



# MASTERSERIES at the Lobero 1982 – 2011/2012

Season Sponsorship provided by Esperia Foundation



Photo by Christian Steiner

## ANONYMOUS 4 ANTHOLOGY 25 (25TH ANNIVERSARY PROGRAM)

Ruth Cunningham, Marsha Genensky, Susan Hellauer, Jacqueline Horner-Kwiatek

Monday, March 5, 2012, 8 pm • Lobero Theatre, Santa Barbara



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### ANTHOLOGY 25

#### Ladymass

Prosa: Gaude virgo salutata - *An English Ladymass*

Conductus: Ave maria salus hominum - *The Lily & the Lamb*

Carol: Ecce quod natura - *On Yoolis Night*

#### Legends

Antiphon: Que es ista - *A Lammas Ladymass*

the wood and the vine (David Lang, 2011)\*

#### Visions & Miracles

Ballad-carol: Lullay my child - This ender nithgt - *The Cherry Tree*

The Lord's Prayer (John Tavener) - *Darkness into Light*

Lection: Apocalypse 21:1-5 - *1000: A Mass for the End of Time*

Conductus: Nicholai presulis - *Legends of St. Nicholas*

Song: Novus Annus Adiit - *Christmas Music from Medieval Hungary*

Trope: Gratulantes celebremus festum - *Miracles of Sant'Iago*

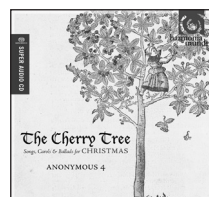
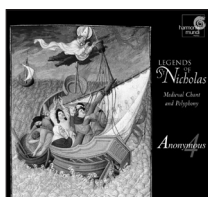
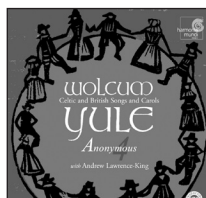
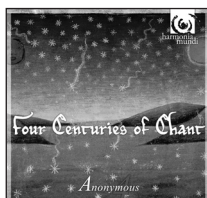
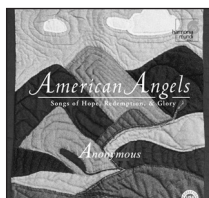
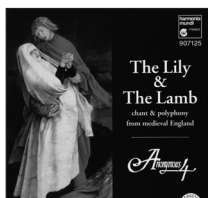
#### Sisterhood

Hymn: An teicheahd go hÉigipt - *Wolcum Yule*

Antiphon: O quam mirabilis est (Hildegard of Bingen) - *The Origin of Fire*

Antiphon: O rubor sanguinis (Hildegard of Bingen) - *11,000 Virgins*

Motet: Claustum/Virgo viget/FLOS FILIUS - *Secret Voices*



CD cover art courtesy of harmonia mundi usa

## Ardor

Song: Mainte chançon ai fait - *la bele marie*

Motet: Amours mi font souffrir/En mai/FLOS FILIUS - *Love's Illusion*

Ballata: Echo la primavera (Francesco Landini) - *The Second Circle*

The Scientist (Richard Einhorn) - *The WNYC Commissions*

## Partings

Folk song: You fair and pretty ladies - *Gloryland*

Gospel song: Shall we gather at the river - *American Angels*

Folk hymn: Parting Friends - *Gloryland*

*\*"the wood and the vine" was commissioned by:*

*The Newman Center for the Performing Arts at University of Denver*

*University of California at Riverside*

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*PROGRAM SUBJECT TO CHANGE AT THE DISCRETION OF THE ARTIST.*

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# ANONYMOUS 4

RUTH CUNNINGHAM • MARSHA GENENSKY  
SUSAN HELLAUER • JACQUELINE HORNER-KWIATEK

Renowned for their unearthly vocal blend and virtuosic ensemble singing, the four women of Anonymous 4 combine historical scholarship with contemporary performance intuition to create their magical sound. Celebrating their 25th anniversary during the 2011-2012 season, the ensemble has performed on major concert series and at festivals throughout North America, Europe, and Asia. Enchanted both by their live performances and by their twenty-one recordings of medieval, contemporary, and American music, Anonymous 4's listeners have bought nearly two million copies of the group's albums on the harmonia mundi label.

Anonymous 4's debut recording for harmonia mundi USA, *An English Ladymass*, was named 1992 Classical Disc of the Year by *CD Review*. Albums since have received numerous accolades including France's prestigious Diapason d'Or, *Classic CD's* Disc of the Year, *Classic FM's* Early Music Recording of the Year, several Gramophone Editor's Choice awards, Italy's Antonio Vivaldi Award, and Le Monde de la Musique's Choc award. The group's 2004 release, *American Angels* (18th-20th century folk psalmo-

dy, hymnody, and gospel songs), spent 76 weeks on *Billboard's* Top Classical Chart and received a perfect 10/10 from *ClassicsToday.com*. Their 2005 release, *The Origin of Fire* (sequel to their 1997 best-seller, *11,000 Virgins*, music of Hildegard of Bingen) was named in Amazon.com's Top 25 Classical CDs for 2005. For two consecutive years (2004 and 2005), Anonymous 4 was voted one of *Billboard's* Top Classical Artists of the Year. *Gloryland* (the 2006 sequel to *American Angels*), featuring Darol Anger on fiddles and mandolins and Mike Marshall on mandolins and guitar was a *Gramophone* Editor's Choice for 2006. An anthology of the group's favorite chants from 11th-14th Century Europe, entitled *Four Centuries of Chant*, met great acclaim upon its release in 2009. Fall 2010 marked the release of *The Cherry Tree*, their first new recording in four years, and their 18th original recording for harmonia mundi usa. With the miracle ballad *The Cherry Tree Carol* as inspiration, the album features an American version of the carol, a few of its medieval carol ancestors, and other medieval British carols and British-rooted American songs.

## ■ BIOGRAPHY

Anonymous 4 has long enjoyed collaborations with contemporary composers. "Anthology 25," a concert program celebrating the group's 25th anniversary season (2011-2012), features a new work by Pulitzer Prize-winning composer David Lang. Anonymous 4 appears regularly as the voice of Joan of Arc in *Voices of Light*, an oratorio with silent film, composed by Richard Einhorn, with performances under Marin Alsop (Vienna Symphony; Concordia Orchestra at Lincoln Center), and under Lucinda Carver (Hong Kong Philharmonic). In 2000-2001, Anonymous 4 and the Chilingirian String Quartet premiered John Tavener's newly commissioned work, *The Bridegroom*, included in their 2002 release, *Darkness into Light*. The ensemble commissioned Sir Peter Maxwell Davies to write *A Carnival of Kings*, premiered and

recorded on their 2003 release, *Wolcum Yule* (which also included works by John Tavener, Geoffrey Burgon and Richard Rodney Bennett). Other new works for Anonymous 4 include Steve Reich's *Know What is Above You*, and Richard Einhorn's *A Carnival of Miracles*, both commissioned by WNYC Radio.

Anonymous 4 has appeared on a wide range of radio and television programs, including NPR's *All Things Considered*, *Performance Today* and *Weekend Edition*, MPR's *St. Paul Sunday*, WETA's *Millennium of Music*, Garrison Keillor's *A Prairie Home Companion*, and ZDF's *Erstklassich!* (Germany). The ensemble has been featured on A&E's *Breakfast with the Arts*, CBS *Sunday Morning* and Australian ABC's *Access All Areas*, as well as on Discovery Health Channel and Fox News Channel. ■



## ■ ANTHOLOGY 25: NOTES



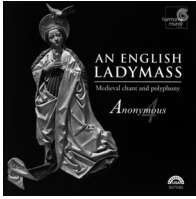
When four young women gathered to sing through some medieval chant and polyphony in the spring of 1986, it was something that countless small groups of musicians do every day in a search for artistic adventure and autonomy that their normal musical pursuits can't provide. Once every now and then, the people themselves and the unity of their musical intent just click . . . there's a chemistry . . . and a long term musical relationship is born.

In partnership with each other, and with **harmonia mundi usa** and

long-time producer Robina Young, we've been privileged to be able to record almost all of our concert programs. In *Anthology 25*, we've created a special concert to celebrate 25 years together. It contains one piece from each of our **hmu** recordings, as well as a work written for us by Richard Einhorn, the composer of *Voices of Light* — PLUS a brand new work by the celebrated New York composer David Lang. We offer this as our anniversary gift to you, our listeners, who have helped to make it all possible.

## Ladymass

- ✿ Prosa: Gaude virgo salutata  
*An English Ladymass* (1992)



In 1990, a cassette tape demo landed on the desk of artistic director Robina Young at the Los Angeles branch of harmonia mundi

france. She took a chance, and we recorded *An English Ladymass*, released in 1992. Astonishingly (to us) it climbed the classical charts and sat in the top 10 for a long time. This lovely Irish chant opens that recording. It is taken from the *Dublin Troper* (c. 1400), a source we continually return to for plainchant masterpieces.

- ✿ Conductus: Ave maria salus hominum  
*The Lily & the Lamb* (1995)

*The Lily & the Lamb* is the only program we've recorded in Europe. Boxgrove Priory, a 12th-century church near Chichester, England, was acoustically perfect, AND was used as a maneuver landmark for a local flying school. Despite the 20th-century interruptions, the final sound pleased us greatly. This 13th-century 3-voice English conductus (in which all voices declaim the text together), features lively iambic rhythms in its untexted sections.

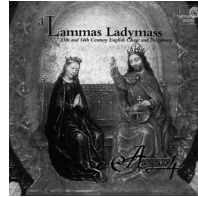
- ✿ Carol: Ecce quod natura  
*On Yoolis Night* (1993)

While researching *An English Ladymass*, we noticed how very many poems and

songs were devoted to Christmas themes in English polyphonic sources — far more than in continental sources. *On Yoolis Night* was our first Christmas-themed recording, blending English 13th-century polyphony with 14th- and 15th-century carols. This carol is written in two voices, but we have added the typical English “fauxbourdon” harmony line, creating a rich triadic texture.

## Legends

- ✿ Antiphon: Que es ista  
*A Lammas Ladymass* (1998)



When we created *An English Ladymass* in 1987, our main problem was what music to leave out, since we had more than enough lovely

songs for a month of Ladymasses. So we designed one more Ladymass, for the feast of Mary's Assumption, which coincides with the ancient British harvest festival of Lammas. This antiphon to Mary uses language and imagery from the biblical *Song of Songs*.

- ✿ the wood and the vine  
(David Lang, 2011)\*

This new work for Anonymous 4 by the *Bang on a Can* founder and composer is part of a larger work called 'love fail' that David Lang and Anonymous 4 are working on for the future.

### Note from the composer:

"When the members of Anonymous 4 contacted me about the possibility of writing something for them it was clear they had my piece 'the little match girl passion' in mind. That work, with its post-medieval economy and religious undercurrent seemed to live right at the center of their aesthetic universe, since they sing a lot of ancient religious music with such directness and such purity. I told them I was done with religious music for a while, but that the medieval thing was still interesting to me, and they immediately suggested I look at the 12th-century poet Marie de France. I did. And I was glad I did. I found one simple story, a tiny episode in the relationship of Tristan and Isolde. One thing that jumped out at me was that Isolde is never named in this story, she is just 'she,' an archetypal woman in love, in trouble. I started wondering what would happen if I took out his name as well, and changed all the details so that the story became neither old, nor modern. Could I make it seem like a description of any relationship between a man and a woman, in any era, gone hopelessly wrong? The man in my version of the text tells the woman that they 'are like the vine that winds itself around the branch.... If someone pulls the two apart then both will die.' Then he writes a song about it, and he calls it 'the wood and the vine.' So I named my piece that too."

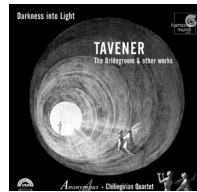
### Visions & Miracles

✿ Ballad-carol: Lullay my child - This tender night - *The Cherry Tree* (2010)

Our fifth Christmas-themed program, *The Cherry Tree* juxtaposes medieval

and early Renaissance English carols with American tunes descended from British ancestors. This makes for a great variety of sounds and textures, all with a family resemblance. This ballad is a reconstruction from a refrain fragment. The story of the infant Jesus's prophetic and miraculous conversation with his mother recurs often in old British poetry and song.

✿ The Lord's Prayer (John Tavener)  
*Darkness into Light* (2003)



In a happy moment of musical match-making, our booking agent put us in contact with another of their clients, the London-based Chilingirian String Quartet, who had one more work due in a three-work commission with British composer John Tavener. He composed **The Bridegroom** for us and "The Chilis," which appears on *Darkness into Light* along with medieval works and other music by Tavener, including his short gem **The Lord's Prayer**, arranged by us from the SATB original.

✿ Lection: Apocalypse 21:1-5 - 1000:  
*A Mass for the End of Time* (2000)

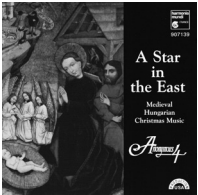
In 1999, while the rest of the world worried about using an ATM machine on January 1, 2000, Anonymous 4 was looking backward to the millenarian movements of the 10th century, predicting the world's end in the year 1000. Our program *1000* is built on the Mass for the

Ascension, which frequently mentions the Second Coming (aka “The Rapture”). This reading is set to an ancient lection tone and harmonized in parallel organum, as described in music treatises from the 10th century.

✿ Conductus: Nicholai presulis  
*Legends of St. Nicholas* (1999)

*Legends of St. Nicholas* was the first concert program presented by Anonymous 4, in December 1986 in New York City. While it underwent many changes through the years, the basic repertoire of chant and polyphony in honor of the miracle-working saint remained the same. The rhythm of this quirky 13th-century French conductus for St. Nicholas Day (Dec. 6) requires some guesswork to reconstruct.

✿ Song: Novus Annus Adiiit - *Christmas Music from Medieval Hungary* (1996)



While researching the music of Hildegard of Bingen in the “H” section of the library, a volume of Hungarian medieval music fell off the shelf and onto

Susan’s foot. Hildegard was temporarily re-shelved, and *A Star in the East* (later re-released as *Christmas Music from Medieval Hungary*) became our second Christmas recording. This two-voice New Year’s song, to which we add a drone voice, is as haunting and ethereal as most of the music in that collection.

✿ Trope: Gratulantes celebremus festum  
*Miracles of Sant’Iago* (1996)

In the earliest version of *Miracles of Sant’Iago*, our second concert program, we accompanied ourselves on instruments, including the conch shell. Our source, the 12th-century *Codex Calixtinus*, stolen in 2011 from the great Spanish shrine to St. James at Compostela, contains music for his feasts and votive liturgies, like this merry polyphonic trope (expanded text & music) of the *Benedicamus domino*, the closing formula of each of the hours of the Divine Office.

### Sisterhood

✿ Hymn: An teicheahd go hÉigipt  
*Wolcum Yule* (2003)

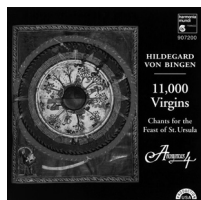
*Wolcum Yule*, which blends medieval, traditional and modern works from the British Isles, was our first collaborative recording, featuring master harpist Andrew Lawrence-King. Haunting and rhythmically free, this wonderfully dramatic traditional Irish hymn recalls the storytelling of the ancient bards, though here the story is that of Joseph and Mary’s flight into Egypt with the Christ child. [Text and tune: Traditional Irish]

✿ Antiphon: O quam mirabilis est  
(Hildegard of Bingen)  
*The Origin of Fire* (2005)

Larger than life in her own time (1098-1179), the German abbess and mystic Hildegard composed music for the liturgy at her convent, singing her songs to a scribe who notated them. *The Origin of*

*Fire* is a collection of Hildegard's music for Pentecost, the feast of the fiery spirit. **O quam mirabilis** is typical of her antiphons, which are generally much longer, wider in range and vocally more demanding than the traditional liturgical chants they would have replaced.

- ☼ Antiphon: O rubor sanguinis  
(Hildegard of Bingen)  
*11,000 Virgins* (1997)



Hildegard wrote an entire day's worth of liturgical texts and music for the early Christian martyr Ursula, patron saint of her Rhineland

convent who, legend had it, was killed at Cologne with a host of 11,000 virgin handmaidens. Our first Hildegard recording drew from this repertory, with its intensely passionate poetry and vivid storytelling. This antiphon is relatively short, but, like most of Hildegard's works, is packed with musical and textual imagery.

- ☼ Motet: Claustum/Virgo viget/FLOS FILIUS - *Secret Voices* (2011)

Hildegard's nuns were surely not the only medieval women who sang demanding music. The 13th-century *Codex Las Huelgas*, containing the latest in European and local polyphony and song, was collected for the royal and noble nuns of the Cistercian convent at Burgos, north of Madrid. This trope of the *Benedicamus domino* was originally a French motet

with texts of courtly love, provided here with sacred texts for use at the convent.

### Ardor

- ☼ Song: Mainte chançon ai fait  
*la bele marie* (2002)

We were about to begin our second day of recording *la bele marie* at the Christian Brothers monastery in Napa, California, on the morning of Sept. 11, 2001. Hearing of the terror attacks, we wanted to go home to New York City right away, but flights were grounded. And so, once we knew that our family and friends were safe, we decided to carry on with the recording. This 13th-century *chanson pieuse* — a love song to the Virgin Mary — was the first song recorded when we resumed work.

- ☼ Motet: Amours mi font souffrir/  
En mai/FLOS FILIUS  
*Love's Illusion* (1994)

The great collection of 13th-century motets, the **Montpellier Codex**, was the source for our first secular program, *Love's Illusion*. In modern performance, instruments have often been used for the untexted tenor lines of these works, but we felt that vocal renditions were as good or better, and quite valid. This motet is based on one of the most popular tenor melodies, the same chant fragment used in the motet **Claustum pudicicie/Virgo viget/FLOS FILIUS**.

🌀 Ballata: Echo la primavera (Francesco Landini) - *The Second Circle* (2001)



Our second secular program drew from the love songs, all in *ballata* form (a fixed refrain form), by the 14th-century Italian poet/composer/

organist Francesco Landini (c. 1335-1397). As we created *The Second Circle*, we were astounded at how much variety of texture, expression, and musical nuance is found among the *ballate* alone. This is probably an early work that retains many of its folk-ancestor's dance-like gestures.

🌀 The Scientist (Richard Einhorn)  
*The WNYC Commissions* (2001)

*A Carnival of Miracles* was commissioned for us by the WNYC Foundation (the first piece written for our ensemble in over 500 years). The text for each movement is concerned with a different kind of freedom – religious, artistic, cultural, scientific, sexual, or political. **The Scientist** consists of a single sentence which Galileo supposedly murmured after he was forced by Church authorities to deny that the Earth travels around the Sun: “*Eppur si muove* (And yet it moves!)”

## Partings

🌀 Folk song: You fair and pretty ladies  
*Gloryland* (2006)

Marsha has been singing this lyric folk song about a girl who has risked

all for love, and lost, since long before we formed Anonymous 4. We love the fact that this version of the song shares the same tune with the religious ballad *Wayfaring Stranger*, as do several other songs on *Gloryland*. We were privileged to have as collaborators for our second American recording two fabulous players, Darol Anger (fiddle, mandolin) and Mike Marshall (guitar, mandolin, mandocello).

🌀 Gospel song: Shall we gather at the river - *American Angels* (2003)

The title *American Angels* came to Susan in a moment of revelation; our first foray into American shape note tunes and gospel songs came about as a result. Unlike many of the songs on this recording, whose texts or tunes have roots in the British Isles, **Shall we gather at the river** originated in America, and traveled eastward across the Atlantic Ocean. Jacqueline, who hails from the North of Ireland, was very surprised to encounter it, during our reading sessions for the project: she remembers her granny singing it to her when she was a child.

🌀 Folk hymn: Parting Friends  
*Gloryland* (2006)

This farewell tune belongs to a small group of songs used to close a shape note “sing” (singing gathering). Its tune is a version of the melody for **Wayfaring Stranger**; the origin of the “Farewell my friends” text is unknown. We enjoyed making lots of our own song arrangements for *Gloryland*, including this setting of **Parting Friends**.

