

Anonymous 4: *love fail*

composed and directed by **David Lang**

vocals and instruments performed by **Ruth Cunningham, Marsha Genensky, Susan Hellauer, Jacqueline Horner-Kwiatek** stories by **Lydia Davis**

words by **David Lang** after **Marie de France, Gottfried von Strassburg, Sir Thomas Malory, Beroul, Thomas of Britain, Beatriz de Dia and Richard Wagner**

Sat, Dec 1
Royce Hall
8pm

PERFORMANCE DURATION:
*Approximately one hour
with no intermission.
(Subject to change)*

Autograph signing immediately
following the performance.

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PROGRAM

Mise En Scene

- he was and she was* (words by David Lang, after Gottfried von Strassburg)
- break #1 (David Lang, after Beroul)
- dureth* (Sir Thomas Malory)
- A Different Man* (Lydia Davis)
- the wood and the vine* (words by David Lang, after Marie de France)
- Right and Wrong* (Lydia Davis)
- you will love me* (David Lang, after Gottfried von Strassburg)
- Forbidden Subjects* (Lydia Davis)
- as love grows stronger* (David Lang, after Gottfried von Strassburg)
- break #2 (instrumental)
- The Outing* (Lydia Davis)
- I live in pain* (David Lang, after Beatriz, Contessa de Dia)
- Head, Heart* (Lydia Davis)
- break #3 (David Lang, after Thomas of Britain, and the Yom Kippur liturgy)
- mild, light* (David Lang, after Richard Wagner)

set and video design **Jim Findlay**

lighting **Jennifer Tipton**

sound design **Jody Elff**

costumes design **Suzanne Bocanegra**

additional design elements **Jeff Sugg**

stage manager **Jason Kaiser**

assistant director **Ashley Kelly-Tata**

assistant lighting design **John Torres**

sound engineer **Jody Elff**

video engineer **Brad Peterson**

technical direction **Lung-Kuei Lin**

produced by **Beth Morrison Projects**

creative producer **Beth Morrison**

creative producer **Beth Morrison**

associate producer **Brian Rady**

production associate **James Matthew Daniel**

MESSAGE FROM THE CENTER

love fail. At first blush, it sounds like a cynical phrase. It's not surprising that this clever title sprang from the mind of the one-and-only David Lang. But there's nothing remotely cynical about this extraordinary composer's deft approach to his work and to the literary subject matter of the piece at hand, as you will read in the enclosed program notes.

We at Center for the Art of Performance at UCLA, as a *love fail* commissioning partner, are honored to be part of the creation and presentation of this inspired new work from Lang, written especially for the ethereal voices of Anonymous 4.

And, it is those ethereal voices that inspired us to have some fun with the seating arrangements for this performance, considering the acoustically profound properties of this glorious building.

You'll notice on your ticket stubs for this evening that there is a seat separating you from your companions and fellow listeners. This is deliberate. We wanted to explore the aural possibilities of this hall by creating individual space around each listener, a place for the pristine voices of Anonymous 4 and the carefully wrought language of *love fail* to reverberate and enclose you.

We invite you embrace this solo space and enjoy a slightly different experience in Royce Hall this evening.

Enjoy *love fail*.

ABOUT THE ARTISTS

David Lang

Passionate, prolific, and complicated, composer David Lang embodies the restless spirit of invention. Lang is deeply versed in the classical tradition and at the same time committed to music that resists categorization, constantly creating new forms.

His music has been recognized with multiple major awards. *the little match girl passion*, commissioned by Carnegie Hall for Paul Hillier's vocal ensemble Theater of Voices, was awarded the 2008 Pulitzer Prize for music. Earlier this month he was named *Musical America's* 2013 Composer of the Year.

Many of Lang's pieces resemble each other only in the fierce intelligence and clarity of vision that inform their structures. His catalogue is extensive, and his opera, orchestra, chamber and solo works are by turns ominous, ethereal, urgent, hypnotic, unsettling and very emotionally direct. Much of his work seeks to expand the definition of virtuosity in music — even the deceptively simple pieces can be fiendishly difficult to play and require incredible concentration by musicians and audiences alike.

Other recent projects include: (concerto) *world to come*, premiered by cellist Maya Beiser and the Norrlands Operans Symfoniorkester; *darker*, premiered by Ensemble Musiques Nouvelles; *plainspoken*, a new work for the New York City Ballet; *writing on water*, for the London Sinfonietta, with libretto and visuals by English filmmaker Peter Greenaway; *the difficulty of crossing a field*, a fully-staged opera for the Kronos Quartet; *loud love songs*, a concerto for the percussionist Evelyn Glennie; and the oratorio *Shelter*, with co-composers Michael Gordon and Julia Wolfe, at the Next Wave Festival of the Brooklyn Academy of Music, staged by Ridge Theater and featuring the Norwegian vocal ensemble Trio Mediaeval.

Lang is one of America's most performed composers. "There is no name yet for this kind of music," wrote *Los Angeles Times* music critic Mark Swed of Lang's work, but audiences around the globe are hearing more and more of it, in performances by such organizations as Santa Fe Opera, the New York Philharmonic, the Netherlands Chamber Choir, the Boston Symphony, the Munich Chamber Orchestra, and the Kronos Quartet; at Tanglewood, the BBC Proms, The Munich Biennale, the Settembre Musica Festival, the Sidney 2000 Olympic Arts Festival and the Almeida, Holland, Berlin, and Strasbourg Festivals; in theater productions in New York, San Francisco and London; alongside the choreography of Twyla Tharp, La La La Human Steps, The Netherlands Dance Theater and the Paris Opera Ballet; and at Lincoln Center, the Southbank Centre, Carnegie Hall, the Kennedy Center, the Barbican Centre, and the Brooklyn Academy of Music.

Lang is the recipient of numerous honors and awards, including the Pulitzer Prize, the Rome Prize, the BMW Music-Theater Prize (Munich), and grants from the Guggenheim Foundation, the Foundation for Contemporary Performance Arts, the National Endowment for the Arts, the New York Foundation for the Arts, and the American Academy of Arts and Letters. In 1999, he received a Bessie Award for his music in choreographer Susan Marshall's *The Most Dangerous Room in the House*, performed live by the Bang on a Can All-Stars at the Next Wave Festival of the Brooklyn Academy of Music. The Carbon Copy Building won the 2000 Village Voice OBIE Award for Best New American Work. The recording of *The Passing Measures*, on Cantaloupe Records, was named one of the best CDs of 2001 by *The New Yorker*.

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His recent CD *Pierced*, on Naxos, was praised both on the rock music site *Pitchfork* and in the classical magazine *Gramophone*, and was called his “most exciting new work in years” by the *San Francisco Chronicle*. The commercial recording of *the little match girl passion*, released on Harmonia Mundi, received the 2010 Grammy Award for Best Small Ensemble Performance.

Lang is co-founder and co-artistic director of New York’s legendary music collective Bang on a Can. His work has been recorded on the Sony Classical, Harmonia Mundi, Teldec, BMG, Point, Chandos, Argo/Decca, and Cantaloupe labels, among others.

His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.



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

Four women got together for a music-reading session one afternoon in the spring of 1986; they wanted to hear what medieval chant and polyphony would sound like when sung by female voices. Twenty-five years later, Anonymous 4 has performed for sold-out audiences on major concert series and at festivals throughout North America, Europe, Asia, and the Middle East; and has made 19 recordings for harmonia mundi usa, selling over two million copies.

Anonymous 4’s programs have included 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 works newly written for the group. Their recordings have received 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, Le Monde de la Musique’s Choc award; the group has also twice been voted one of *Billboard’s* top classical artists. Anonymous 4 recently returned to the *Billboard* charts with the release of *Secret Voices* (2011), music from the 13th-century, Spanish Codex Las Huelgas.

Composers who have written for Anonymous 4 include David Lang (*love fail*, a full-evening-length work premiered in June 2012), Richard Einhorn (*Voices of Light*, an oratorio with silent film; and *A Carnival of Miracles*, for vocal quartet and two cellos), John Tavener (*The Bridegroom*, for Anonymous 4 and the Chilingirian String Quartet), Peter Maxwell Davies (*A Carnival of Kings*), and Steve Reich (*Know What is Above You*).

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); and has a new collaboration project with the indie rock band, the Mountain Goats, featuring songs by John Darnielle with vocal arrangements for the quartet by Owen Pallett.

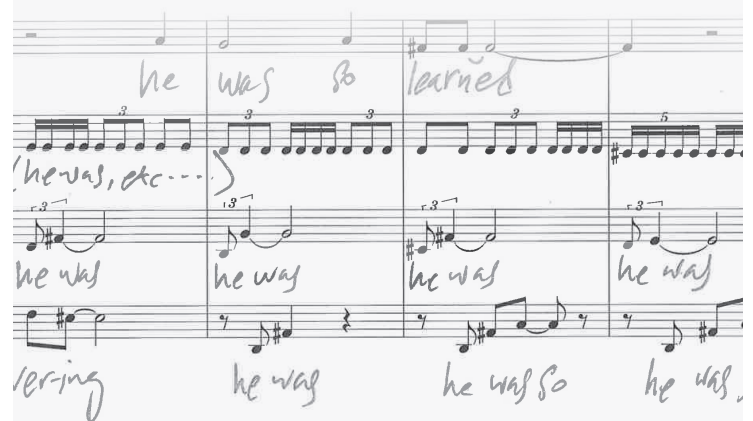
COMPOSER’S NOTE

Why is it that people still like the story of Tristan and Isolde? It has been told repeatedly for almost 1,000 years, in many different versions, with all manner of strange details added or changed. “The greatest love story ever!” But why? Of course, there is excitement, drama, love, lust, shame, death, dragons. I think the real reason why is because the love of Tristan and Isolde begins by accident - they drink a love potion. They didn’t mean to drink it, and they didn’t mean to fall in love. They drink and - BAM! - it starts. It is almost a laboratory experiment into what love might be like without any of the complications of how real love begins or works - without the excitement, embarrassment, frustration, guilt or competition present in the courtships of ordinary people.

I thought I might learn something about love if I could explore this in a piece, putting details abstracted from many different retellings of Tristan and Isolde next to texts that are more modern, more recognizable to us, more real. First I scoured the literature and took my favorite weird incidents from the originals; for example, in Marie de France’s version Tristan carves his name on a stick for Isolde to find, she sees it and immediately knows what message Tristan means to convey, and that message - incredibly - is many many pages long. Another example: Tristan and Isolde drink the potion, thinking it is wine, and Gottfried von Strassburg writes, dramatically, that it isn’t wine they are drinking, but a cup of their never-ending sorrow. (This, before the chapter in which Gottfried lists all the other germanic poets working in the 12th century, and then tells you why he is so much greater than they are.) I compiled the oddest incidents from these versions of their romance, took out all the names or technological information that would make the texts seem ancient, and put them next to stories by the contemporary author Lydia Davis. These stories are oddly similar to the Tristan stories - they are also about love, honor and respect between two people, but they are much more recognizable to us.

I based my words on scraps of the text I found on the internet - thank you google translate! I do want to acknowledge the translations of Robert W. Hanning & Joan Ferrante, A. T. Hatto, and Alan S. Fedrick, whose versions of these texts I consulted more than once.

—David Lang



Lydia Davis *story writer*

Davis is a fiction writer and 2003 MacArthur Fellow and has most recently, of *The Collected Stories of Lydia Davis* (Farrar, Straus & Giroux, 2009), which brings together four of her story collections thus far, including *Varieties of Disturbance* (FSG, 2007), a National Book Award nominee. She is also the translator of numerous works of avant-garde French literature, most notably several by Maurice Blanchot, as well as the Penguin Classics *Swann's Way* by Marcel Proust (Viking Penguin, 2003) and *Madame Bovary* by Gustave Flaubert (Viking Penguin, 2010). She is currently on the faculty at SUNY Albany and NYU and lives in rural New York State.

Jennifer Tipton *lighting*

Jennifer Tipton is well known for her work in dance, theater and opera. Her recent work in dance includes Paul Taylor's *The House Of Joy* and Alexei Ratmanský's *Romeo And Juliet* for the National Ballet of Canada. Her recent work in theater includes Shakespeare's *Henry IV/V* directed by Joseph Haj and Michael Donahue at Playmaker's Repertory Company in Chapel Hill, No. Carolina and the Wooster Group's version of Tennessee Williams' *Vieux Carre*. Her most recent work in opera includes Gounod's *Romeo Et Juliette* directed by Bart Sher at La Scala and Mozart's *LA Clemenza Di Tito* directed by David McVicar at the Aix Festival in France. Ms. Tipton teaches lighting at the Yale School of Drama. Among many awards she is the recipient of the Dorothy and Lillian Gish Prize in 2001 and the Jerome Robbins Prize in 2003. In 2008 she became a United States Artist "Gracie" Fellow and a MacArthur Fellow.

Jim Findlay *set and video designer*

Jim Findlay works across specialties as a designer, director, performer and creator with a constellation of theater, performance and music groups. He was a founding member of the Collapsible Giraffe and Accinosco/Cynthia Hopkins. He is a frequent collaborator with Ralph Lemon, Bang on a Can, Ridge Theater, Stew and Heidi Rodewald and was a designer at the Wooster Group from 1994-2003. His work has been seen at Carnegie Hall, BAM, Arena Stage, A.R.T. and over 50 cities worldwide including Berlin, Istanbul, London, Moscow and Paris. He recently co-wrote and directed *Botanica*. Awards: two Obies, two Bessies, a Lucille Lortel, and a Henry Hewes.

Jody Elff *Sound Designer*

is an audio engineer & sound artist. His live audio production and recording credits include work with Yo-Yo Ma, Bang On A Can, Laurie Anderson, Tan Dun and many others. He is the resident sound designer for the National Theater of the United States of America, and has also composed and performed music for film and dance. He has mixed and mastered albums for Osvaldo Golijov, including the soundtracks for the Francis Ford Coppola films "Tetro" and "Twixt". Jody designed and engineered the sonic landscape for the "Theater of the New Ear", a stage presentation written by Charlie Kaufman, featuring Meryl Streep. He recorded, mixed and mastered the album "Off The Map" by the Silk Road Ensemble, which received a 2011 Grammy Nomination in the Best Album - Classical Crossover category. His fine art sound installations have been shown in various galleries and museums internationally, including a commissioned sound-piece permanently installed in a public parking facility in Lyon, France.

Suzanne Bocanegra *costume design*

Suzanne Bocanegra is an artist living and working in New York City. A recipient of the Rome Prize, she has received grants from the Pollock-Krasner Foundation, the Tiffany Foundation, the Joan Mitchell Foundation, the National Endowment for the Arts, and the New York Foundation for the Arts. Her recent work involves large-scale performance and installation, frequently translating two dimensional information, images and ideas from the past into three dimensional scenarios for staging, movement, ballet, and music. Her piece "When a Priest Marries a Witch, an Artist Talk by Suzanne Bocanegra Starring Paul Lazar" premiered at the Museum of Modern Art, NYC in 2010 and traveled to the Wexner Center in Ohio, the Tang Museum at Skidmore College, James Cohan Gallery in NYC, the Performing Garage in NYC, Princeton University, the Prelude Theater Festival in NYC, the Cynthia Woods Mitchell Center for the Arts at the Houston Museum of Fine Arts, the Baltimore Contemporary Museum, the Fusebox Festival in Austin, Texas, and had a week-long run at the Chocolate Factory in Brooklyn. Bocanegra's work has been seen in exhibitions in the United States and abroad, in such venues as the Serpentine Gallery, the Victoria and Albert Museum and the Hayward Gallery in London, the Armand Hammer Museum in Los Angeles and the Fabric Workshop in Philadelphia. A major show of her work titled "I Write the Songs" opened at the Tang Museum in July 2010. This show traveled to Site Santa Fe in the summer of 2011. Her theatrical, video and film work has been presented at the Bang on Can Festival, the New Haven Festival of Art and Ideas, the Santa Fe Chamber Music Festival, and as part of the Wordless Music series in New York. Most recently she designed the costumes for Big Dance Theater's production of Sybil Kempson's play *Kurbisgeist*.

Jeff Sugg *additional scenic elements*

Jeff is a New York-based artist, designer and technical advisor. He is a co-founding member of the performance group Accinosco with Cynthia Hopkins and Jim Findlay and co-designed their critically acclaimed *Accidental Trilogy* (2007 Bessie Award). Some notable theater projection designs, on and off Broadway, include *Magic/Bird*, *Chinglish*, *33 Variations* (2009 Henry Hewes Award), *Bring it On: The Musical*, *Tribes*, *Brooklyn Omnibus* (co-design, BAM), *Compulsion*, *As You Like It*, *Book of Grace*, *The Slug Bearers of Kayrol Island* (co-design; 2008 Henry Hewes, Obie and Lucille Lortel Awards) and *The Truth: A Tragedy* (production design, Soho Rep). He has also worked with many renowned companies and artists including Laurie Anderson, Mikel Rouse, and The Wooster Group.

Beth Morrison Projects *creative & tour producer*

Beth Morrison Projects identifies and supports the work of emerging and established composers and their collaborators through the commission, development, and production of their work, taking the form of opera-theatre, music-theatre, and multi-media concert works. Relying on the core values of collaboration, exploration, experimentation, artistry, and excellence, BMP provides a nurturing structure that allows artists to push the boundaries of their art form. Founded in 2006, BMP rapidly developed a reputation for “envisioning new possibilities and finding ways to facilitate their realization” (New York Times). In 6 years, BMP has commissioned, developed, and produced more than 24 operas and music-theatre pieces that have premiered or been performed in New York, across the country, and around the globe. The Wall Street Journal said, “Ms. Morrison may be immortalized one day as a 21st-century Diaghilev, known for her ability to assemble memorable collaborations among artists.” BMP’s ability to recognize emerging talent, invest in the vision of living composers and their collaborators, and partner with presenters to bring new work to life has allowed it to become vital in the landscape of new music and opera. BMP is supported by the National Endowment for the Arts, the New York State Council for the Arts, the Department of Cultural Affairs of New York City, Meet the Composer, The Aaron Copland Fund for Music, the ART NY/ JP Morgan Chase Fund for Small Theaters, and The Map Fund, a program of creative Capital supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.

Beth Morrison Projects is Beth Morrison, Creative Producer; Brian Rady, Associate Producer; and James Daniel, Production Associate and Media.

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ACKNOWLEDGEMENTS

love fail was commissioned by

The Brooklyn Academy of Music’s 2012 Next Wave Festival, The International Festival of Arts & Ideas, The John F. Kennedy Center Abe Fortas Memorial Fund, Center for the Art of Performance at UCLA, The Secret Artists Series at Wake Forest University, and Hancher Performances at the University of Iowa

love fail made its world premiere June 2012 at The International Festival of Arts & Ideas with support from Yale Repertory Theatre

The performers and creators would like to also thank the following supporters: Steve A. Block, David and Kiki Gindler, Leslie Lassiter and Raulee Marcus

* *the wood and the vine* was commissioned by The Newman Center for the Performing Arts at University of Denver, The University of California at Riverside, and the Santa Fe Concert Association in Santa FE, NM

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David Lang’s music is published by Red Poppy Music (ASCAP) and distributed exclusively worldwide by G. Schirmer, Inc.

CAP UCLA and the *love fail* creators and performers would like to especially thank David and Kiki Gindler for generously contributing to the set design for this performance.

CAP UCLA thanks College Library staff Catherine Brown, Adele Dobry, Kelly Miller and Henry Lim for their support and participation in the Nov. 30 presentation of *love fail* in the Powell Library rotunda.

VIDEO CREDITS:

Actors: Christina Campanella, Dima Dubson, Kate Moran, Tom Pearl, Heidi Rodewald, David Thomson; Camera: James Gannon; Lighting: Laura Mroczowski; Costume and Styling: Enver Chakartash; Production: Maurina Lioce, Rob Signom

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