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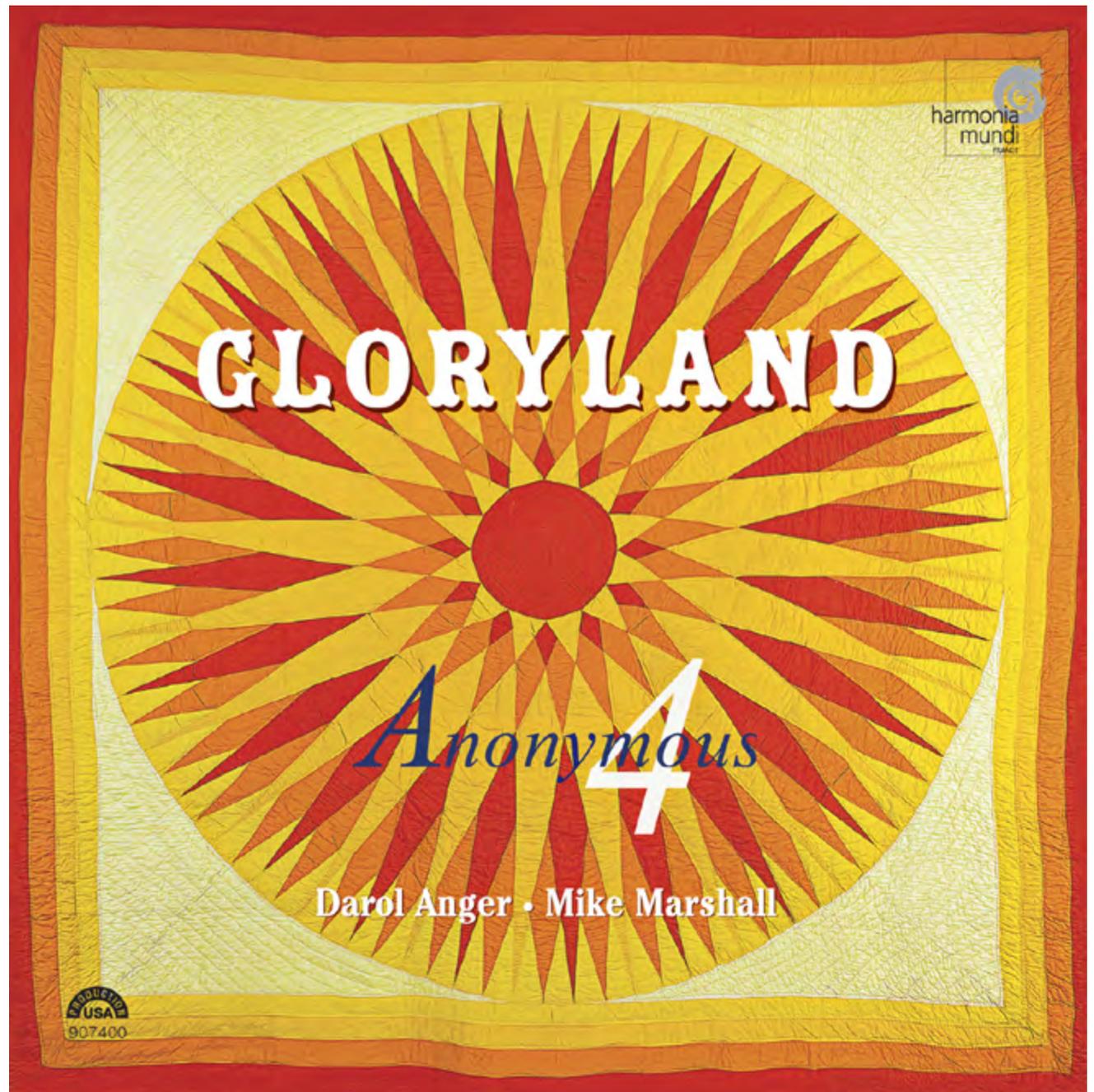
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Recorded October 19–22, 2005,
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Assistant Producer: Marsha Genensky
DSD Engineer & Editor: Brad Michel
Recorded, edited & mastered in DSD



GLORYLAND

Anonymous 4

Marsha Genensky • Susan Hellauer • Jacqueline Horner • Johanna Maria Rose
Darol Anger • Mike Marshall

1	IM ON MY JOURNEY HOME <i>O who will come and go with me</i>	revival song	A4	2:13
2	AN ADDRESS FOR ALL / LIKE NOAH'S WEARY DOVE	instrumental / folk hymn	MG • SH	4:20
3	WAYFARING STRANGER <i>I am a poor wayfaring stranger</i>	religious ballad	MG • DA	3:56
4	WAYFARING STRANGER	instrumental	DA • MM	1:38
5	WHERE WE'LL NEVER GROW OLD	gospel song	A4	3:30
6	ECSTASY <i>Oh, when shall I see Jesus</i>	revival song	A4 • DA • MM	3:23
7	THE WAGONER'S LAD	folk song	SH	2:49
8	MERCY-SEAT <i>From ev'ry stormy wind that blows</i>	folk hymn	MG • SH • DA • MM	4:12
9	RETURN AGAIN <i>Saviour, visit Thy plantation</i>	revival song	A4	2:51
10	THE LOST GIRL	folk song	SH • MG • DA	3:51
11	PALMETTO <i>Shall we gather at the river</i>	folk hymn	JH • MG • SH	3:25
12	PLEADING SAVIOUR <i>Gently, Lord, O gently lead us</i>	folk hymn	MG • SH • DA • MM	2:21
13	MERRICK <i>Saviour, visit Thy plantation</i>	revival song	A4 • DA • MM	4:23
14	THE SHINING SHORE	gospel song	A4 • DA • MM	4:42
15	SAINT'S DELIGHT <i>When I can read my title clear</i>	revival song	A4 • DA • MM	3:59
16	JUST OVER IN THE GLORYLAND	gospel song	A4 • DA • MM	2:55
17	YOU FAIR AND PRETTY LADIES	folk song	MG	3:36
18	PARTING FRIENDS / WAYFARING STRANGER	folk hymn / instrumental	MG • SH • DA • MM	2:42
19	GREEN PASTURES	gospel song	A4 • DA • MM	3:56

GLORYLAND

With this recording, the members of ANONYMOUS 4 celebrate our long journey together. We are honored to be able to share this latest voyage with our new friends, DAROL ANGER and MIKE MARSHALL, whose travels together began even longer ago than ours did.

The tunes on **Gloryland** are filled with imagery of the journey, of birds and flying, of reaching and crossing over the Jordan River. Their narrators equate the soul with Noah's weary dove, who soars the earth seeking a resting place; they wish for wings, to be a tiny swallow, to fly to the next world on eagles' wings; or they yearn to gather with loved ones at the river and to find green pastures beyond the banks of that shining shore.

Most of these songs have themselves been traveling for a very long time, in a wonderful intertwining of oral and written traditions that has flourished for many generations. Which of them were newly composed and which were taken down from someone's singing or playing and then arranged cannot always be determined, but songs like *Ecstasy* and *Saint's Delight* sound equally at home whether sung in their shape-note settings or played on the fiddle, guitar, and mandolin.

The elements of Anglo-American song take part in an endless game of mix and match: dance airs are set to sacred words; worldly and spiritual texts share the same musical notes; and hymns that we associate with certain much-loved tunes can also be sung to other melodies. The tune most commonly known as *Wayfaring Stranger* occurs several times: it appears first with the religious ballad text, "I am a poor wayfaring stranger," again in the lyric folk song *You Fair and Pretty Ladies*, in the haunting folk hymn *Parting Friends*, and finally in a bluesy instrumental rendition. Meanwhile, gospel song composer Robert Lowry's familiar text "Shall we gather at the river" (which we sang to Lowry's famous gospel tune *Shall We Gather at the River*, on **American Angels**) has migrated to the Southern hymn tune *Palmetto*; and John Newton's poem "Saviour, visit Thy plantation" has attached itself to two different tunes: *Return Again* and *Merrick*. To further complicate matters in the most wonderful way, the melody of *Return Again* is a variant of the **American Angels** tune *Invitation*.

The folk song *The Lost Girl* has been likened to the English piece "Streams of Lovely Nancy," and *You Fair and Pretty Ladies* is said to be similar to the Scottish "O Waly Waly." These melodies may or may not actually have their origins in the British Isles, but like many of the tunes on this recording, they bear the influence of English, Scottish, and Irish traditional song. The folk song *The Wagoner's Lad* and the religious ballad *Wayfaring Stranger* almost certainly appeared first in America. Together these four songs tell of a girl who falls in love but is forsaken by her lover. Intertwined with them are folk hymns and gospel songs about the journey to a better world, the journey home, as well as instrumentals on related tunes.

The tunes for *I'm on my Journey Home*, *Ecstasy*, and *Saint's Delight*, revival songs identifiable by their rousing choruses, were either newly composed or adapted from oral tradition, and arranged in spare three-part settings by nineteenth-century Southern tunebook compilers, who

doubled as itinerant singing school masters. The tunes they composed and arranged are known as shape-note tunes, and the tunebooks they published during the first half of the nineteenth century are referred to as shape-note tunebooks, because they contain a musical notation using four different shapes for noteheads (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 new four-shape tunebooks appeared after the mid-1850s, certain of the old four-shape tunebooks have never gone out of fashion, and the shape-note singing tradition flourishes to this day.

Other revival songs and strophic folk hymns on **Gloryland** with origins in the four-shape tunebooks include *Like Noah's Weary Dove*, *Return Again*, *Merrick*, and *Parting Friends*. *Pleading Saviour* did not start out as a shape-note tune, but entered the shape-note tradition later in the nineteenth century, after a new shape-note system had been invented in which each of the seven notes of the scale had its own, unique shape. And the tune *Palmetto* first appeared in print in a seven-shape tunebook in the 1860s.

Gospel songs began to become popular in the mid-nineteenth century in the Northeastern cities just as the last new four-shape tunebooks were published in the rural South. However, the song traditions do overlap. *The Shining Shore*, the earliest of the gospel songs on this recording, dates from the mid-1850s, several years prior to the first publication of the four-shape tune *I'm on my Journey Home*. Unlike the Southern shape-note tunebook compiler/singing school masters, who had most often received their own musical education from other traveling singing school masters, the earliest gospel song writers had studied European musical style and tradition; their compositions feature much more sentimental texts and a greater inclination toward richer harmonies than are commonly found among early settings of folk hymns, religious ballads, and revival songs. But some of the simpler and more folk-like of the gospel songs, like *The Shining Shore*, almost immediately found their way into Southern seven-shape tunebooks and hymnbooks, alongside favorite older four-shape tunes.

The other gospel songs on **Gloryland** include *Where We'll Never Grow Old* and *Just Over in the Gloryland*, both of which date from the early twentieth century, and *Green Pastures*, which was written more than a century after *The Shining Shore*, in the early 1960s.

Our versions of the religious ballads and folk songs on this recording follow the performances of traditional singers from the Southern mountains. We sing three shape-note tunes (*I'm on my Journey Home*, *Ecstasy*, and *Saint's Delight*) in the three-part harmonizations in which they first appear in the nineteenth-century tunebooks. Similarly, we have chosen to sing two gospel songs (*The Shining Shore* and *Where We'll Never Grow Old*) in their original settings. We have newly arranged all the other folk hymns, revival songs, and gospel songs on **Gloryland**.

— MARSHA GENENSKY

1 I'M ON MY JOURNEY HOME

revival song (A4)

Text: Stith Mead's *General Selection*, 1807

Tune: Sarah Lancaster, in *The Sacred Harp*, 1859 ed.

O who will come and go with me?
I am on my journey home.
I'm bound fair Canaan's land to see,
I am on my journey home.

*O come and go with me,
O come and go with me;
O come and go with me,
For I'm on my journey home.*

Eternal Spirit, we confess,
I am on my journey home.
And sing the wonders of thy grace,
I am on my journey home.

Thy pow'r conveys our blessings down,
I am on my journey home.
From God the Father and the Son,
I am on my journey home.

2 AN ADDRESS FOR ALL

instrumental (DA, MM)

Tune: William Walker, in his *Southern Harmony*, 1835

LIKE NOAH'S WEARY DOVE

folk hymn (MG, SH, DA, MM)

Text: William A. Muhlenberg, 1827

Tune: Unknown. First arr.: Amzi or Lucius Chapin, 1813

Vocal arrangement: Marsha Genensky

Like Noah's weary dove,
That soar'd the earth around,
But not a resting place above
The cheerless waters found.

O cease my wandering soul,
On restless wing to roam;
All the wide world, to either pole,
Has not for thee a home.

Behold the Ark of God,
Behold the open door;
Hasten to gain that dear abode,
And rove, my soul, no more.

There safe thou shalt abide,
There sweet shall be thy rest,
And every longing satisfied,
With full salvation bless'd.

And when the waves of ire
Again the earth shall fill,
The Ark shall ride the sea of fire,
Then rest on Zion's hill.

3 WAYFARING STRANGER

religious ballad (MG, DA)

Text: Bever's *Christian Songster*, 1858

Tune: Unknown. A variant of this tune first appears as FULFILMENT, arr. by E.J. King, in *The Sacred Harp*, 1844

I am a poor, wayfaring stranger,
While journey'ing thru this world of woe,
Yet, there's no sickness, toil nor danger,
In that bright land to which I go.

I'm going there to see my Father,
I'm going there no more to roam;
I'm only going over Jordan,
I'm only going over home.

I know dark clouds will gather o'er me,
I know my way is rough and steep;
Yet beaut'ous fields lie just before me,
Where God's redeemed their vigils keep.

I'm going there to see my Mother,
She said she'd meet me when I come;
I'm only going over Jordan,
I'm only going over home.

I want to wear a crown of glory,
When I get home to that good land;
I want to shout salvation's story,
In concert with the bloodwashed band.

I'm going there to meet my Savior,
To sing His praise forevermore;
I'm only going over Jordan,
I'm only going over home.

4 WAYFARING STRANGER

instrumental (DA, MM)

Tune: Unknown. A variant of this tune first appears as FULFILMENT, arr. by E.J. King, in *The Sacred Harp*, 1844

5 WHERE WE'LL NEVER GROW OLD

gospel song (A4)

Text & tune: James C. Moore

Composed c. 1914

I have heard of a land on the far away strand,
'Tis a beautiful home of the soul;
Built by Jesus on high, there we never shall die,
'Tis a land where we never grow old.

*Never grow old, never grow old,
In a land where we'll never grow old;
Never grow old, never grow old,
In a land where we'll never grow old.*

In that beautiful home
where we'll nevermore roam,
We shall be in the sweet by and by;
Happy praise to the King thru eternity sing;
'Tis a land where we never shall die.

When our work here is done,
and the life-crown is won,
And our troubles and trials are o'er,
All our sorrow will end,
and our voices will blend
With the loved ones who've gone on before.

6 ECSTASY

revival song (A4, DA, MM)

Text: John Leland, 1793

Tune: T.W. Carter, in *The Sacred Harp*, 1844

Oh, when shall I see Jesus,
and reign with him above?
And from the flowing fountain
drink everlasting love?

*Oh! had I wings, I would fly away
and be at rest,
And I'd praise God in His bright abode.*

When shall I be deliver'd
from this vain world of sin?
And with my blessed Jesus
drink endless pleasures in?

Through grace I feel determined
to conquer though I die,
And then away to Jesus,
on wings of love I'll fly.

Farewell to sin and sorrow,
I bid them both adieu!
And oh, my friends, prove faithful,
and on your way pursue.

7 THE WAGONER'S LAD

folk song (SH)

Text & tune: Traditional. This version, sung by G.W.

Bostwick, of Council, Virginia, appears in Dorothy
Scarborough's *A Song Catcher in the Southern Mountains*, 1937

I am a poor girl, my fortune's been bad.
I've been often courted by the wagoner's lad.
He courted me daily, by night and by day,
And now he is loaded and going away.

Go put up your horses and feed them some hay,
Come sit down beside me as long as you stay.
My horses ain't hungry, they won't eat your hay,
So fare you well, darling, I'm going away.

Your horses is hungry, go feed them some hay,
Come set you down beside me as long as you stay.
My horses is harnessed, my whip's in my hand,
So fare you well, darling, my horses won't stand.

So drive on, boys, don't drive so slow,
For I'm getting tired of this old road.
When I top the mountain I'll look back and say,
"Don't git sad and lonesome for I'm going away."

When I get there I'll set down and cry,
And think of the loved ones I'm leaving behind.
Your father don't like me because I am poor.
He says I'm not worthy to enter his door.

I can prove him untrue dear, by the heavens above,
But I'm guilty of nothing but innocent love.

8 MERCY-SEAT

folk hymn (MG, SH, DA, MM)

Text: Hugh Stowell, 1828

Tune: in Hillman's *Revivalist*, 1868, as HALL, with
attribution: "as sung by M.F. Odell"

Vocal arrangement: adapted by Marsha Genensky
from the singing of Donald Smith and Doug Wyers

From ev'ry stormy wind that blows,
From ev'ry swelling tide of woes,
There is a calm, a sure retreat,
'Tis found beneath the mercy seat,
'Tis found beneath the mercy seat.

There is a place where Jesus sheds
The oil of gladness on our heads,
A place of all on earth most sweet,
It is the blood-bought mercy seat,
It is the blood-bought mercy seat.

There is a scene where spirits blend,
Where friend holds fellowship with friend,
Tho' sundered far, by faith they meet
Around one common mercy seat,
Around one common mercy seat.

Ah! Whither could we flee for aid
When tempted, desolate, dismayed?
Or how the hosts of hell defeat,
Had suffering saints no mercy seat?
Had suffering saints no mercy seat?

There, there on eagles' wings we soar,
And sin and guilt seem there no more,
And heav'n comes down our souls to greet,
And glory crowns the mercy seat,
And glory crowns the mercy seat.

9 RETURN AGAIN

revival song (A4)

Text: John Newton, in his *Olney Hymns*, 1779

Tune: first appears in an arrangement by
William L. Williams in *The Sacred Harp*, 1850 ed.

Arrangement: Anonymous 4

Saviour, visit Thy plantation,
Grant us, Lord a gracious rain!
All will come to desolation,
Unless Thou return again.

*Lord, revive us, Lord, revive us,
All our help must come from Thee.
Lord, revive us, Lord, revive us,
All our help must come from Thee.*

Keep no longer at a distance,
Shine upon us from on high;
Lest for want of Thine assistance,
Ev'ry plant should droop and die.

Surely once Thy garden flourished,
Ev'ry plant looked gay and green;
Then Thy word our spirits nourished,
Happy seasons we have seen.

[NB: *Return Again* has the same text as *Merrick*]

10 THE LOST GIRL

folk song (SH, MG, DA)

Text & tune: Traditional. This version, sung by Mr. Charles Ingenthron, of Walnut Shade, Missouri, appears in Vance Randolph's *Ozark Folksongs*, 1946-50

Vocal arrangement: Marsha Genensky

One morning, one morning, one morning in Spring,
The birds in the desert so loudly did sing,
I met a fair damsel in the desert alone,
Oh she says I'm a poor lost girl,
and a long ways from home.

I stepped up to her, her features to see,
And making so freely her pardon I asked,
And making so freely in the desert alone,
Oh she says I'm a poor lost girl,
and a long ways from home.

I left my old father and all his commands,
I left my old mother a-wringing her hands,
I left my friends and relations a-mourning too,
Oh she says I'm a poor lost girl,
and a long ways from home.

I'll build me a castle on yon mound high
Where the wild geese may see me as they're roving by,
Where the turtle-dove may hear me
and help me to mourn,
Oh she says I'm a poor lost girl,
and a long ways from home.

The boys they're deceitful
and kindness while bliss,
They'll hug you and kiss you
and call you their own,
And perhaps they've a sweetheart
a-waiting for them,
Oh she says I'm a poor lost girl,
and a long ways from home!

Come all ye fair maidens,
take warning from me,
Don't place your affections
on a green willow tree,
For the leaves they will wither
and the limbs they will die,
Oh then you're forsaken
and you'll know not for why.

11 PALMETTO

folk hymn (JH, MG, SH)

Text: Robert Lowry, in *Happy Voices*, 1865

Tune: William Houser, c. 1859

Arrangement: Marsha Genensky, Susan Hellauer

Shall we gather at the river,
Where bright angel feet have trod;
With its crystal tide forever
Flowing by the throne of God?

On the margin of the river,
Washing up its silver spray,
We will walk and worship ever,
All the happy, golden day.

Ere we reach the shining river,
Lay we every burden down;
Grace our spirits will deliver,
And provide a robe and crown.

At the smiling of the river,
Mirror of the Saviour's face,
Saints whom death will never sever,
Lift their songs of saving grace.

On the bosom of the river,
Where the Saviour-King we own,
We shall meet and sorrow never,
'Neath the glory of the throne.

Soon we'll reach the shining river,
Soon our pilgrimage will cease;
Soon our happy hearts will quiver
With the melody of peace.

12 PLEADING SAVIOUR

folk hymn (MG, SH, DA, MM)

Text: appears with the tune GREENVILLE in Leavitt's *Christian Lyre*, 1832 ed.

Tune: in Leavitt's *Christian Lyre*, 1832 ed.

Vocal arrangement: Marsha Genensky

Gently, Lord, O gently lead us,
Thro' this lonely vale of tears;
Thro' the changes thou'st decreed us,
Till our last great change appears.

When temptation's darts assail us,
When in devious paths we stray,
Let thy goodness never fail us,
Lead us in thy perfect way.

In the hour of pain and anguish,
In the hour when death draws near,
Suffer not our hearts to languish,
Suffer not our souls to fear.

And when mortal life is ended,
Bid us in Thine arms to rest,
Till by angel bands attended,
We awake among the blest.

13 MERRICK*revival song* (A4, DA, MM)**Text:** John Newton, in his *Olney Hymns*, 1779**Tune:** A duple-meter variant appears as INVITATION by William Walker, in his *Southern Harmony*, 1835.**Vocal arrangement:** Marsha Genensky, Susan Hellauer

Saviour, visit Thy plantation,
Grant us, Lord a gracious rain!
All will come to desolation,
Unless Thou return again.

*Lord, revive us, Lord, revive us,
All our help must come from Thee.
Lord, revive us, Lord, revive us,
All our help must come from Thee.*

Keep no longer at a distance,
Shine upon us from on high;
Lest for want of Thine assistance,
Ev'ry plant should droop and die.

Surely once Thy garden flourished,
Ev'ry plant looked gay and green;
Then Thy word our spirits nourished,
Happy seasons we have seen.

14 THE SHINING SHORE*gospel song* (A4, DA, MM)**Text:** David Nelson, 1835**Tune:** George F. Root, in his *Sabbath Bell*, 1856

My days are gliding swiftly by,
And I, a pilgrim stranger,
Would not detain them as they fly,
Those hours of toil and danger.

*For now we stand on Jordan's strand,
Our friends are passing over,
And just before the shining shore,
We may almost discover.*

Our absent King the watch-word gave,
"Let every lamp be burning,"
We look afar, across the wave,
Our distant home discerning.

Should coming days be dark and cold,
We will not yield to sorrow,
For hope will sing with courage bold,
"There's glory on the morrow."

Let storms of woe in whirlwinds rise,
Each cord on earth to sever,
There, bright and joyous in the skies,
There is our home forever.

15 SAINT'S DELIGHT*revival song* (A4, DA, MM)**Text:** Isaac Watts, in his *Hymns and Spiritual Songs*, 1707**Tune:** F. Price, in *The Southern Harmony*, 1835

When I can read my title clear
To mansions in the skies,
I'll bid farewell to ev'ry fear,
And wipe my weeping eyes.

*I feel like, I feel like I'm on my journey home,
I feel like, I feel like I'm on my journey home.*

Should earth against my soul engage,
And fiery darts be hurled,
Then I can smile at Satan's rage
And face a frowning world.

Let cares like a wild deluge come,
Let storms of sorrow fall,
So I but safely reach my home,
My God, my heav'n, my all.

There I shall bathe my weary soul
In seas of heav'nly rest,
And not a wave of trouble roll,
Across my peaceful breast.

16 JUST OVER IN THE GLORYLAND*gospel song* (JH, SH, A4, DA, MM)**Text:** James W. Acuff, in *Glad Hosannas*, c. 1906**Tune:** Emmett S. Dean, in *Glad Hosannas*, c. 1906**Vocal arrangement:** Johanna Maria Rose, Marsha Genensky

I've a home prepared where the saints abide,
Just over in the gloryland.
And I long to be by my Savior's side,
Just over in the gloryland.

*Just over in the gloryland,
I'll join the happy angel band.
Just over in the gloryland,
Just over in the gloryland,
There with the mighty host I'll stand,
Just over in the gloryland.*

I am on my way to those mansions fair,
Just over in the gloryland,
There to sing God's praise and His glory share,
Just over in the gloryland.

What a joyful thought that my Lord I'll see,
Just over in the gloryland,
And with kindred saved there forever be,
Just over in the gloryland.

17 YOU FAIR AND PRETTY LADIES

folk song (MG)

Text & tune: Traditional. This version, sung by Mrs. Linnie Bullard, of Pineville, Missouri, appears in Vance Randolph's *Ozark Folksongs*, 1946-50

Come all you fair an' pretty ladies,
Take warnin' how you court young men,
For they are like a bright star of a Summer evenin',
They first appear an' then they're gone.

They'll tell to you some lovely story,
Declare to you they are most true,
Then straightway they go an' love another,
That shows the love they have for you.

I myself once had a lover,
One I thought was almost true,
Straightway he went an' loved another,
That showed the love he had for me.

I wish to God I'd never saw him,
Or in my cradle I had died,
To think such a nice gal as I am
Has fell in love an' been denied.

I wish I was a little swallow,
Or some of those that fly so high,
Straightway I'd foller my true lover,
An' as he talked I would deny.

I'd ask him who he was a-flatterin',
Or who he aimed for to deceive,
An' in his bosom I would flutter
with my little bendin' wings.

But as I am no little swallow,
Or none of those that fly so high,
Here I must stay in grief an' sorrow
An' pass my hard perfections by.

18^a PARTING FRIENDS

folk hymn (MG, SH, DA)

Text: Unknown

Tune: Unknown. A variant of this tune first appears as FULFILMENT, arr. by E.J. King, in *The Sacred Harp*, 1844. It first appears with this text in John G. McCurry's *Social Harp*, 1855, with the note: "the author, when eight years old, learned the air of this tune from Mrs. Catharine Penn"

Arrangement: Marsha Genensky

Farewell my friends, I'm bound for Canaan,
I'm trav'ling through the wilderness;
Your company has been delightful,
You who doth leave my mind distressed.

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.

18^b WAYFARING STRANGER

instrumental (DA, MM)

19 GREEN PASTURES

gospel song (A4, DA, MM)

Text & tune: H.W. Vanhoose, 1963

Vocal arrangement: Johanna Maria Rose,
Marsha Genensky

Troubles and trials often betray us,
Causing the weary body to stray.
But we shall walk beside the still water,
With the Good Shepherd leading the way.

*Going up home to live in green pastures,
Where we shall live and die nevermore.
Even the Lord will be in that number,
When we shall reach that Heavenly shore.*

Those who have strayed were sought by the Master,
He who once gave his life for the sheep.
Out on the mountain, still He is searching,
Bringing them in forever to keep.

We would not heed the voice of a stranger,
For he would lead us into despair.
Following on with Jesus, the Savior,
We shall all reach that country so fair.



MARSHA GENENSKY grew up in the foothills of the Santa Monica Mountains. After earning a B.A. in music and folklore from Scripps College, she traveled east in order to pursue an M.A. in folklore and folklife at the University of Pennsylvania before moving to New York and helping to found ANONYMOUS 4. Languages, other historical research, plus writing and adapting readings for concert programs with Johanna, have been among her much-loved tasks for ANONYMOUS 4. Inspired by her role as music director for the group's runaway hit CD, *American Angels*, she designed *Gloryland* as a sequel recording project with guest instrumentalists Darol Anger and Mike Marshall. She recently returned to California, and is spending this year as a visiting assistant professor at Stanford University. As longtime explorers of older musical treasures and creators of new ones, Marsha and Susan Hellauer have also become the duo THE LOST GIRLS.



SUSAN HELLAUER is a native of the beautiful Bronx, New York. While she was earning a B.A. in music as a trumpeter from Queens College (City University of New York), an increasing fascination with medieval and Renaissance vocal music led her to convert to singing, and to pursue advanced degrees in musicology from Queens College and Columbia University. Susan handles ANONYMOUS 4's medieval music research, and is an adjunct Associate Professor of Music at Queens College, CUNY. She has appeared as a soloist with the Harp Consort, and in October 2006 joins the U.S. tour of the Fès Festival of World Sacred Music. Susan also plays Baroque guitar with the New York Continuo Collective, and is a volunteer EMT with the Nyack Community Ambulance Corps. With Marsha, Susan is hard at work on an album of American tunes about lovers lost and true loves found, THE LOST GIRLS' first recording project for **harmonia mundi usa**.



JACQUELINE HORNER comes from a little village called Monkstown, in Northern Ireland. 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 music, from baroque and classical opera and oratorio to the extremes of new music. (Her roles in contemporary opera included an 8-year-old girl, Jackie Kennedy, and a sheep.) She now is delighted to be living in New York. In addition to her recording and touring activities with ANONYMOUS 4, she has a busy career as a soloist, appearing with many distinguished ensembles, including the Washington Bach Consort and the Carmel Bach Festival, and singing everything from Bach to Babbitt. She also teaches singing and ensemble vocal technique in Manhattan and beyond. For more information visit her website: www.jacquelinehorner.com



JOHANNA MARIA ROSE spent her childhood in a village on the Hudson reading every children's book she could find. Besides earning a Bachelor of Music in Voice from Manhattan School of Music, she has studied acting, speech, and writing. A long-standing love of early music led her to an M.F.A. in Performance of Medieval and Renaissance Music from Sarah Lawrence College, which in turn led to the inspiration to found ANONYMOUS 4. She has undertaken historical and language research for the ensemble, as well as writing and adapting readings for concert programs. She was researcher and designer of the group's 2003 recording, *Wolcum Yule*, with harpist Andrew Lawrence-King. In addition to singing on the soundtrack of the PBS documentary, *He Who Is Blessed*, she spent much of 2005 as a consulting editor for the new NPR Encyclopedia of Classical Music. She is presently designing her own radio program, as well as entering the field of music journalism. Returning to her early love, she is also developing ideas for several children's books.

THANKS

Thanks to Mary Louise VanDyke, from the Dictionary of American Hymnology project at Oberlin College, for her research into the tunes *Merrick* and *Pleading Saviour*; thanks also to the folks at the music library at Stanford University for helping to make several rare editions of shape-note tunebooks available to us, and to the special collections librarians at the University of California at Los Angeles for making it possible for us to spend time with their wonderful nineteenth-century tunebooks and hymn collections. Our deepest gratitude goes to Robina Young for her unwavering support during a long time traveling...

— ANONYMOUS 4

Tracks 1-4, 6-18: All vocal arrangements of public domain music were created by members of Anonymous 4, BMI, and all instrumental arrangements were created by Darol Anger and Mike Marshall, BMI.

SOURCES

Some of the tunebooks and hymnals we consulted while preparing this recording have been in active use since they were first published many, many years ago. Here are recent printings and editions of some of the more long-lived tunebooks, hymnals, and song collections that are still available:

The Good Old Songs (Elder C.H. Cayce, compiler, seven-shape Primitive Baptist hymnal, first publ. 1913)

Old School Hymnal (first publ. 1920. 12th ed., 2001)

Primitive Baptist Hymn & Tune Book (Elder John R. Daily, compiler, seven-shape hymnal, first publ. 1902. re-publishing of 1918 ed.)

The Sacred Harp (B.F. White & E.J. King, compilers, four-shape tunebook, first publ. 1844. Denson Revision, 1991 ed.)

The Southern Harmony (William Walker, compiler, four-shape tunebook, first publ. 1835. reprint of 1854 ed.)



Violinist, fiddler, composer, producer, and educator **DAROL ANGER** is at home in a number of musical genres, 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 styles on string instruments. Collaborations with some of the world's great improvising string musicians, among them Stephane Grappelli, Mark O'Connor, David Grisman, Tony Rice, Béla Fleck, and Vassar Clements, have contributed to the development of Anger's signature voice, both as a player and a composer. His published works include jazz originals and arrangements, as well as a collection of fiddle tunes composed straight from the heart of the traditional music idiom. Anger has produced dozens of critically lauded recordings since 1977 which have featured his compositions and performances. Anger holds the String Chair of the International Association of Jazz Educators. For a complete discography, please visit www.darolanger.com



MIKE MARSHALL is one of the world's most accomplished and versatile acoustic musicians, a master of mandolin, guitar, and violin, whose playing is as imaginative and adventurous as it is technically thrilling. Able to swing gracefully from jazz to classical to bluegrass to Latin styles, he puts his stamp on everything he plays with an unusually potent combination of musical skill and instinct rare in the world of American vernacular instrumentalists. Throughout his career, Mike has performed and recorded with some of the top acoustic string instrumentalists in the world, including jazz violinist Stephane Grappelli, fiddle virtuoso Mark O'Connor, five-string banjo phenom Béla Fleck, bassist and MacArthur Fellowship winner Edgar Meyer, and classical violinist Joshua Bell. His partnership with violinist Darol Anger goes back to 1983. For a complete discography, please visit mikemarshall.net and adventure-music.com

INSTRUMENTS

DAROL ANGER

Violin	2002 Robert Kogut, NY
Baritone Violin	1865 J.R. Kirk, Philadelphia
Octave Mandolin	1980 Stephen Gilchrist, Untnambool, Australia
Mandolin	1924 Gibson F-5

MIKE MARSHALL

Guitar	1966 Martin D-28 Steel String
Mandolin	1924 Gibson F-5
Mandocello	1980 John Monteleone

Mike Marshall uses D'Addario Strings.

PUBLISHERS

The texts of *The Lost Girl* and *You Fair and Pretty Ladies* appear in Vance Randolph's *Ozark Folksongs* (State Historical Society of Missouri, 1946-50; revised & reprinted 1980, University of Missouri Press; vol. 1, pp. 271-72 & 315-16).

The text of *The Waggoner's Lad* appears in Dorothy Scarborough's *A Song Catcher in the Southern Mountains* (Columbia University Press, 1937; tune on p. 428, text on pp. 274-76).

Mercy-Seat was arranged and adapted by ANONYMOUS 4 from the singing of Donald Smith and Doug Wyers, as it appears on the field recording CD accompanying *In the Spirit: Alabama's Sacred Music Traditions*, Alabama Center for Traditional Culture / Alabama Folklife Association, © 1995.

Green Pastures ("Going up home to [live in] Green Pastures"), text and tune by Vanhoose, *Stamps-Baxter Music*, © 1963. Copyright administered by ICG.

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