

HOUSTON FRIENDS OF MUSIC  
THE SHEPHERD SCHOOL OF MUSIC

*present*

*Anonymous 4*

TUESDAY, APRIL 20, 2004

IN A SPECIAL CONCERT

*American Angels*

STUDE CONCERT HALL

ALICE PRATT BROWN HALL

RICE UNIVERSITY



NATIONAL  
ENDOWMENT  
FOR THE ARTS

THIS PROJECT IS SUPPORTED IN PART BY AN AWARD FROM THE NATIONAL ENDOWMENT FOR THE ARTS.

THIS PROJECT IS FUNDED IN PART BY THE CITY OF HOUSTON

AND THE TEXAS COMMISSION ON THE ARTS

THROUGH THE CULTURAL ARTS COUNCIL OF HOUSTON/HARRIS COUNTY.

# *Anonymous 4*

MARSHA GENENSKY, SUSAN HELLAUER,  
JACQUELINE HORNER, JOHANNA MARIA ROSE

## *American Angels*

### INVITATION

Holy Manna (Brethren, we have met to worship) *folk hymn*  
Abbeville (Come, Holy Spirit, come) *folk hymn*  
Wondrous Love (What wondrous love is this!) *folk hymn*  
Sweet Hour of Prayer *gospel song*

### GRACE

Jewett (Amazing grace, how sweet the sound) *camp revival song*  
Dunlap's Creek (My God, my portion and my love) *folk hymn*  
New Britain (Amazing grace, how sweet the sound) *folk hymn*

### THE JOURNEY

The Morning Trumpet (O when shall I see Jesus) *camp revival song*  
Resignation (My shepherd will supply my need) *folk hymn*  
Poland (God of my life, look gently down) *psalm tune*  
Wayfaring Stranger (I am a poor, wayfaring stranger) *religious ballad*  
Sweet By and By (There's a land that is fairer than day) *gospel song*

### THE CROSSING

Blooming Vale (O, were I like a feathered dove) *fuging tune*  
Idumea (And am I born to die) *folk hymn*  
Idumea (My God, my life, my love) *folk hymn*  
Sweet Prospect (On Jordan's stormy banks I stand) *folk hymn*  
Shall We Gather at the River *gospel song*

### PARTING

Amanda (Death, like an overflowing stream) *psalm tune*  
Invitation (Hark! I hear the harps eternal) *camp revival song*  
Parting Hand (My Christian friends, in bonds of love) *folk hymn*  
Angel Band (My latest sun is sinking fast) *gospel song*



## American Angels

*American Angels* is the diary of our journey to the roots of Anglo-American spiritual vocal music. It includes songs of redemption and glory from the time of the American Revolution to the present day: eighteenth-century psalm settings and fusing tunes from rural New England, nineteenth-century folk hymns and camp revival songs from the rural South, and gospel songs originating in Northeastern cities and adopted in the late nineteenth century by rural Southerners. Each of these musical styles has played its own part in an interweaving of oral and written traditions, in which favorite older tunes have survived and flourished from one generation to the next. We love the fact that these tunes have been treasured by so many others before us. They have been printed again and again in the tunebooks, and imprinted on the memories of generation after generation of singers, who continue to sing them at singing conventions, in worship services, and in many other settings.

The story of the rural American sacred music featured in *American Angels* opens with the attempts of certain eighteenth-century colonists to “improve” upon the lining out of psalms. In this practice – the main musical worship practice in the Colonies at the time – a deacon read out a line of text, the congregation responded by singing it, the deacon read out another line of text, and so on. How did those in favor of replacing the “old way of singing” with “regular singing” accomplish their goal? With the introduction of the singing school, where students practiced singing the octave scale with European solmization syllables, fa-sol-la-fa-sol-la-mi-fa, and learned to sing music composed in three and four parts. The singing school acted as a primary means of musical education and of disseminating music in New England during the eighteenth century.

The music taught in the earliest singing schools and published in the first colonial American tunebooks was imported from England. But by the late eighteenth century, New England tunesmiths – singing school masters who had attended the singing schools, themselves – had started to make their own contributions. Many of them compiled their own tunebooks, which they sold to singing school students in each town they visited. They were at first greatly influenced by the English composers of their day, but soon the sound of their compositions began to reflect their rural American origins. Most frequently taking their texts from the English poet Isaac Watts, the New Englanders wrote pieces intended both for worship and for artistic expression. They favored among other styles four-part homophonic settings of psalms, such as POLAND and AMANDA, and fusing tunes featuring both homophonic and imitative sections, such as BLOOMING VALE. In both forms, the tenor line holds the tune, but the other three voices carry equally strong, independent, melodies.

By the early nineteenth century, the heyday of the New England tunesmiths had ended. But singing schools had already begun to spread to the rural South, where they thrived for well over a century. Singing school masters now published tunebooks containing a new “patented” notation using four different shapes for noteheads (triangle for fa, circle for sol,



rectangle for la, and diamond for mi), intended to help students using the “fa-sol-la” syllables to learn to read music more quickly and easily.

The compilers of the Southern four-shape tunebooks acted as collectors as well as composers. They included in each new publication many favorite psalm settings and fusing tunes by eighteenth-century New Englanders. Some of their own musical additions to the tunebooks document the music sung at the camp meetings, huge evangelical religious gatherings that flourished during the first half of the nineteenth century. Singing played an essential role at these revival meetings, encouraging and celebrating the conversion of souls and helping to bring about a feeling of community among the thousands of people who attended them.

The simpler musical forms contributed by the Southern tunebook compilers include narrative religious ballads, strophic folk hymns, such as NEW BRITAIN and WONDROUS LOVE, and camp revival songs intended for large group participation, such as JEWETT and MORNING TRUMPET, characterized by short verses alternating with choruses, and by their exclamations of, “Shout, O glory!” Their texts come from Charles Wesley and other eighteenth-century English poets, and from newer American authors whose works could be found in pocket-sized text-only hymnals such as *Mercer’s Cluster*. Among their most popular themes: conversion and grace, the difficulty of life on earth, and especially looking forward to the hereafter. The tunebook compilers wrote some of the tunes for these songs themselves, but they drew many others from oral tradition. Much influenced by their modal tenor-line tunes, the three- and four-part harmonizations of the folk hymns and revival songs sound hauntingly open and hollow.

After the invention of a new system of seven-shape notation in the 1840’s, singing school masters began to instruct their students to read music using the more familiar solmization syllables: do-re-me-fa-sol-la-si-do. The first seven-shape tunebooks resembled their fourshape counterparts in shape and content, although they favored camp revival songs over earlier styles. These seven-shape books also contained some of the new gospel songs, often similar to the camp revival songs in their structure of verse alternating with chorus, but identifiable by their simple, melody-driven European harmonies and their optimistic or pleading texts.

The composers of SHALL WE GATHER AT THE RIVER, ANGEL BAND, and other gospel songs came from Northeastern cities and had studied European musical style and tradition. They may have actually felt a certain disdain for shape note singing schools and the music contained in the shape note tunebooks. At their singing schools, they taught their students to sing from round notes, rather than shape notes, and they published hundreds of songs in Sabbath School and gospel song collections printed in round notes in the mid to late nineteenth century. Despite their best intentions, the simpler and more folk-like of their compositions soon appeared in the Southern sevenshape tunebooks. Many of the gospel songs originating in the urban Northeast and adopted by Southern tunebook compilers went on to become favorites in the twentieth century.

Many well-known artists – Ralph Stanley, the Statler Brothers, and Emmylou Harris, to name only a few – have featured them on recordings in a wide variety of styles, among them

hillbilly, bluegrass, country, and Southern gospel. Some gospel songs can also be found in several seven-shape tunebooks that are still in use. And certain Primitive Baptist congregations sing from seven-shape hymnals that even now retain a large proportion of eighteenth-century New England tunes, and nineteenth-century folk hymns, camp revival songs, and gospel songs.

Several four-shape tunebooks have also remained in continuous use since the early nineteenth century. *The Sacred Harp*, the most popular of these, first appeared in 1844, and is still used at traditional "sings", where participants continue the singing school practice of singing the tunes through with the fa-sol-la syllables before moving on to sing the text. The latest revision of *The Sacred Harp* preserves many of the tunes included in the 1844 edition, but also contains quite recent shape note tunes composed in the older styles, such as the religious ballad WAYFARING STRANGER.

Since their establishment in the eighteenth century, thousands of people have attended the singing schools, and many still sing the three- and four-part fusing tunes, psalm tunes, folk hymns, and camp revival songs. Others instead – or in addition – continue in the oldest tradition of singing from text-only hymnals. They carry in their memories many of the same tunes that were adapted from oral tradition and harmonized in parts by the nineteenth-century Southern tunebook compilers. At home or at social gatherings, the hymns may be sung by a solo voice or by a small group, sometimes with improvised added lines influenced by the open harmonies found in the old tunebooks. The style of hymn singing at worship services varies from congregation to congregation, but practices include congregational singing of tunes and even the lining out decried by the eighteenth-century colonists who argued for "regular singing" almost 300 years ago.

Marsha Genensky

---

– NEXT CONCERT –

TUESDAY, APRIL 27, 2004 8:00 P.M.

*Eroica Trio*

ADELA PEÑA, VIOLIN

ERIKA NICKRENZ, PIANO

SARA SANT'AMBROGIO, CELLO

*Trio in B-flat Major, Op. 11*

Ludwig van Beethoven (1770-1827)

*Trio No. 2 in E Minor, Op. 67*

Dmitri Shostakovich (1906-1975)

*Trio in E minor, Op. 90, "Dumky"*

Antonín Dvořák (1841-1904)



## Anonymous 4

Renowned for their unearthly vocal blend and virtuosic ensemble singing, the four women who comprise Anonymous 4 combine musical, literary, and historical scholarship with contemporary performance intuition as they create ingeniously designed programs, interweaving music with poetry and narrative.

Anonymous 4 performs in major cities throughout North America, Europe and Asia, and are celebrated regulars at major international festivals. Anonymous 4's appearances include Tanglewood (MA), Wolf Trap (VA), BBC Proms (UK), Lucerne International Festival (Switzerland), Flanders Festival (Belgium), International Oude Muziek Festival (Holland), Brisbane Biennial (Australia), and the Bergen Festival (Norway).

In the realm of contemporary music, Anonymous 4 tours as the voice of Joan of Arc in "Voices of Light," an oratorio with silent film, composed by Richard Einhorn. Anonymous 4 has performed the work under Marin Alsop, with the Vienna Symphony, and at Lincoln Center with Concordia Orchestra, as well as with the Hong Kong Philharmonic under Lucinda Carver. In 2000-2001, Anonymous 4 teamed with the Chilingirian String Quartet for premiere performances of John Tavener's newly-commissioned work, "The Bridegroom." Other works written 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 "Performance Today" and "Weekend Edition," MPR's "St. Paul Sunday," WETA's "Millennium of Music," Garrison Keillor's "A Prairie Home Companion," ZDF's "Erstklassich!" (Germany). The ensemble was recently featured on A&E's "Breakfast With the Arts," as well as on Discovery Health Channel and Fox News Channel.

Anonymous 4's award-winning recordings for harmonia mundi usa have sold over one million copies worldwide. Their debut recording, *An English Ladymass*, was named 1992 Classical Disc of the Year by CD Review. *On Yoolis Night*, received France's prestigious Diapason d'Or, and *The Lily and the Lamb*, was Classic CD's Disc of the Year for 1996. *Legends of St. Nicholas* was selected as Classic FM's Early Music Recording of the Year for 1999, and *1000: A Mass for the End of Time*, was named a Gramophone Editor's Choice for 2000. *Darkness into Light* and *Wolcum Yule* are their latest releases on harmonia mundi usa. Look for *American Angels* and *The Origin of Fire* (music of Hildegard of Bingen) coming in 2004.

MARSHA GENENSKY grew up in the foothills of the Santa Monica mountains, only a two-mile walk from the Pacific Ocean. She moved a little bit farther east to pursue a B.A. in music and folklore at Scripps College, and a lot farther east in order to pursue an M.A. in folklore and folklife at the University of Pennsylvania. Originally a traditional folksinger, she was enthralled by her first encounters with medieval and Renaissance vocal music, and eventually moved north to New York, where she found others who loved it just as much as she

did. With Johanna, she handles the language research and writes and adapts the readings for *Anonymous 4's* concert programs. Marsha has never lost her childhood love of sunny days and fantastic sunsets; it's no accident that her windows look westward over the Hudson River.

SUSAN HELLAUER was born and raised in the beautiful Bronx, New York, where she rooted for the Yankees, played knock hockey, and brought various minor forms of disgrace to her Catholic school uniform. After high school was finished with her, she earned a B.A. in music from Queens College as a trumpet player. An increasing fascination with medieval and Renaissance vocal music led her to convert to singing, and to pursue degrees in musicology from Queens College and Columbia University. Susan handles *Anonymous 4's* medieval music research, and, when not buried in the library, she teaches voice at the Rockland Conservatory of Music, plays in her local concert band ("somebody has to play third trumpet"), and is a volunteer EMT with the Nyack Community Ambulance Corps.

JACQUELINE HORNER comes from a little village called Monkstown, in Northern Ireland, but she always had dreams of living in the big city. After getting a Joint Honors degree in Music and English from Queens University Belfast she moved to London and became a professional singer known for her willingness to sing all types of contemporary music, especially opera. Her roles included an 8-year-old girl, Jackie Kennedy and a sheep. She then moved to New York thanks to winning a Green Card in the U.S. lottery and is delighted to be living in the greatest city in the world (in her humble opinion). She is one of the people in charge of new music commissions for *Anonymous 4*, and when she is not busy with that (and her duties as travel girl) she can be found teaching singing and ensemble vocal technique in Manhattan and beyond (all repertoires, all levels), reading a book on some aspect of Egyptology, or exploring the delights of her adopted city

JOHANNA MARIA ROSE spent her childhood in the village of Grand-View-on-Hudson (a stone's throw away from New York City), reading lots of children's books and fairy tales, putting pennies on the railroad tracks, and looking for sea glass and stones at the river's edge. While putting in her time as a Manhattanite, she earned a degree in voice from the Manhattan School of Music, as well as studying acting. A long-standing love of early music then led her to an MFA in the Performance of Medieval and Renaissance Music from Sarah Lawrence College. Her various hats in *Anonymous 4* include sharing the work on language pronunciation research, adapting readings for the concert programs, and new music commissions. Having escaped from the city, she now lives in a house from the 1830s (in which there is not a single straight edge), not far from the scene of her childhood. She spends happy hours in her little garden, trying to deter the woodchucks from eating all her flowers, the squirrels from demolishing the birdseed in her birdfeeder, and the woodpeckers from drilling holes in the eaves.

Exclusive representative: Herbert Barrett Management

212/245 3530; info@herbarrett.com

Please visit our website at [www.anonymous4.com](http://www.anonymous4.com)



# HOUSTON FRIENDS OF MUSIC

2004-2005 Season

TOKYO STRING QUARTET  
Tuesday, September 21, 2004



TAKÁCS QUARTET  
Thursday, October 21, 2004



ARTEMIS QUARTET  
Thursday, November 11, 2004



LOS ANGELES PIANO QUARTET  
Tuesday, December 7, 2004



DAEDALUS QUARTET  
Tuesday, January 18, 2005



THE ACADEMY OF ST. MARTIN IN THE FIELDS  
CHAMBER ENSEMBLE  
Tuesday, February 15, 2005



CHANTICLEER  
Thursday, March 10, 2005



ST. LOUIS BRASS  
Tuesday, April 12, 2005



EROICA TRIO  
Tuesday, April 26, 2005

