

For the convenience of concertgoers  
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

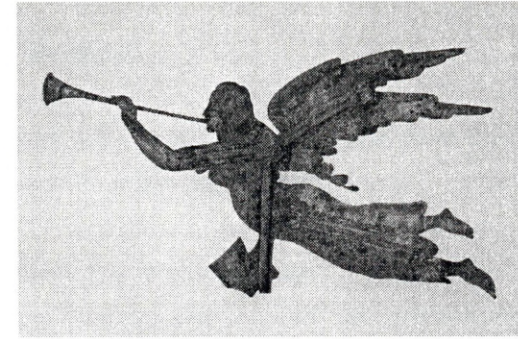
Please note that late entry or reentry of  
the West Building after 6:30 pm is not permitted.

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

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[www.nga.gov](http://www.nga.gov)

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National Gallery of Art, Washington, Index of American Design



The Sixty-fifth Season of  
The William Nelson Cromwell and F. Lamot Belin  
**Concerts**

“Sixty-five, but not retiring”

National Gallery of Art  
2,596th Concert

**Anonymous 4**  
Marsha Genensky, Susan Hellauer, Jacqueline Horner,  
and Johanna Maria Rose

With special guests  
Darol Anger, *fiddler and mandolin player*  
Scott Nygaard, *guitarist*

December 10, 2006  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

Program

“Long Time Traveling”

The performers will announce the program from the stage, making selections from the following songs:

Religious ballads and lyric folk songs

*Poor Wayfaring Stranger, The Lost Girl, You Fair and Pretty Ladies, Parting Friends*

Shape-note tunes

*I'm on My Journey Home, Ecstasy, Wondrous Love*

Folk hymns and revival songs

*Like Noah's Weary Dove, Return Again, Mercy Seat, Father Adieu, I Shall Be Satisfied, Merrick*

Gospel songs

*Where We'll Never Grow Old, The Shining Shore, Sweet Bye and Bye, Angel Band, Shall We Gather at the River, Green Pastures, Just over in the Gloryland*

## The Musicians

### **ANONYMOUS 4**

Renowned for their unearthly vocal blend and virtuosic ensemble singing, the four women who compose Anonymous 4 combine musical, literary, and historical scholarship with contemporary performance intuition as they create ingeniously designed programs, often interweaving music with poetry and narrative. They have performed in major cities throughout Asia, Europe, and North America, and are celebrated regulars at the Tanglewood and Wolf Trap summer performing arts series. They have also sung with the Concordia Orchestra at Lincoln Center, with the Hong Kong Philharmonic Orchestra under Lucinda Carver, and with the Vienna Symphony Orchestra under Marin Alsop, as well as at major international festivals, including the BBC Proms, the Bergen International Festival, the Brisbane Biennial, the Flanders Festival, the International Oude Muziek Festival, and the Lucerne International Festival. Anonymous 4 has sold nearly two million copies worldwide of its award-winning recordings for Harmonia Mundi USA. Its debut recording, *An English Ladymass*, was named 1992 Classical Disc of the Year by *CD Review* magazine. For two consecutive years (2004 and 2005), the quartet was voted one of *Billboard's* top classical ensembles of the year.

In the realm of contemporary music, the group performs the voice of Joan of Arc in *Voices of Light*, an oratorio with silent film composed by Richard Einhorn. The ensemble commissioned Sir Peter Maxwell Davies to write *A Carnival of Kings*, which it premiered and recorded on its 2003 release, *Wolcum Yule*. The album includes works by Richard Rodney Bennett and Geoffrey Burgon as well. Other new works Anonymous 4 has premiered are Steve Reich's *Know What Is above You* and Einhorn's *A Carnival of Miracles*, both commissioned by WNYC Radio.

Anonymous 4 records exclusively for Harmonia Mundi and appears at the National Gallery by arrangement with Herbert Barrett Management of New York City.



#### DAROL ANGER

Violinist, fiddler, composer, and educator Darol Anger has made several musical genres his own, some of which he helped to invent. With the jazz-oriented Turtle Island String Quartet, Anger developed and popularized new techniques for playing contemporary music on string instruments. He also worked with the David Grisman Quintet to forge a new genre of acoustic string band music. Anger's own groups — the Republic of Strings, the Fiddlers 4, Psychograss, and the Anger-Marshall Duo — frequently perform his compositions and arrangements. He developed his signature sound working with many of the world's great string musicians known for their improvisational skills, among them Vassar Clements, Béla Fleck, Stéphane Grappelli, David Grisman, Mark O'Connor, and Tony Rice.

Highlights of Anger's critically lauded recordings include *At Home & on the Range*, *Chiaroscuro*, *Diary of a Fiddler*, *Heritage* (an all-star folk compendium), Republic of Strings releases, and six Turtle Island String Quartet recordings from between 1987 and 1997. He has been a featured soloist on a number of motion picture soundtracks and has workshops and clinics to his credit at many leading colleges and universities in Brazil, Germany, and the United States. A MacDowell fellow, Anger has received numerous composer's residencies and grants. He plays a fiddle made by Bob Kogut and a mandolin made by Benjamin Wilcox; he uses D'Addario strings and prototype Glasser bows.

#### SCOTT NYGAARD

Scott Nygaard is one of the most inventive and original guitarists on the bluegrass and acoustic music scenes. He was the guitarist with singer-songwriter Laurie Lewis's band from 1989 to 1992, and with Tim O'Brien's band, the O'Boys, from 1992 to 1997. Nygaard has also collaborated with Darol Anger, Jerry Douglas, Tony Furtado, David Grisman, and Chris Thile, receiving numerous Grammy nominations for his stellar sidemanship. With influences from Riley Puckett, Django Reinhardt, Doc Watson, and Clarence White, Nygaard incorporates bluegrass, Cajun, jazz, rock and roll, and western swing into an original and powerful guitar style.

In addition to playing in the Republic of Strings, Nygaard performs with and arranges music for singers Chris and Cassie Webster, whose debut recording, *Ten Thousand Miles*, was released in February 2004. Nygaard's second solo album, *Dreamer's Waltz*, released on Rounder Records, was nominated for an Indie Award by the Association of Independent Music. A former editor at *Acoustic Guitar* magazine, Nygaard currently writes freelance articles on music, maintains a busy performance schedule, and manages his son Josef's nascent bike-racing career. He plays a Dana Bourgeois guitar and uses L. R. Baggs electronics, AER acoustic amps, and D'Addario strings.

## Program Notes

The tunes included in this program, for which Anonymous 4 has chosen the theme “Long Time Traveling,” are filled with imagery of the journey, of birds and flying, and of reaching and crossing over the Jordan River. Most of these songs have themselves been traveling for a very long time, in an intertwining of oral and written traditions that has flourished for many generations.

The musical and lyrical elements of Anglo-American music take part in an endless game of mix and match: sacred words are set to dance airs, worldly and spiritual texts share the same tunes, and the lyrics of much loved hymns are sung to other melodies. The tune most commonly known as *Poor Wayfaring Stranger* appears with its original religious ballad text in the lyric folk song *You Fair and Pretty Ladies*, in the haunting folk hymn *Parting Friends*, and in a bluesy instrumental version. John Newton’s poem *Savior, Visit Thy Plantation* has been attached to two different tunes: *Return Again* and *Merrick*. The folk song *The Lost Girl* has been likened to the English piece *Streams of Lovely Nancy*, and *You Fair and Pretty Ladies* is similar to the Scottish *O Waly, Waly*. These melodies may or may not have originated in the British Isles, but they bear the influence of English, Scottish, and Irish traditional songs.

The melody of *Wondrous Love* predates the nineteenth-century text and three-part arrangement that Anonymous 4 sings by several hundred years. The tunes for *I’m on My Journey Home* and *Ecstasy*, revival songs identifiable by their rousing choruses, were either newly composed or adapted from oral tradition, and arranged in spare three-part settings by songbook compilers in the nineteenth century. Many of these musicians doubled as itinerant singing schoolmasters, primarily in the southern states. The tunes they composed and arranged are known as shape-note tunes, because they were marked using four different shapes for note heads (triangle for fa, circle for sol, rectangle for la, and diamond for mi), intended to help students learn to read music quickly and easily. Although no shape-note songbooks have been

published since the mid-1850s, the shape-note singing tradition flourishes to this day. The folk hymns on this program that come from such songbooks are *Like Noah’s Weary Dove*, *Return Again*, *Merrick*, and *Parting Friends*.

Gospel songs first became popular in the middle of the nineteenth century in the cities and revival campgrounds of New England, New York, and Pennsylvania. *The Shining Shore* dates from the mid-1850s, and *I’m on My Journey Home* was published several years later. Unlike the singing schoolmasters in the South, whose musical education most often focused on indigenous music, the earliest gospel songwriters studied European musical style and tradition, with the result that their compositions feature more sentimental texts and richer harmonies. Nonetheless, songs like *The Shining Shore* share the simpler and more folklike character of songs written in the South and almost immediately found their way into southern songbooks and hymnbooks. Some of the gospel songs in the program, including *Where We’ll Never Grow Old* and *Just over in the Gloryland*, date from the early twentieth century, and *Green Pastures* was written in the early 1960s.

Anonymous 4 sings the shape-note tunes *I’m on My Journey Home*, *Ecstasy*, and *Wondrous Love* in the three-part harmonizations in which they first appeared in the nineteenth-century songbooks. The gospel songs *The Shining Shore* and *Where We’ll Never Grow Old* are also sung in their original settings. The other folk hymns, revival songs, and gospel songs are presented in new arrangements by members of Anonymous 4, Darol Anger, Mike Marshall, and Scott Nygaard.



Next Week at the National Gallery of Art

**Nordic Voices**

Christmas music from Norway and other countries

Presented in connection with the  
Norwegian Christmas Festival at Union Station

December 17, 2006  
Sunday Evening, 6:30 pm  
West Building, West Garden Court