

Merkin Concert Hall

Saturday, March 24, 2012 at 7:30 pm

Kaufman Center

presents

Ecstatic Music Festival™ 2012

The Mountain Goats & Anonymous 4

The Mountain Goats: John Darnielle, *guitar and piano*

Anonymous 4: Ruth Cunningham, Marsha Genensky, Susan Hellauer and
Jacqueline Horner-Kwiatek

Anonymous 4

Lection: Apocalypse 21:1-5

The Lord's Prayer (John Tavener)

Motet: Salve virgo regia/Ave gloriosa mater/[DOMINO]

Motet: Gaude virgo nobilis/Verbum caro factum/ET VERITATE

Benedicamus domino: Belial vocatur

Conductus: Nicholai presulis

Song: Novus Annus Adiit

Trope: Gratulantes celebremus festum

The Scientist (Richard Einhorn)

Religious Ballad: Wayfaring Stranger

Folk hymn: Parting Friends

Intermission

The Mountain Goats

Tribe of the Horned Heart (2012)

Bride (2009)

In the Shadow of the Western Hills (2012)

Slow West Vultures (2007)

Hail St. Sebastian (2009)

Your Belgian Things (2004)
Cut Off Their Thumbs (year unknown)
Moon Over Goldsboro (2006)
1 John 4:16 (2009)
Enoch 18:14 (2009)

The Mountain Goats & Anonymous 4

Transcendental Youth: New Songs by the Mountain Goats (all songs 2012)
in special arrangements for guitar, piano and voices by Owen Pallett

Until I Am Whole
Night Light
Spent Gladiator II
Transcendental Youth
In Memory of Satan
White Cedar
Lakeside View Apartments Suite
Counterfeit Florida Plates

About the Ecstatic Music Festival™

The Ecstatic Music Festival was inaugurated in 2011 by Kaufman Center (kaufman-center.org). Deeply committed to music education and performance that incorporate the ideas and trends of the 21st century, the Center sought to put truly modern music on its stage—redefining music for the post-classical generation, and serving it up to new audiences. Until now, the blurry lines between the classical and pop genres were typically crossed in downtown clubs and alternative spaces. The Ecstatic Music Festival has brought that new stuff into a more traditional concert hall setting, where a relaxed atmosphere meets up with the exquisite acoustics that the artists and the music deserve.

Under the inspired direction of curator Judd Greenstein, the Ecstatic Music Festival's programs give true meaning to the notion of "Ecstatic Music" as a joyful and adventurous collaboration between composers and performers from the indie/pop and classical realms.

This year's Ecstatic Music Festival includes three New Sounds® Live concerts hosted by WNYC's John Schaefer, which are webcast live on Q2 Music and taped for future broadcast on WNYC. Q2 Music is the festival's digital venue and the center for on-demand artist interviews and concert audio. The festival is presented in association with New Amsterdam Presents.

**Judd Greenstein,
Ecstatic Music Festival Curator**

Composer Judd Greenstein was born and raised in New York City. A passionate advocate for the indie classical community in NYC, much of Mr. Greenstein's work is written for its virtuosic ensembles and solo performers. Mr. Greenstein received degrees from Williams College and Yale School of Music, has been a Fellow at Tanglewood Music Center and the Bang on a Can Summer Institute of Music, and is completing his Ph.D. dissertation at Princeton University. Recent commissions include a 30-minute work for the Minnesota Orchestra, a string quartet/analog synthesizer work for ETHEL and a string trio for Gibbs &

Main. Mr. Greenstein is also active as a promoter of new music. He is the managing director of NOW Ensemble, the composer/performer collective that has quickly established itself as one of the most prominent and promising sounds in 21st century chamber music. He is also the co-director of New Amsterdam Records/New Amsterdam Presents, a record label and artists' service organization.



About the Program

For my solo section of the program I've brought together two new songs with eight others from across the years whose settings or players are similar to those in *Transcendental Youth*: whose voices struggle to make themselves clear through their inner tumult. Several of them are unreleased, or were issued only ephemerally – online, or on obscure limited releases. Their inner kernel – their connecting thread – is my conviction that every human voice, however damaged, has its own song worth singing.

Transcendental Youth consists of songs sung by narrators who are mentally ill. I don't like the term "mental illness," but in the absence of a better term, that's what we have. Some of the people whose songs these are have been self-medicating for years with street drugs; some are "in the system," i.e., trying to get by using available social services and going in and out of hospitals; all are managing to carve their own paths through a world that often fails to make a place for them. I have set all their stories in the Pacific Northwest and allowed the players the luxury of one another's company; I did so because the Pacific Northwest was where I wrestled hardest with some of my own demons – of depression, and addiction, and the need to do myself harm. I did so in a community of other damaged people who knowingly or unknowingly helped me through. Thanks to all of them: those who lived and those who didn't; those who vanished, and those who remain. Thanks finally to Owen Pallett, whose arrangements of these songs allow voices often silenced to be heard in the fullness of their song. —

John Darnielle

Notes, Texts and Translations

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, we were looking backward to the millenarian movements of the 10th century, predicting the world's end in the year 1000. Our program 1000 was 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.

A reading from the *Apocalypse of Saint John the Apostle*

And I saw a new heaven and a new earth:

for the first heaven and the first earth were

passed away;

and there was no more sea.

And I saw the holy city, new Jerusalem,

coming down from God out of heaven,

prepared as a bride adorned for her husband.

And I heard a great voice out of heaven saying,

Behold the tabernacle of God is with men,

and he will dwell with them, and they shall be

his people,

and God himself shall be with them, and be their God.

And God shall wipe away all tears from their eyes;

and there shall be no more death, neither sorrow,

nor crying,
neither shall there be any more pain:
for the former things are passed away.
And he that sat upon the throne said,
Behold I make all things new. And he said unto me:
Write: for these words are true and faithful.

(King James Bible)

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

The London-based Chilingirian String Quartet had one more work due in a three-work commission with British composer John Tavener. We joined them in the project, and Tavener composed *The Bridegroom* for us and The Chilis. It 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.

Three pieces from Secret Voices (2011)

The 13th-century *Codex Las Huelgas*, containing the latest in European polyphony and song, was collected for the royal and noble nuns of the Cistercian convent at Burgos, north of Madrid. There is some argument as to whether the nuns themselves sang the polyphonic works, but we are inclined to think that they could and did. These two motets and one very dissonant conductus-motet are typical of the repertoire in this important manuscript.

**Motet: Salve virgo regia/Ave gloriosa mater/
[DOMINO]**

Triplum

Hail royal virgin: mother of mercy, virgin full of grace,
glorious queen,
bearer of the illustrious and most high offspring, you
who sit in the glory of the heavenly court.

Both mother and daughter, of the king of kings in
on the throne of justice you sit in sight of the gathered
might of all heaven.

heaven, stronghold of purity, greatest of the stars,

The joyful join together and to you they present joyful
songs of many kinds:
so powerful, so triumphant, so beautiful, and mother
of the church.

Light of purity, and pious mother: obedient to you are
the highest lights of the heavens;
stunned by your beauty, are the sun and moon and all
other things in the heavenly realm.

Virgin, you reign above all, the angels praise you
above the ether.

Hail, of clerics the sure protector, and true supporter
of the poor.

You are the chaste moon of justice.

You mother of grace, and for sinners the refuge of life,
great consoler of those in need:

[help] us after death, after we pass through these
vile times,

and by grace, not by our merit, lead us to the father through the son.

Motetus

Hail glorious mother of the savior. Hail, most precious virgin, flower of modesty.

Hail joyful light bridal chamber of modesty, hail most precious salvation of the sinner.

Hail way of life, chaste, clean, pure, sweet, mild, pious, happy creature.

Parent by miraculous means, in a new way bore a man without a man against the laws of the flesh.

Virgin of virgins, without sin, splendor of light, queen of heaven,

Salvation of all peoples hope of the faithful light for the heart: illuminate us!

And with your son, most piously, most propitiously, reconcile us,

And to the joy that is eternal lead us, by your pious prayer, Virgin Mary.

Motet: Gaude virgo nobilis/

Verbum caro factum/ET VERITATE

Triplum

Rejoice noble virgin, Mary, worshipful and pious, who brought forth the king of creation.

Hail unique virgin, hope of the faithful.

Hail virgin queen; hail virgin of virgins, salvation of mankind, light of lights.

Our only hope, o daughter, soften your son [toward us], virgin full of grace.

Motetus

The word was made flesh and dwelt among us, whose glory we see as the only-begotten of the father, full of grace and truth.

Thus let our assembly bless the supreme lord.

Benedicamus domino: Belial vocatur

Quadruplum, Triplum & Motetus

Sly cunning is everywhere, and his name is called Belial. He is lord and master over the newer art of war.

Happy is the going out that knows no error; beautiful is the coming in that bestows love.

He who was held in the arms of Simeon is the lord of
all things: nature marvels at this [divine]
co-mingling.

O . . . O . . . O . . . Let us bless the Lord.

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.

Let us celebrate the feast of bishop Nicholas, singing
happy melodies together.
With sweet songs we'll ornament this day, letting our
voices soar high and quick.

On such a natal feast, our ancestors' tradition
teaches that the devotion of the faithful should
harmonize in joy, so let fear give way to dancing.

Now, therefore let the sweet songs of the just – with drums and chorus and every kind of musical
instruments – sing to the God of gods.

Translation: S. Hellauer and M. Smith

Song: Novus Annus Adit –

***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.

The new year approaches in which Christ appears
from the virgin throne.
In this miraculous birth both human and divine are
joined together.

The new year today teaches us to begin our glad
rejoicing;
happy is the beginning of which praise is the
object and end.

Translation: Susan Hellauer

Trope: Gratulantes celebremus festum –

***Miracles of Sant'Iago* (1996)**

In the earliest version of *Miracles of Santiago*, 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.

Rejoicing let us celebrate the feast this noble day of
divine light.

This is St. James' glorious day made famous by his
worthy miracles.

We pray him to lead the way to heaven, singing his
song to Christ.

Accepting heaven's grace, thus let faithful people
bless the lord.

Translation: Susan Hellauer

The Scientist from *A Carnival of Miracles*

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)!"

Religious ballad: Wayfaring stranger –

***American Angels* (2003)**

Several shape-note tunebooks have 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." 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*, which appeared in 1936.

Folk hymn: Parting Friends –

***Gloryland* (2006)**

Tune Arrangement. John G. McCurry, in *The Social Harp* (1855)

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."

Farewell, my friends, I'm bound for Canaan...
I go away, behind to leave you, perhaps never to
meet again,
But if we never have the pleasure, I hope we'll
meet on Canaan's land.

About the Artists

One afternoon in the spring of 1986, four women got together for a music reading session; they wanted to hear what medieval chant and polyphony might sound like when sung by female voices. 25 years later, the members of **Anonymous 4**

(Ruth Cunningham, Marsha Genensky, Susan Hellauer, and Jacqueline Horner-Kwiatek) captivate listeners with their unearthly girl group blend.

Anonymous 4's 19 best-selling recordings include music from the year 1000; the ecstatic music and poetry of the 12th century abbess and mystic, Hildegard of Bingen; 13th- and 14th-century chant and polyphony from England, France and Spain; medieval and modern carols from the British Isles; American folksongs, shape note tunes, and gospel songs; and pieces newly written for the group.

Composers who have written for Anonymous 4 include David Lang, Richard Einhorn, John Tavener, Peter Maxwell Davies and Steve Reich. Anonymous 4 has recorded and toured with the Chilingirian String Quartet, fabled harpist Andrew Lawrence King, newgrass stars Darol Anger (violin) and Mike Marshall (mandolin, guitar). Tonight, they appear for the first time with the Mountain Goats. Anonymous 4 records exclusively for harmonia mundi usa.

John Darnielle bought a small, cheap guitar in 1991 and began setting a few poems to crude chord progressions while living in employee housing at Metropolitan State Hospital, a mental health treatment facility in Norwalk, California. "The Mountain Goats" was the name he'd write on the cassettes onto which he recorded these earliest songs. Over the years the project has grown to embrace many collaborators; since 2007, the band has consisted of John Darnielle, Jon Wurster and Peter Hughes. Capsule biographies of Darnielle usually include some remark about how he's considered "one of America's best living lyricists," but since he's writing this bio himself in the third person, he does not feel comfortable elaborating on that matter any further.