivering meals on wheels to the elderly well in to his 90s, and I vividly remember him driving me around Wausau, Wisconsin (his home town), in his 90s, nothing to it. On his 100th birthday, I had the privilege of traveling to Wausau to play fiddle at the celebration; Ort was a great fan of theHardanger fiddle. Ort’s parents immigrated to the US from Norway and the Faroe Islands (the story goes that Ort’s father stopped at the islands on the way to the US and picked himself up a girl while there). At some point, Ort became interested in thoroughly researching the family tree, and left us with a substantial collection of photographs, stories, and articles. In his last couple years, after his wife Segrid had passed away, Ort was stuck in a retirement home and none too thrilled about it. Every day he would march up two flights of stairs, get on the exercise bike, and pedal away while imagining the bicycle rides he used to take around the farm and church that his family built. Needless to say, Ort was a terrifically optimistic and inspiring presence. From Orton is a short piece we made to celebrate some of what he left us. Drawing on photographs, stories and personal memories, we put this piece together.

Edda

Kristina Wolfe

Edda is a composition inspired by three poems in the Prose and Poetic Edda - codices of Old Norse poetry and mythology. Hlóríði, Mjóllnir translates into “Thor, His Hammer”, Oddrúinagrár means “The Lament Of Oddrún”, and Helgríð Brynhildar means “Brynhildar’s ride to Hel.” The first movement arises from thunder, the second of lost and forbidden love, and the third of a young valkyrie’s ride to the land of the dead.

Tekiah

Lainie Fefferman

Tekiah was written for Matt Welch, the amazing new music piper. I am assuming it is the first bagpipe and electronics piece based on the Jewish liturgy. If anyone knows of any other bagpipe and electronics pieces based on the Jewish liturgy, please let me know.

glitterweeks

honig mond

Michael Early

These two tunes are inspired by what gets lost and gained in translation.

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over the last couple years. We even have a recording of Orton himself reading the poem a
couple months before he died, but couldn’t find a way to include it in the piece (perhaps
because it would have overshadowed everything else). Maybe for another piece.

THE ARTISTS – THE COMPOSERS – THE PERFORMERS

CARRIE AHERN

Carrie Ahern, whose choreography is called “striking and original” by The New Yorker, is
an acclaimed independent dance and performance artist who has been based in New York
City since 1995. SeNSATE (a three hour performance installation) premiered in November
2009 on two floors of the 100-year old former bathhouse, The Brooklyn Lyceum. Also
in 2009, Covers, Ahern’s performance installation and collaboration with sculptor Olick,
visible only behind glass, completed 3 September weeks of evening rush hour performances
for The LAB, a storefront gallery in Midtown Manhattan. She has had a number of
commissions for her work including Danspace Project for The Unity of Skin (2008) and
Red (2006) — Red was also commissioned by the Guggenheime for Works-and-Process.
In 2003 Bessie award winning dancer Carolyn Hall commissioned a solo with music by
Grammy award winning musician Matt Darriau and Ivan Goff. Jeffrey Frace’ (formerly
of Anne Bogart’s SITI company) has commissioned a solo to premiere in New York
and Seattle in 2010/11 Nationally and internationally, her work has been presented at Baltimore
Theatre Project, Danceworks and Walker’s Point Arts Center in Milwaukee, Le Regard du
cygne in Paris and at the Festival OFF in Avignon, France. She was a BAX space grant
artist in 2007/08, recipient of a Fractured Atlas’ Creative Development Grant; and was a
2009 recipient of an LMCC Swing Space grant.

DONNA COSTELLO

Donna Costello is a project-based dance artist living in Brooklyn. She is a founding member
of Shannon Hummel/Cora Dance and has built rich relationships creating and dancing
for Jill sigman / thinkdance, Mollie O’Brien / mob productions and Jimena Paz / Xyzeta
productions. In NYC, Donna has had the pleasure of working with Stephan Koplowitz,
Barbara Mahler, Anna Brady Nuse, Juliette Mapp, Naomi Goldberg Haas, Melissa Briggs,
Pele Bauch, Kelly Bartnik and others. She is currently a teaching artist for Lincoln Center
Institute, Brooklyn Arts Exchange and Dance New Amsterdam. Her own work has been
performed in New York, Virginia and Mexico. The premiere of Sensate this past Fall was
Donna’s first collaboration with Carrie Ahern Dance.

ANNE HEGE

Born in Oakland, CA, Anne Hege began her musical studies singing with the Piedmont
Children’s Choir and the Oakland Youth Chorus. Formative projects with innovators such as
Keith Terry and Linda Tillery inspired her multimedia leanings while singing for Redwood
Cultural Works in the mid 90’s. Hege received her BA from Wesleyan University and MA
in music composition from Mills College where she worked with Pauline Oliveros, Chris
Brown, Alvin Curran and Fred Frith. Hege has composed works for film, installation
art, dance and concert settings. She recently curated Sounds: Instruments as Art Pieces at
the Oakopolis Gallery in Oakland, CA. She performs original works in her performance duos,
New Prosthetics and Sidecar, as well as in the vocal trio, Celestial Mechanics. Her latest
work lies somewhere between ritual, music, and theater with some homemade instruments
thrown in for good measure. More information can be found at www.annehege.com.

MARISA KUNEY

Marisa Kuney grew up playing the violin in Tulsa, Oklahoma. She graduated from the
Eastman School of Music in 1999, where she had the privilege of studying with Charles
Castleman, Camilla Wicks and Mitchell Stern. Following graduation, Marisa spent a year
in Wichita, Kansas, playing with the symphony and receiving training in educational
outreach. Marisa has continued her outreach work in Los Angeles by founding the Quimby
Trio, a group that presents concerts in local schools, and working as a teaching artist for
the Los Angeles Philharmonic.

Marisa has performed with the Long Beach Symphony, San Diego Symphony and Santa
Barbara Chamber Orchestra, and is a member of Ensemble Green, a group dedicated to
the performance of new chamber works. She has appeared on the albums of Christina
Aguilera, Kanye West, Aimee Mann, India Arie and Michael Buble, and she recently spent
two years as the acting string leader for Kanye West.
MONICA MUGAN

Monica Mogan plays classical and steel-stringed guitars and dabbles in banjo. She is active as a soloist and chamber musician and has premiered several works as part of the Princeton Composer’s Ensemble. In 1998, she premiered and recorded Paul Lansky’s Semi-Suite for steel-stringed guitar. Her education includes undergraduate degrees in English Literature and Guitar Performance and a M.M. in Guitar Performance from the College-Conservatory of Music at the University of Cincinnati.

LAINIE FEFFERMAN

Lainie Fefferman is a third year composition student at Princeton. For more information, go to www.lainiefefferman.com (and be sure to check out her new audioblog!)

ANDREW LOVETT

My main passion as a composer is small-scale opera: combining electroacoustic music with music-theatre. I’m developing a new piece called Don’t Breathe A Word with the playwright Fraser Grace at the Royal Opera House, London. I’ve collaborated many times with the group Electric Voice Theatre, who premiered a new work in May 2009 called Lonely Sits the City. I’ve composed for larger ensembles such as The London Sinfonietta as well as working closely with many individual players. In August 2009, my partner and I moved to Princeton to take positions in the Politics and Music Departments.

MARGARET KAMPMEIER

Pianist Margaret Kampmeier enjoys a varied career as a soloist, collaborative artist and educator. She is a founding member of the Naumburg award-winning New Millennium Ensemble, and performs regularly with the Orchestra of St. Luke’s and Orpheus Chamber Orchestra. Ms. Kampmeier has appeared with the Kronos Quartet, the Chamber Music Society of Lincoln Center, the Cassatt Quartet, the Colorado Quartet, Sherman Chamber Ensemble, Saratoga Chamber Players, Richardson Chamber Players, Peter Schickele and many new music ensembles including Sequitur, Newband, Speculum Musicae and Musician’s Accord. A dedicated educator, Ms. Kampmeier teaches at Princeton University, and has presented forums on the music of women composers and contemporary techniques.

As a recording artist, she can be heard on the Albany, Centaur, CRI, Koch, Nonesuch, Bridge and Deutsche Gramophon labels. Ms. Kampmeier holds degrees from the Eastman School of Music and SUNY Stony Brook, and resides currently in New York City.

BETH MEYERS

In addition to her work with QQQ, Beth is also a member of the Brooklyn-based Janus (flute, viola, and harp), a newly-signed New Amsterdam artist that can be heard on Andrew McKenna Lee’s critically acclaimed CD “Gravity and Air.” Janus’ much anticipated debut CD is forthcoming this spring. Janus was formed in 2002 with the goal of presenting and creating new repertoire for the trio through commissioning projects and works-in-process collaborations.

As an orchestral violist, Beth has played with groups such as the Rochester Philharmonic Orchestra, Richmond Symphony, Aspen Festival Orchestra, and the Lucerne Festival Academy. She has performed with ensembles including the Theater of a Two-Headed Calf, Alarm Will Sound, So Percussion, Da Capo Chamber Players, Signal, and she currently subs in the pit orchestra of the Broadway musical, “Wicked”.

Beth’s study of improvisation has found her at venues such as The Knitting Factory, the Bowery Poetry Club and Brooklyn’s Monkeytown. As a recording artist, she is featured on album’s including Alarm Will Sound’s “Steve Reich – The Desert Music” (Cantaloupe), Clare and The Reasons “The Movie” (Frogstand) and Sufjan Stevens’ “The BQE” (Asthmatic Kitty). Beth has worked with composers and artists including Darol Anger, Harrison Birtwistle, Pierre Boulez, Martin Bresnick Helmut Lachenmann, Gregoire Maret, and Meredith Monk. She can also be heard singing Reich-ian “do’s” with So Percussion in Music for 18 Musicians and Drumming.

Beth is a graduate of the Eastman School of Music (BM and MM) and has studied with George Taylor and John Graham. She currently lives in Williamsburg, Brooklyn and enjoys teaching Pilates and riding her road bike whenever possible.
MICHELLE NAGAI

Composer Michelle Nagai studies music composition in the graduate program at Princeton University. She creates site-specific musical performances, compositions, installations, radio broadcasts, dances, and other interactions that address the human state in relationship to its setting. She is a founding member of the American Society for Acoustic Ecology and holds a teaching certificate from the Deep Listening Institute.

DAISY PRESS

A specialist in the field of contemporary music, Daisy Press, vocalist, was born into a performing family as the daughter of two musicians. In addition to her solo and ensemble vocal work, she also plays the violin and guitar and has appeared as a performer in "Untitled," a film with Adam Goldberg, directed by Jonathan Parker. Most recently, she performed in Toulouse, France, in the premiere of an experimental theater piece, "io," a collaboration between composer Joe Diebes and veteran theater director Phil Soltanoff.

Recently Ms. Press was praised by the New York Times for her "winning subtlety and understatement" in her rendition of George Crumb’s new folk-based song cycle "Unto the Hills" at Miller Theater with the acclaimed group So Percussion. Previously, she has sung with them the works of Steve Reich, including "Music for 18 Musicians" and "Drumming," which she has also performed as a guest artist at Juilliard.

Additional credits include being the featured soloist for the New York premiere of Phillipe Leroux’s "Voix" at Miller Theater alongside IRCAM; "Apparition" by George Crumb at the Bang on a Can Marathon, where Ms. Press was for two years the singer-in-residence at MassMoCa; "Attila-Joszef Fragments" by Kurtag at Symphony Space; and excerpts, with the composer in attendance, for Elliot Carter’s "Of Challenge and of Love." She has also appeared in Ireland with the Argento Ensemble in Earl Kim’s "Exercises en Route" and was hailed for her "calm naturalness" by The New York Times for her performance of early and late Webern song cycles.

Ms. Press has performed Morton Feldman’s "Three Voices" (the studio recording of which is soon to be released on Cantaloupe records) and has appeared with the renowned VOX vocal ensemble. She has served on the faculty at Manhattan School of Music, where she received her Masters degree. She also holds academic degrees from Sarah Lawrence College and Oxford University, and she has studied voice in the studios of Trish McCaffrey and Hilda Harris, and North Indian ragas with Michael Harrison.

Having been raised on a rock and roll tour (literally under the stage), she can occasionally be spotted performing at Irving Plaza with the preeminent Neil Diamond cover band, Super Diamond. See daisypress.net.

QQQ

Cram together a waltz à la Bill Monroe with a Norwegian wedding march, mix in some 2 and 4, add a bit of improvisation and a post-something classical style, and you have an idea of QQQ’s unique and compelling sound. The band comprises two married couples: Dan Trueman plays the Hardanger fiddle, a folk instrument with a set of five sympathetic steel strings that lend it a bright, ringing timbre. He is joined by his wife Monica Mugan on classical guitar, who drives the tunes forward with fingerpicked patterns. The viola of Beth Meyers, also a member of the Janus trio, merges with Trueman’s fiddle to add dark, lustrous counterpoint to the bowed string textures. Her husband, Jason Treuting of So Percussion, rounds out the quartet with imaginative, propulsive work at the drum kit.

The thirteen tracks on their debut New Amsterdam release Unpacking the Trailer, which Mark Tucker of the Folk and Acoustic Music Exchange called “almost obscenely mature and innovative,” are based on tunes written by Trueman or Treuting and refined by the group collectively, without notation. It was a cassette recording of traditional Norwegian dances and wedding marches that inspired Trueman to take up the Hardanger fiddle, and QQQ’s sound is infused with the energy and jubilant spirit of folk dance music. The songs are by turns joyful, wistful, playful, and melancholy — tuneful, but filled with offbeat details that replay repeated hearings with increasing pleasure. One might call the group’s music Americana, if Oslo and Brooklyn were located in the Appalachians.

Time Out New York’s Hank Shteamer caught QQQ at New Amsterdam’s CMJ showcase, and described their music as “literally brimming with fresh ideas...At times, QQQ’s music resembled nimble, knotty prog rock; at other moments, it took on the trancey exuberance of klezmer and similar earthy folk genres...Overall the set was a delight: there’s no shorthand term for what QQQ is up to, and may it long be so.”
JASON TREUTING

Jason Treuting has performed and recorded in venues as diverse as the Brooklyn Academy of Music, the Walker Art Center, the Knitting Factory, the Andy Warhol Museum, Zankel Hall, Lincoln Center, DOM (Moscow) and Le National (Montreal). As a member of So Percussion, he has collaborated with artists and composers including Steve Reich, David Lang, John Zorn, Dan Trueman, tabla master Zakir Hussain, the electronic music duo Matmos and choreographer Eliot Feld. In addition to his work with So, Jason performs improvised music with Simpl, a group with laptop artist/composer Cenk Ergun, QQQ (a quartet consisting of hardanger fiddle, viola, guitar and drums) and a quartet with Rinde Eckert, Steve Mackey and Mark Haanstra called Big Farm.

Jason received his Bachelor in Music at the Eastman School of Music where he studied percussion with John Beck and drum set and improvisation with Steve Gadd, Ralph Alessi and Michael Cain. He received his Master in Music along with an Artist Diploma from Yale University where he studied percussion with Robert Van Sice. Jason has also traveled to Japan to study marimba with Keiko Abe and Bali to study gamelan with Pac I Nyoman Suadin.

DANIEL 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 has received grants from the Guggenheim and MacArthur Foundations (NOT one of them “genius” grants, just to be clear here), among others, and he teaches composition at Princeton University.

MATTHEW WELCH

Regarded as “a composer possessed of both rich imagination and the skill to bring his fancies to life” by Time Out New York, composer and bagpipe virtuoso Matthew Welch (b.1976) holds two degrees in Music Composition, a BFA from Simon Fraser University (1999), and an MA from Wesleyan University (2001), having studied with noted composers such as Barry Truax, Rodney Sharman, Alvin Lucier and Anthony Braxton. After locating to New York City in 2001, he has worked with a host of other artists such as John Zorn, Julia Wolfe, Zeena Parkins, and Ikue Mori. The eclectic breadth of his interests in Scottish bagpipe music, Balinese gamelan, minimalist, improvisation and rock converge in compositional amalgams ranging from traditional-like bagpipe tunes to electronic pieces, improvisation strategies and fully notated works for solo instruments, chamber ensembles, orchestra and non-western instruments. Since 2002, Mr. Welch has been running and composing for his own eclectic ensemble, Blarvuster, whose repertoire the New York Times has claimed as “border-busting music; original and catchy.” Mr. Welch has recorded for the Tzadik, Mode, Cantaloupe, Leo, Porter, Maud, Avian, Newsonic and Parallactic record labels.

KRISTINA WOLFE

Kristina Wolfe is currently a graduate student in Composition here at Princeton. Her pieces have been performed at many festivals, conferences, and concerts, including the Third Practice Electro-Acoustic Festival, International Alliance for Women and Music conference, International Computer Music Conferences, and many others. In 2007, she worked as the Greg Altman Media Intern for Pauline Oliveros at the Deep Listening Institute. She received her B.A. in Music Technology from Florida International University and her Masters of Arts in Digital Musics at Dartmouth College.

X10

Although playing together here for the first time as X10, Angela and Michael Early have been making music together since they were little kids. While Angela devoted her time to becoming an outstanding classical performer (she remains active as an orchestral and chamber musician, and has an MM from the Yale School of Music), Michael spent most of his time composing music and playing and improvising in bands. X10 tries to find a musical world where they can both live happily. Angela is currently pursuing a doctorate in biology at Cornell, and Michael is finishing up his doctorate in composition here at Princeton.
I) Brief Reflection On Accuracy

Fish always accurately know where to move and when, and likewise birds have an accurate built-in time sense and orientation.

Humanity, however, lacking such instincts resorts to scientific research. Its nature is illustrated by the following occurrence.

A certain soldier had to fire a cannon at six o'clock sharp every evening. Being a soldier he did so. When his accuracy was investigated he explained:

I go by the absolutely accurate chronometer in the window of the clockmaker down in the city. Every day at seventeen forty-five I set my watch by it and climb the hill where my cannon stands ready. At seventeen fifty-nine precisely I step up to the cannon and at eighteen hours sharp I fire.

And it was clear that this method of firing was absolutely accurate.

II. The Clock

In the tenth century a monk named Gilbert put together the first mechanical clock: the human spirit's yearning towards the Eternal Infinite needed to be marked off by a regular sound. It needed a balance wheel, an acrobat hanging on a bar coming loose.

The regular sound begot bells the synchronised bells begot towns, the towns begot cities, the cities begot more hours, the hours begot minutes, the minutes begot
seconds,
a second became a moment.

And there is no nature in a moment,
No town, No bells no tick.
No monk. No ash.

The acrobat in the cupola
reaches for a bar
which isn’t there.
– translated by David Young

III. Parallels Syndrome

Two parallels
always meet
when we draw them ourselves.

The question is,
ahead
or behind us.

Whether the train in the distance
is coming
or going.
– translated by David Young

From Orton
Orton’s Ode

The snow is thick
On the quiet ground.
From the church the organ hums
Dignified and serene.
- the tractor hides.

The ground awakes with surly seeds
The tractor groans to life -
A bicycle lurches along an undisturbed road.
You find a ball behind the barn.
The rain must come.

The highway is hot
The fences burn and turn away
Daring trespassers of the animal kind.
A skull will remind!
Lightning lurks in the gentle night sky.

The wheat is brilliant
The corn is gold.
School books open
And close.
Fields give birth and earth
Is prepared.

As far as it is, you see it all.
Every etched cradle in the earth.
The complaining car;
Every boy in the band
And the girls they adore.

The sky is thick
In the quiet night.
The organ hums;
The tractor hides.
Look! It snows.
– Jennifer Trueman (2008)