

MENDELSSOHN CLUB OF PHILADELPHIA
presents

anthracite fields



Featuring a world-premiere
commission by Julia Wolfe
Alan Harler, Artistic Director

With the Bang on a Can All-Stars

April 26-27, 2014, 4pm & 7:30pm
The Philadelphia Episcopal Cathedral
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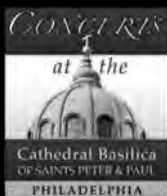


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"...we enter the darkened chambers of the mines. On our right and on our left we see the logs that keep up the top and support the sides which may crush us into shapeless masses, as they have done to many of our comrades."

– an American miner, *The Independent*, 1907

Skeletons of the mighty Pennsylvania steel mills look on as windowless casinos emerge from their dust. Industrial relics and steam engines sit idly in museums, but one remaining vestige of our industrial past still provides electricity: coal. The rock that burns. In a tribute to the hard working men, women and children who toiled to mine anthracite (hard coal), Mendelssohn Club of Philadelphia is proud to present Julia Wolfe's *Anthracite Fields*.

It's difficult to overstate the importance of electricity in our modern lives, but over 700,000 of us were reminded of this when we lost power during a winter full of challenges. Now imagine, for just a moment, the difficulty and danger faced by those who brought electricity to our now comfortable lives as they risked their lives each day they labored. We strive to bring you closer to our neighbors in the north through this immersive experience unique to Mendelssohn Club.

Anthracite Fields has been a wonderful project for us. The Bang on a Can All-Stars, one of the foremost ensembles in contemporary music, will "accompany" us using a mixture of instruments – both classical and folk. These concerts are the culmination of many months' research and planning that includes partners and collaborations from the anthracite fields of central Pennsylvania to Center City, such as First Person Arts, LiveConnections, World Cafe Live.

Mendelssohn Club is firmly committed to new music through our innovative programming as evidenced by this new commission – the most recent work supported, in part, by the Alan Harler New Ventures Fund. The fund was established in 2007 to ensure that Mendelssohn Club will always be able to add to the contemporary choral conversation. If this is your first visit to a Mendelssohn Club concert, we hope that you can't wait to come back next season, especially to experience the North American premiere of Mendelssohn's historic revision of the Bach *St. Matthew Passion*.

Alan Harler

Artistic Director

Mendelssohn Club of Philadelphia



Mendelssohn Club of Philadelphia

Alan Harler, Artistic Director
John French, Associate Conductor

Anthracite Fields

PROGRAM

Anthracite Fields..... Julia Wolfe
world premiere

1. Foundation
2. Breaker Boys
3. Speech
4. Flowers
5. Appliances

Alan Harler, conductor

Mendelssohn Club Chorus
Bang on a Can All-Stars

Ashley Bathgate, cello & voice; Robert Black, bass; Vicky Chow, piano &
keyboard; David Cossin, percussion; Mark Stewart, guitar & voice;
Ken Thompson, clarinet & bass clarinet

Jeff Sugg, scenography and projections
Leah Stein, choreography

Elena Grace Smith, production manager
Rebecca Slappich & Wendy Blackburn, stage managers
Jody Elff, sound engineer
Andrew Thompson, technical director
Katie Coble, costume design
Dan Vatsky, associate projection designer & animator

Anthracite Fields was commissioned through New Music USA, which is made possible by generous support from the Mary Flagler Cary Charitable Trust, New York City Department of Cultural Affairs, the William and Flora Hewlett Foundation, and the Helen F. Whitaker Fund. Additional support was made possible through the Mendelssohn Club of Philadelphia Alan Harler New Ventures Fund; the Presser Foundation; The Pew Center for Arts & Heritage; the National Endowment for the Arts; The Musical Fund Society of Philadelphia; and the Aaron Copland Fund for Music.

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NOTES FROM THE COMPOSER

I grew up in a small town in northeastern Pennsylvania – Montgomeryville. When we first moved there the road was dirt and the woods surrounding the house offered an endless playground of ice skating trails and natural forts. At the end of the long country road you'd reach the highway – Route 309. A right turn (which was the way we almost always turned) led to the city, Philadelphia. A left turn on Rte. 309 (which we hardly ever took) led to coal country, the anthracite field region. I remember hearing the names of the towns, and though my grandmother grew up in Scranton, everything in that direction, north of my small town, seemed like the wild west.

When Mendelssohn Club of Philadelphia commissioned me to write a new work for chorus and the Bang on a Can All-Stars, I looked to the anthracite region. Anthracite coal is the diamond of coal – the purest form. At the turn of the century the anthracite fields of Pennsylvania became the power source for everything from railroads to industry to heating homes. But the life of the miner was difficult and dangerous. I had been immersed in issues of the American worker – composing *Steel Hammer*, an evening length art-ballad on the legend of John Henry. For *Anthracite Fields* I went deeper into American labor history – looking at both local and national issues that arose from coal mining. I went down into the coal mines, visited patch towns and the local museums where the life of the miners has been carefully depicted and commemorated. I interviewed retired miners and children of miners who grew up in the patch. The text is culled from oral histories and interviews, local rhymes, a coal advertisement, geological descriptions, a mining accident index, contemporary daily everyday activities that make use of coal power, and an impassioned political speech by John L. Lewis, the head of the United Mine Workers Union.

My aim with *Anthracite Fields* is to honor the people who persevered and endured in the Pennsylvania Anthracite coal region during a time when the industry fueled the nation, and to reveal a bit about who we are as American workers.

In the first movement, *Foundation*, the singers chant the names of miners that appeared on a Pennsylvania Mining Accident index 1869-1916. The list is sadly long. I chose only the Johns with one syllable last names in alphabetical order. The piece ends with a setting of very colorful multi-syllabic names. The miners were largely from immigrant families and the diversity of ethnicity is heard in the names. At the center of *Foundation* is text from geological descriptions of coal formation.

Breaker Boys follows next. There were many boys working in the Pennsylvania coal mines. The younger ones worked in the breakers, which were large, ominous structures. The coal would come running down chutes of the breakers. The boys had the painful job of removing debris from the rush of coal. The central rhyme of this movement, Mickey Pick-Slate, is from the anthracite region. Others were adapted from children's street rhymes. In the center of this movement are the words of Anthony (Shorty) Slick who worked as a breaker boy. The interview is taken from the documentary film, *America and*

Lewis Hine directed by Nina Rosenblum. Hine worked for the National Child Labor Committee, and served as chief photographer for the WPA.

Speech is the third movement. The text is adapted from an excerpt of a speech by John L. Lewis, who served as president of the United Mine Workers of America. Lewis was an impassioned spokesperson for the miners and fought hard-won battles for safer working conditions and compensation.

The fourth movement, *Flowers*, was inspired by an interview with Barbara Powell, daughter and granddaughter of miners. She grew up in a Pennsylvania patch town and had many stories to tell about her family life. She never felt poor. She had an amazing sense of community. Barbara talked about how everyone helped each other. Her grandparents helped to raise her. They made special dishes and grew vegetables and canned. In one interview Barbara said, "We all had gardens," and then she began to list the names of flowers.

The last movement, *Appliances*, ties the new to the old. I was struck by John L. Lewis' line "those of us who benefit from that service because we live in comfort." Our days are filled with activities that require power. Even today coal is fueling the nation, powering electricity. When we bake a cake or grind coffee beans we are a part of the industrial cycle. The final words are taken from an advertising campaign for the coal powered railroad. In 1900 Ernest Elmo Calkins created a fictitious New York socialite, Phoebe Snow. It used to be a dirty business to ride the railroad. But with the diamond of coal, her "gown stayed white from morn till night on the road to Anthracite."

– Julia Wolfe

Very special thanks to:

Laurie McCants, Bloomsburg Theatre Ensemble, coal region consultant

Barbara Powell, "Coal Miner's Daughter," gift shop manager, Anthracite Heritage Museum, Scranton

Tom Supey, third-generation miner (retired), operator, Lackawanna Coal Mine Tour, Scranton

Chester Kulesa, director, Anthracite Heritage Museum, Scranton

Richard Stanislaus, curator, Anthracite Heritage Museum, Scranton

PROGRAM NOTES

This afternoon's concert takes you on a unique journey to the anthracite country of eastern Pennsylvania through music and movement, sound and space, light and darkness. The centerpiece of this journey is Julia Wolfe's *Anthracite Fields*, the 55th work commissioned and premiered by Mendelssohn Club during Artistic Director Alan Harler's tenure. Joining Mendelssohn Club on the journey are the Bang on a Can All-Stars, dancer/choreographer Leah Stein and projection designer Jeff Sugg.

Those who follow Mendelssohn Club will not be surprised at the unusual and innovative concert format. One of Harler's passions has been expanding the boundaries and redefining the traditional format for choral concerts. He has experimented with unusual and sonically interesting venues; he has moved the chorus around during performances, sometimes surrounding the audience or even sitting in their midst; and he has drawn the audience into performances by providing them their own music or speaking parts. For this project he has enlisted enthusiastic and like-minded collaborators.

Composer Julia Wolfe is co-founder and co-artistic director of New York's legendary music festival Bang on a Can, which has become the country's premier venue for innovative contemporary music and an important training ground for young composers and performers. While her music is inspired by folk, rock and classical genres, she has developed a unique idiom that blends the spare, elegant harmonic structure of minimalism with the strong, propulsive beat of rock music. For *Anthracite Fields*, Wolfe has melded historical texts and data, first-person accounts and original texts to create a libretto which examines the mining culture and community from a very human perspective.

The Bang on a Can All-Stars are an enormously versatile and talented sextet whose music spans all genres and styles. They have collaborated with such diverse composers and musicians as Steve Reich, Terry Riley, Tan Dun, the Burmese drum master Kyaw Kyaw Naing, and hip hop mix master DJ Spooky among many others, and have become the country's leading ensemble for contemporary and experimental music. Dancer and choreographer Leah Stein is very familiar to Mendelssohn Club audiences, having previously collaborated on two large-scale productions. The 2008 *Urban ECHO: Story Told* was an improvisational soundscape by Pauline Oliveros that was fully choreographed for sixty singers and seven professional dancers, and presented in the reverberant space of the Rotunda on the Penn campus. The 2009 *battle hymns* featured a very moving score by David Lang, also a co-founder and co-artistic director of Bang on a Can, was fully choreographed for chorus and nine professional dancers, and was presented at Philadelphia's historic Armory of the First City Cavalry.

Anthracite burns longer, hotter and with considerably less smoke and ash than the more common bituminous coal and was highly prized for both residential and industrial uses. While deposits of anthracite are found all over the world, the single largest concentration is found in a 500-square mile area in eastern Pennsylvania. It has been commercially mined since the 1830's and

quickly became a foundation of Pennsylvania's economy. It spawned networks of canals and railroads, heated homes along the eastern seaboard from Baltimore to Philadelphia to New York, powered locomotives and fueled the smelters and blast furnaces of the steel industry. The mines attracted waves of immigrants who provided the region with a rich, if not always harmonious, ethnic and cultural diversity. And it was a crucible for important societal and legal reforms, including union representation, collective bargaining, government mediation, and workplace safety and child labor laws.

Anthracite Fields is in five movements. In the first movement, *Foundation*, two narratives are presented. The first features names taken from the soberingly long list of men killed or injured in the anthracite mines. Wolfe takes the names which begin with "John" and have a one-syllable surname and sets them as a kind of chant for men's voices, the names moving from one voice part to another in varying rhythms. There is a solemn character to this litany of names, and the repeated "John" resembles the tolling of a bell, creating the feeling of a memorial service. The second narrative, which starts with the women's voices, describes the formation of coal itself, and becomes progressively more dramatic as the men's voices are added. The litany of names is resumed, but now with more exotic-sounding, polysyllabic names that trace the waves of immigrants who were drawn to the mines. The names are now presented in harmony, with spare two-part or three-part chords that create a particularly poignant sound. The chords thicken and the music intensifies as voices are added until it includes the entire chorus.

The job of a coal breaker was to crush the coal to a manageable size and remove rocks and other debris. While crushing coal was soon mechanized, picking slate (as the removal of rock was called) was done by breaker boys up until the 1920's. They sat on planks laid across chutes or conveyor belts, putting their boots into the moving stream of coal to slow the flow so that they could pick out the rocks with bare hands. It was dangerous work. Hands or feet could be caught in the belts, or boys could fall into the moving stream of coal and be crushed. They were not allowed to wear gloves, the better to feel and grip rock, and their fingers were always cut and scraped raw. Boys under twelve were not supposed to be employed, but in reality boys as young as six often worked in the breaker sheds. While it was hard and tedious work, the boys were proud of being able to earn a wage, and it was an entry into other mining jobs. In *Breaker Boys*, Wolfe sets first person accounts of being a breaker boy and period rhymes and counting games. Despite the hard work, the breaker boys had the same energy and rambunctiousness of other boys, which Wolfe deftly catches in the energetic and highly rhythmic music that includes a repeated percussion motive suggesting the sound of boys running along dragging a stick across fence pickets. The breaker boys had that strong sense of fairness common in children, and a contempt for adult authority, and it is not surprising that they were often at the forefront of strikes and labor disputes. You catch something of their feistiness in the "king of the castle" rhyme that ends the movement.

Speech is set for tenor solo and men's voices. The text is taken from a statement made by John L. Lewis, long-time head of the United Mine Workers,

in testimony before Congress after an explosion in a Centralia, IL coal mine in 1947 killed 111 miners. With his craggy features and gravelly voice, he seemed the personification of coal, and he was both a skilled strategist and a highly effective and powerful speaker. His uncomfortably blunt statements can be understood in the context of what was learned in the aftermath of the mine explosion. The mine had had a history of violations and warnings about excessive dust, inadequate ventilation and the risk of explosion. A year before the explosion, five representatives of the union local had written the governor, urging him to enforce safety regulations and save their lives; four of the five died in the explosion. A week before the explosion, the state director of mines had been revealed to be soliciting bribes from the mining companies he oversaw. When asked about the mine conditions, the president of the company that owned the mine responded, "Hell, I don't know anything about a coal mine." The mining company ultimately received a token \$1000 fine for ignoring safety violations. The director of mines was indicted but the charges were dropped. Four years later, an almost identical explosion would kill 119 miners in West Frankfort, IL.

The fourth movement, *Flowers*, is a tribute to the women of the mining community, and was inspired by a first-person account of growing up in one of the patch towns that sprang up around the mines. Because the patch towns were relatively small and isolated, there was a tremendous sense of community and shared experience, and it is the women who were largely responsible for this. Period photos show rows of small but neatly kept houses, with yards and window boxes full of flowers. Wolfe elaborates on that one comment, that everyone kept flower and vegetable gardens, setting an almost endless list of the flowers and plants they had grown. At the end, "forget-me-not" is softly repeated over and over, like a plea echoing down the years.

The final movement, *Appliances*, is highly rhythmic and energetic, with a long list of things that you can do with electricity, like a sort of updated GE Carousel of Progress. The phrases are detached and syncopated, first passing from voice to voice and then overlapping, and are finally stripped down to the verbs, repeating over and over. *Appliances* picks up on themes from two previous movements. While we think of ourselves as living in a modern, electric age, it is actually built on a foundation of coal – the vast bulk of electricity in the U. S. is still produced by coal-fired generating plants. And as John L. Lewis suggested, those of us who live in comfort should remember the men whose labor provides that comfort. The music abruptly shifts to a sort of coda with a text adapted from an advertising campaign. The Lackawanna Railroad was one of the first to use clean-burning anthracite exclusively. To promote this, they created a fictitious socialite, Phoebe Snow, who rode the train wearing a white hat, dress and gloves and never worried about her clothes being smudged by soot and smoke. Each advertisement ended with a little rhyme, one of which brings *Anthracite Fields* to its close: "Phoebe Snow, about to go on a trip to Buffalo. Her gown stays white from morn till night, on the Road to Anthracite."

– Michael Moore

NOTES FROM THE SCENOGRAPHY & PROJECTION DESIGNER

This piece marks many “firsts” for me. It has been my first collaboration with Alan and the Mendelssohn Club, my first collaboration with Leah, and my first chance to be a part of Julia’s music. In addition to this tremendous list, I am excited to say that it is the first time I have had the opportunity to immerse myself in the world of Anthracite coal in Pennsylvania. The stories of hard work, perseverance, and human rights are inspirational. They also encapsulate an important chapter in our history as a country and a people. I am proud to have the opportunity to become a part of that story.

– Jeff Sugg

NOTES FROM THE CHOREOGRAPHER

The process of learning Julia Wolfe’s nuanced score and working with Alan Harler has inspired me tremendously. The choreography and gestures are influenced by the music’s rhythmic progressions, images and libretto. There are multiple layers in the piece; one gets the feeling of the darkness of a mine, individual lives, families, labor movements, justice and injustice, as well as the formation of coal itself, and the whirling, drilling sounds of electric appliances we all know and use. The terrain of the work is vast and specific, cultural and personal at the same time. It is my hope that the movement and gestures allow the audience and singers to experience the music even more fully and to connect on a personal level to the musical layers of story-telling and imagery of this moving and powerful piece.

– Leah Stein

NOTES FROM THE COSTUME DESIGNER

This multifaceted production has been engaging from the start. From witnessing the testimonies of miners and family members to visiting the Lackawanna mine, I have been inspired by the rich history of the Anthracite Region. The costumes of the chorus take much influence from Julia Wolfe’s first movement *Foundation*, which addresses the individual miners as well as the way coal is formed. I am interested in showing the chorus members as miners who are in many ways inseparable from the coal they harvest. I took influence for the band’s attire from Phoebe Snow, the propaganda woman in white promoting clean coal. I hope that the garments will aid the mood of the piece, evoking the hardship, backbreaking work, loss, honor and kinship involved within mining culture. I would like to thank Leah Stein, as well as Mendelssohn Club for pulling me in on this wonderful piece.

– Katie Coble

THE TEXTS

Wolfe: *Anthracite Fields*

1. Foundation

John Ace, John Art, John Ash, John Ayres, John Bab, John Backs, John Baer, John Bail, John Bains, John Ball, John Ban, John Banks, John Barnes, John Barr, John Bath, John Baum, John Bax, John Bean, John Beck, John Bee, John Bell, John Best, John Big, John Bike, John Birch, John Bird, John Black, John Blain, John Blair, John Blick, John Bloom, John Blough, John Bock, John Boggs, John Bolz, John Bone, John Book, John Boome, John Booth, John Boots, John Boss, John Bork, John Boyd, John Boz, John Brass, John Bray, John Breem, John Breen, John Brenn, John Briggs, John Brill, John Brink, John Britt, John Broad, John Brooks, John Brown, John Brush, John Buck, John Budd, John Bull, John Bunn, John Burke, John Burns, John Burt, John Bush, John Cain, John Camp, John Carl, John Carp, John Carr, John Case, John Char, John Chase, John Childs, John Christ, John Clark, John Clem, John Cline, John Cluff, John Clune, John Coates, John Cole, John Cone, John Conn, John Cook, John Coon, John Coots, John Cope, John Cox, John Coyle, John Coyne, John Crabb, John Craig, John Crane, John Cray, John Creech, John John Cresh, John Croll, John Crook, John Cross, John Crow, John Cruse, John Curns, John Dale, John Danks, John Dash, John Day, John Deal, John Dean, John Deck, John Derk, John Derr, John Dice, John Dowe, John Doyle, John Drake, John Drew, John Duke, John Dunn, John Dykes, John Eck, John Edge, John Emes, John Erb, John Fair, John Faith, John Farr, John Faust, John Feets, John Fern, John Fife, John Fink, John Finn, John Fitch, John Flack, John Fleas, John Flesh, John Flinn, John Float, John Flute, John Folk, John Forbes, John Ford, John Fox, John Frank, John Freel, John French, John Frick, John Frill, John Fritz, John Fry, John Fuke, John Gaintz, John Gaul, John Gell, John George, John Gish, John Glinn, John Gluke, John Glump, John Goff, John Gold, John Good, John Grant, John Grass, John Gray, John Green, John Gregg, John Grim, John Grimes, John Grip, John Groom, John Gross, John Grove, John Guy, John Gwynne, John Hall, John Hand, John Hane, John Hawk, John Hayes, John Head, John Heal, John Heist, John Helm, John Hess, John Hill, John Hines, John Hog, John Holt, John Holmes, John Hood, John Hope, John Howe, John Hughes, John Hunt, John James, John Hones, John Joy, John Judge, John Lair, John Lake, John Lamb, John Lane, John Lang, John Lappe, John Leach, John Lee, John Left, John Link, John Linn, John Lloyd, John Lock, John Long, John Lord, John Loss, John Lott, John Lowe, John Luke, John Lume, John Lutz, John Lynch, John Lynn, John Mack, John Mates, John Majl, John May, John Meck, John Meese, John Mick, John Miles, John Mill, John Moore, John Moss, John Mott, John Nash, John Neil, John Ney, John Nick, John Niles, John Noke, John Noll, John Noon, John Nutt, John Nye, John Orr, John Ortiz, John Paff, John Pap, John Parks, John Paul, John Peace, John Peel, John Pierce, John Pitz, John Plant, John Plow, John Pluck, John Plum, John Point, John Pool, John Pope, John Posh, John Pratt, John Price, John Prone, John Prush, John Pyle, John Pine, John Quinn, John Rage, John Rand, John Rape, John Read, John Reap, John Reese, John Rhodes, John Rice, John Rich, John Ridge, John Ring, John Ripp, John Rist, John Roach, John Robb, John Rock, John Roe, John Roots, John Rose, John Rouse, John Rudd, John...

The briny seas rose and fell,
wide, shallow seas.

Thick, steamy swamps covered the earth,
the leaves and branches buried deep,
thick roots and trunks,
buried deep inside the earth,
layer upon layer.

Heat. Time. Pressure.

Massimino Santiarelli, Nicholas Scalgo, Edward Scutulis, Alfred Seabury, Jonathan Shoemaker, Josiah Sibley, Emanuel Skidmore, Martin Sladovick, Andrew Smalley, Thomas Snedden, Sylvester Sokoski, Benjamin Spade, Charles St. Clair, Ignatz Stancheski, James Henry Sullivan, Anton Svanevich, Augustus Swanson, Olif Sweedbury, Anthone Sweeny, Lathrie Symmons, Julius Tamanini, Lino Tarilla, Premo Tonetti, Bladis Tonatis, Rofello Tironzelli, Anthony Tonery, Christian Ulrich, Theodore Valentine, Isaac Van Blaragan, Constantine Vickerell, Edwin Wagstaff, August Yeager, Henry Youngcourt, Martian Yunman, Victor Zamerovich, Ezekiel Zamoconie.

The names above appear on the list of the Pennsylvania Mining Accidents index 1869-1916 (from the Denver Public Library Digital Collections) with the exception of Massimino Santiarelli, who appeared in Growing Up in Coal Country by Susan Campbell Bartoletti. The geographic description was adapted from information in the book Big Coal by Jeff Goodell.

2. Breaker Boys

Mickey Pick-slate, early and late,
Mickey, Mickey

That was the poor little breaker boy's fate.

Mickety pickety rickety tickety lickety splickety
kickety kickety, kick, kick, kick, kick.

Mickey, Mickey, Mickey, Mickey

Eight years, nine years, ten years, twelve years,
six years, seven years, thirteen, fifteen, fourteen,
eleven, seventeen, eighteen, sixteen.

Oh, what a place. You sat on a hard seat.

You didn't dare cushion it. No matter.

You had to sit on a plain plank with your feet in the chute,
bent over like this.

Well, I'll tell you, it was very scary,
believe me, believe me.

I don't know how I got the nerve to go there in the first place.

You didn't dare say anything.

You didn't dare quit,

because it was something to have a job at eight cents and hour.

You didn't wear gloves,

you didn't dare,

you weren't allowed to wear gloves.

Your fingernails, you had none.

The ends of them would be bleeding every day from work,
bleeding every day.*

Mickey pick slate, early and late,

That was the poor little breaker boy's fate.

A poor simple woman at the breaker still waits
to bring home her poor little Mickey Pick-slate.

Inor, minor mona mai,

Pascor lahra bonor bai.

Eggs, butter, cheese, bread,

Stick, stock, stone, dead.

Stick 'em up and stick 'em down,

Stick 'em in the old man's crown.

Snail, snail, come outa your hole,
Or else I'll beat you black as coal.

Once a man and twice a boy,
Oh, you are my pride and joy.
Twice a boy and once a man,
Catch me, catch me if you can.
Catch me, catch me,
Mickety pickety rickety tickety lickety splickety

Slate picker, mule kicker,
Thicker air make you sicker,
Sicker, sicker, sicker, sicker, sicker, sicker, sicker, sicker,
Mickety pickety rickety tickety lickety splickety

Ten little angels dressed in white,
Tryin' to get to heaven on the tail of a kite,
But the kite string broke and down they fell,
Instead of going to heaven, they went to...
Nine little angels, eight little angels,
seven little angels, six little angels

I am king of the castle, I am king
I am king of the castle
king of the castle, I am king
I am king of the castle you are a dirty rascal.

** everything in quotes excerpted and adapted from an interview with Anthony (Shorty) Slick (breaker boy) from the film America and Lewis Hine directed and produced by Nina Rosenblum, Daedalus Productions, Inc. Other text based on children's street rhymes.*

3. Speech

If we must grind up human flesh and bones
in the industrial machine that we call modern America,
then before God I assert
that those who consume the coal
and you and I who benefit from that service because we live in comfort,
we owe protection to those men and we owe the security to their families if they die.

I say it, I voice it, I proclaim it
and I care not who in heaven or hell opposes it.
That is what I believe.
That is what I believe, I believe, I believe.
And the miners believe that.*

**excerpt from a speech by John L. Lewis (head of the United Mine Workers) to the House Labor subcommittee.*

4. Flowers

We all had flowers. We all had gardens.

Flowers, flowers, flowers, flowers.
Roses and lilies and violets and asters and
lilacs and tulips and dahlias and poppies and
pansies and bluebells and foxglove and
heather and larkspur and dogwood and zinnias and

lavender, irises, daffodils, peonies, crocuses, sunflowers,
hyacinth, hollyhocks, touch-me-not, baby's breath,
azaleas, petunias, nasturtium, narcissus,
marigolds, snap dragons, sweet williams, bleeding hearts, magnolias,
chrysanthemums, wisteria, rhododendrons, geraniums, forsythia,
forget-me-not, gladiolas, portulacas, mountain laurel,
forget-me-not, forget-me-not, forget me, forget me, forget,
forget me not.

Inspired by my interview with Barbara Powell (daughter of a coal miner who grew up in a patch town in the Anthracite region.) She is currently a docent at the Anthracite Heritage Museum in Scranton, PA.

5. Appliances

Bake a cake. Drill a hole. Go to the gym. Heat your house.
Blend a drink. Blast your guitar. Dry your clothes. Turn on the light.
Ring me up. Toast a slice. Blow out your hair. Lock the safe.
Grind the beans. Shave your face. Run the dishwasher. Order a book.
Charge it to my card. Purify the air. Listen to your favorite song.
Call your girlfriend on the phone.

Juice an orange. Set your clock. Make some popcorn. Test your blood.
Watch a movie. Wash your clothes. Ride the subway. Boil some water.
Push the buzzer. Get directions. Replace a knee. Vacuum the rug.
Take a hot steaming shower. Send a message.

Grind, shave, run, blow, heat, drill, blast, turn, ring, blend, lock, dry
Bake, bake, bake, bake, bake a cake, bake a cake.

Phoebe Snow about to go
on a trip to Buffalo.
"My gown stays white from morn till night
on the road to Anthracite."*

**Phoebe Snow was a fictitious New York socialite created by Ernest Elmo Calkins (D.L.&W.) in 1900 for an advertising campaign for the Lakawana coal-powered railroad. Her image was accompanied by short rhymes. The Phoebe Snow rhyme above was adapted from the very first advertisement in the series.*



Mendelssohn Club of Philadelphia receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

THE PERFORMERS

Mendelssohn Club of Philadelphia

Mendelssohn Club of Philadelphia, one of America's oldest musical ensembles, is performing in its 140th consecutive season. It began in 1874 as an eight-voice male chorus founded by William Wallace Gilchrist, one of the most important musical figures in nineteenth century Philadelphia. The chorus rapidly expanded, and was able to provide more than three hundred singers for the 1916 American premiere of Mahler's *Eighth Symphony* with the Philadelphia Orchestra under the direction of Leopold Stokowski. Since then, Mendelssohn Club has earned a prestigious reputation by giving the first performance outside the Soviet Union of Shostakovich's *Thirteenth Symphony* and the Philadelphia premieres of Brahms' *German Requiem*, Prokofiev's *Ivan the Terrible*, Scriabin's *First Symphony*, Bartók's *Cantata Profana*, and the full orchestral version of Britten's *War Requiem*, among many others.

Under the dynamic leadership of Artistic Director Alan Harler, the 140-voice Mendelssohn Club is known for its professional productions of choral/orchestral programs, as well as performances in guest engagements with prominent area orchestras. Harler's programs combine new or rarely heard works with more traditional works in order to enhance the presentation of each and to provide the audience with a familiar context for the new experience. Dedicated to the ongoing vitality of the choral art, Mendelssohn Club and Alan Harler have made a significant commitment to the commissioning of new choral music, and have commissioned and premiered fifty-five new works since 1990. This commitment has earned Mendelssohn Club two ASCAP/Chorus America Award for Adventurous Programming. Mendelssohn Club has also been honored with an award from the Philadelphia Commission on Human Relations for "bringing the community together in song" through Harler's multicultural concert programming.

Mendelssohn Club also explores interdisciplinary concert presentations and, in May 2005, presented the Philadelphia premiere of Richard Einhorn's 1994 cantata *Voices of Light* with the 1928 silent film masterpiece by Carl Dreyer,



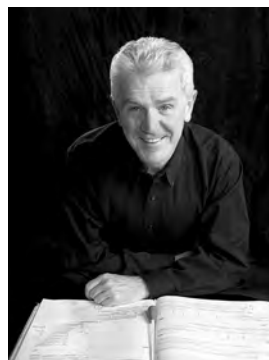
J. L. Shipman

Maestro Alan Harler leads the Mendelssohn Club Chorus, the Chamber Orchestra of Philadelphia and baritone Sanford Sylvan in the world premiere of Andrea Clearfield's *The Golem Psalms* in May, 2006.

The Passion of Joan of Arc. The November 2006 co-production of *Carmina Burana* with the Leah Stein Dance Company was the first dance collaboration in Mendelssohn Club's recent history. This collaboration continued with the 2008 *Urban ECHO: Circle Told*, featuring an improvisational vocal score by Pauline Oliveros and choreography for the entire chorus by Stein, and *battle hymns*, with a score by David Lang and a choreography for the full chorus and nine professional dancers.

Alan Harler, Artistic Director

Alan Harler became Mendelssohn Club's twelfth Music Director in 1988 and was named Artistic Director in 2009. Maestro Harler served for three decades as Laura H. Carnell Professor and Chairman of Choral Music at Temple University's Esther Boyer College of Music. He has appeared at the Festival Casals in San Juan, Puerto Rico and the Aspen Choral Institute, and has given master classes and conducted performances in Taiwan, China and South Africa. He currently serves as a Conducting Mentor with the Conductors Guild, making himself available for consultation with young conductors internationally.



J. L. Shipman

Alan Harler is a strong advocate for new American music. He was founder and director of the Contemporary Vocal Ensemble of Indiana. During his tenure with Mendelssohn Club, he has commissioned and premiered 55 new compositions including such major works as David Lang's *battle hymns* (2009), Jennifer Higdon's *On the Death of the Righteous* (2008), Andrea Clearfield's *The Golem Psalms* (2006), James Primosch's *Fire-Memory/River-Memory* (1998), Roberto Sierra's *Lux aeterna* (1996), Charles Fussell's *Specimen Days* (1992) and Robert Moran's *Requiem: Chant du Cygne* (1990). He conducted Mendelssohn Club in a critically acclaimed recording of the Moran *Requiem* for Argo/London Records in 1994. In 2012, Innova Records released a CD featuring the Higdon, Primosch, and Clearfield commissions for large chorus and orchestra. With the Temple University Concert Choir, he presented many Philadelphia premieres, including Moran's *Hagoromo*, Alfred Schnittke's *Requiem*, and Arvo Pärt's *Passio Domini Nostri Jesu Christi Secundum Joannem*. Maestro Harler has prepared choruses for many of the country's leading conductors, including Riccardo Muti, Klaus Tennstedt, Charles Dutoit, Zubin Mehta, Rafael Frühbeck de Burgos, Lorin Maazel, David Robertson, and Wolfgang Sawallisch.

In 2004, Alan Harler received the Emanuel Kardon Foundation Award for "contributing to the vitality and excellence of the Philadelphia arts community." In 2007, Harler received the Elaine Brown Award for Lifelong Service to Choral Music, given by the American Choral Director's Association. In 2009, he was honored with Chorus America's prestigious Michael Korn Founders Award for Development of the Professional Choral Art, and the Musical Fund Society of Philadelphia's Honorary Lifetime Membership for a Distinguished Contribution to the Musical Life of Philadelphia.

Julia Wolfe

Drawing inspiration from folk, classical, and rock genres, Julia Wolfe's music brings a modern sensibility to each while simultaneously tearing down the walls between them. In the words of the *Wall Street Journal*, Wolfe has "long inhabited a terrain of [her] own, a place where classical forms are recharged by the repetitive patterns of minimalism and the driving energy of rock."

Her art-balled *Steel Hammer*, runner up for the Pulitzer Prize, was inspired by Wolfe's love of the legends and music of Appalachia. The text is culled from the over 200 versions of the John Henry ballad – and tells the story of the story. Written for the Norwegian vocal group Trio Mediaeval and the Bang on a Can All-Stars, *Steel Hammer* will be seen in New York in a staged production at BAM's 2015 Next Wave festival under the direction of Anne Bogart and released on CD in April 2014. Wolfe's recent body concerto, *riSE and fLY*, written for Colin Currie and the BBC Orchestra, explores the rhythmic grooves of street musicians in a unique concerto that features Currie playing rapid fire rhythms on his body.

The influence of pop culture can be heard in many of Wolfe's works, including *Lick*, *Believing*, and *Big, Beautiful, Dark, and Scary* for the Bang on a Can All-Stars. *Lick*, based on fragments of funk, has become a manifesto for the new generation of pop-influenced composers. The raucous *My Lips From Speaking* for six pianos was inspired by the opening riff of the Aretha Franklin tune *Think*. Wolfe's *Dark Full Ride* is an obsessive and relentless exploration of four drum sets. In *Lad*, Wolfe creates a kaleidoscopic landscape for nine bagpipes.

Wolfe has written a major body of work for strings, including four quartets and a string quartet concerto. Her quartets, as described by the *New Yorker*, "combine the violent forward drive of rock music with an aura of minimalist serenity [using] the four instruments as a big guitar, whipping psychedelic states of mind into frenzied and ecstatic climaxes." Wolfe's *Cruel Sister* for string orchestra, inspired by a traditional English ballad of a love rivalry between sisters, was commissioned by the Munich Chamber Orchestra and received its US premiere at the Spoleto Festival. Written shortly after September 11, 2001, her string quartet concerto *My Beautiful Scream*, written for Kronos Quartet and the Orchestre National de France (premiered in the US at the Cabrillo Festival under the direction of Marin Alsop), was inspired by the idea of a slow motion scream.

Wolfe has collaborated with theater artist Anna Deavere Smith, architects Diller Scofidio+Renfro, filmmaker Bill Morrison, Ridge Theater, director Francois Girard, Jim Findlay, and choreographer Susan Marshall among others. Her music has been heard at BAM, the Sydney Olympic Arts Festival, Settembre Musica (Italy), Theatre de la Ville (Paris), Lincoln Center, Carnegie Hall, at the NCPA in Beijing, and the LG Arts Center in Korea, among oth-



Peter Serling

ers, and has been recorded on Cantaloupe, Teldec, Point/Universal, Sony Classical, and Argo/Decca. In 2009 Wolfe joined the NYU Steinhardt School composition faculty. She is co-founder and co-artistic director of New York's music collective Bang on a Can.

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

Bang on a Can All-Stars



Formed in 1992 by New York's renowned new-music collective Bang on a Can, the Bang on a Can All-Stars are recognized worldwide for their ultra-dynamic live performances and recordings of today's most innovative music. Freely crossing the boundaries between classical, jazz, rock, world and experimental music, this six-member amplified ensemble has consistently forged a distinct category-defying identity, taking music into uncharted territories. Performing each year throughout the U.S. and internationally, the All-Stars have shattered the definition of what concert music is today.

Together, the All-Stars have worked in unprecedented close collaboration with some of the most important and inspiring musicians of our time, including Steve Reich, Ornette Coleman, Burmese circle drum master Kyaw Kyaw Naing, Tan Dun, DJ Spooky, and many more. The group's celebrated projects include their landmark recordings of Brian Eno's ambient classic *Music for Airports* and Terry Riley's *In C*, as well as live performances with Philip Glass, Meredith Monk, Don Byron, Iva Bittova, Thurston Moore, Owen Pallett and others. The All-Stars were awarded Musical America's Ensemble of the Year in 2005 and have been heralded as "the country's most important vehicle for contemporary music" by the San Francisco Chronicle.

Recent project highlights include the world premiere, performances, and recording of Steve Reich's *2x5* including a sold-out performance at Carnegie Hall; the group's recent tours to the Sydney Opera House in Australia and Beijing Music Festival in China; the US tour and Carnegie Hall performance of Julia Wolfe's *Steel Hammer*, an evening-length staged concert with Trio Mediaeval; commissioned works by Louis Andriessen, Bill Frisell, Ryuichi Sakamoto and more. With a massive repertoire of works written specifically for the group's distinctive instrumentation and style of performance, the All-Stars have become a genre in their own right.

The All-Stars record on Cantaloupe Music (www.cantaloupemusic.com) and have released past recordings on Sony, Universal and Nonesuch. For up-to-date information regarding Bang on a Can programs, events, and CD releases, please visit www.bangonacan.org.

Ashley Bathgate, cello & voice

A native of Saratoga Springs, NY, cellist Ashley Bathgate has gained international renown as both a soloist and chamber musician. The New York Times writes "Ms. Bathgate's rich tone, fluid dynamics and imaginative phrasing captured the magic." Equally at home in both the concert hall and the rock club, Ashley focuses on presenting concerts that draw from a wide range of musical genres. Her dedication to performing classical music is equally matched by her passion to promote new music by today's composers. She is a member of the internationally acclaimed Bang on a Can All-Stars, the Metropolis Ensemble and two chamber groups of which she is a founding member: TwoSense and Typical Music. As a soloist Ashley has performed on many of the world's great stages including Carnegie Hall, Boston Symphony Hall, the Muziekgebouw and the Barbican. She has been a guest artist with the American Symphony Orchestra, The Greater Newburgh Symphony Orchestra and the Windham Chamber Players on multiple occasions. Her radio appearances include performances on WQXR FM's Young Artist Showcase, NPR's Performance Today and WYNC's New Sounds Live. She has recorded for Naxos, Nonesuch, Cantaloupe Music, La-La Land Records and Albany Records. Ashley received her bachelor's degree from Bard College and a master's degree from Yale University where she studied with cellist and professor Aldo Parisot. She currently resides in New York, NY. www.ashleybathgate.com.

Robert Black, bass

Bassist Robert Black tours the world creating unheard of music for the solo double bass. He collaborates with the most adventurous composers, musicians, dancers, artists, actors, and technophiles from all walks of life. He has commissioned, collaborated, or performed with musicians from John Cage to DJ Spooky, Elliott Carter to Meredith Monk, Cecil Taylor to young emerging composers, as well as the Brazilian painter Ige D'Aquino, Japanese choreographer Yoshiko Chuma, the American actor Kathryn Walker, the English sound artist/DJ, Mira Calix and Swiss-American film maker, Rudy Burckhardt. Robert Black is a founding member of the Bang on a Can All-Stars. Robert maintains a full teaching schedule at The Hartt School at the University of Hartford, the Festival Eleazar de Carvalho (Brazil), and the Manhattan School of Music's Contemporary Performance Program. A recipient of numerous grants, he received a Bessie Award for his collaborative work with The School of Hard Knocks in NYC. His most recent solo recording is a 2 CD set titled Modern American Bass featuring mid-20th Century American bass repertoire – released on New World Records in the Fall of 2011. His other solo CDs are State of the Bass (O.O. Discs), The Complete Bass Music of Christian Wolff (Mode Records), The Complete Bass Music of Giacinto (Mode Records). Robert has also recorded for Sony Classical, Point/Polygram, Cantaloupe,

Koch International, CRI, Opus One, Artifact Recordings, Folkways Records, and others. Additionally, Robert is on the Advisory Board of the international radio series *Art of the States*, is editor of the «New Scores» column for the journal *Bass World*, is the Director the International Society of Bassists' biennial International Composition Competition, and adjudicates for the Concert Artists Guild Competition in New York City. Robert Black performs on a French double bass made by Charles Brugere in Paris in 1900. He tours with a B-21 instrument that he commissioned from the French luthier, Patrick Chartonin 2009. www.robertblack.org

Vicky Chow, piano & keyboards

Canadian pianist Vicky Chow has performed extensively as a classical and contemporary soloist, chamber musician, and ensemble member, and has been described as “brilliant” (New York Times), “a monster pianist” (Time Out New York) “virtuosic” (New Jersey Star Ledger), “sparkling” with a “feisty technique” (MIT Tech) and “one of the new stars of new music” (Los Angeles Times). Joining the All-Stars in 2009, Vicky has also performed with other groups such as Wordless Music Orchestra, Opera Cabal, Wet Ink Ensemble, ai ensemble and AXIOM. She has worked with composers and musicians such as John Adams, Louis Andriessen, Bryce Dessner (The National), Philip Glass, Glenn Kotche (Wilco), David Longstreth (Dirty Projectors), Steve Reich, Terry Riley, and Lee Ranaldo (Sonic Youth). Her first solo piano album of music composed by Ryan Francis has been released under the ‘tzadik’ label. She has also recorded for the Cantaloupe and altaVoz labels. In addition to performing, Ms. Chow also produces and curates *Contagious Sounds*, a new music series focusing on adventurous contemporary artists and composers at the Gershwin Hotel in New York City. Originally from Vancouver Canada, Ms. Chow studied at The Juilliard School with Yo-heved Kaplinsky and Julian Martin before continuing studies at Manhattan School of Music with Christopher Oldfather. Starting the piano at age 5, she was invited to perform at the age of 9 at the International Gilmore Music Keyboard. She made her orchestral debut at the age of 10 with the Vancouver Symphony Orchestra made her last orchestral appearance at Alice Tully Hall with the Juilliard Symphony performing Bartok’s *Piano Concerto No. 1*. Ms. Chow resides in New York City. www.vickychow.com.

David Cossin, percussion

David Cossin was born and raised in Queens, New York, and studied classical percussion at the Manhattan School of Music. His interest in classical percussion, drum set, non-western hand drumming, composition, and improvisation has led to performances across a broad spectrum of musical and artistic forms to incorporate new media with percussion. David has recorded and performed internationally with composers and ensembles including Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Quartet, and the trio Real Quiet. Numerous theater projects include collaborations with Blue Man Group, Mabou Mines, and director Peter Sellars. David was featured as the percussion soloist in Tan Dun’s Grammy and Oscar winning score to Ang Lee’s film *Crouch-*

ing *Tiger, Hidden Dragon*. Most recently, David is happy to have performed with Sting on his latest world tour, Symphonicity. David has performed as a soloist with orchestras throughout the world including the Los Angeles Philharmonic, Orchestra Radio France, Saint Paul Chamber Orchestra, Sao Paulo State Symphony, Sydney Symphony, Gothenburg Symphony, Hong Kong Symphony, and the Singapore Symphony. David ventures into other art forms include sonic installations, which have been presented in New York, Italy and Germany. David is also an active composer and has invented several new instruments, which expand the limits of traditional percussion. David is the curator for the Sound Res Festival, an experimental music festival in southern Italy and also teaches percussion at Queens College in New York City. www.davidcossin.com.

Mark Stewart, guitar & voice

Raised in America's Dairy Land of Wisconsin, Multi-instrumentalist, singer, composer and instrument designer Mark Stewart has been heard around the world performing old and new music. Going to conservatory to study both guitar and cello, he came to NYC to work as a performer on both instruments; however upon completing school he was most drawn to the electric guitar. Today Mark plays regularly with a wide range of musicians: since 1998 he has recorded, toured and been Musical Director with Paul Simon. A founding member of the Bang on a Can All-Stars, Mark is also a member of Steve Reich & Musicians and the comic duo Polygraph Lounge with keyboard & theremin wizard Rob Schwimmer and has performed with Anthony Braxton, Bob Dylan, Stevie Wonder, Bruce Springsteen, Bobby McFerrin, Paul McCartney, the Everly Brothers, David Byrne, & James Taylor. Mark has collaborated extensively with composer Elliot Goldenthal on music for the feature films *The Tempest*, *Across the Universe*, *Titus*, *The Butcher Boy*, *The Good Thief*, *In Dreams*, and *Heat*, often playing instruments of his own design and construction. He is on the faculty of the Manhattan School of Music & his New York Lower East Side "lab" is home to an instrument workshop and sonic salon where traditional and new instruments cohabitate. Stewart can be heard on Warner Bros., Sony, Sony Classical, Point/Polygram, None-such, Label Bleu, Resonance Magnetique, Cantaloupe and CRI recordings. He lives in New York City making his living playing and writing popular music, semi-popular music and unpopular music.

Ken Thomson, clarinets

Ken Thomson is a Brooklyn-based clarinetist, saxophonist, and composer. Called "the hardest-working saxophonist in new-music show business" by Time Out NY, he co-leads Bang on a Can's newest band, the Asphalt Orchestra, a 12-piece next-generation mobile ensemble. He also performs with the 14-year running punk/jazz collective Gutbucket and is a member of contemporary chamber ensemble Signal. As a composer, he has been commissioned by the American Composers Orchestra, Bang on a Can, the True/False Film Festival, and others, and has received awards from ASCAP and NewMusic USA. He is on faculty at the Bang on a Can Summer Festival. He is a Conn-Selmer/Selmer Paris Artist, and endorses Sibelius Software and AMT

microphones. His first CD as a leader with his group *Slow / Fast, It Would Be Easier If* (Intuition Records), hit multiple Top of the Year lists; The New York Times review spoke of the “intricately wrought and incident-steeped” compositions and “gutsy precision of the playing.” He is currently working on a followup *Slow / Fast CD*; a disc of his string quartets recorded by the JACK Quartet, entitled *Thaw*, was released in 2013 on Cantaloupe Music. www.ktonline.net

Leah Stein, Choreographer

Leah Stein, originally from the Hudson Valley, New York, is a dancer and choreographer who makes site-inspired collaborative dance works. She founded the Leah Stein Dance Company in 2001 dedicated to making interdisciplinary dances that interweave architecture, landscape and historic resonance. Her work has been performed in Japan, Romania, Poland, Scotland, Canada and Indonesia and throughout the United States, in train garages, traditional Japanese houses, open fields, corner parking lots, and historic sites. Major works include *GATE* at Eastern State Penitentiary Historic Site, *battle hymns*



at the 23rd Street Armory, *Rock, Reed, Tatami, Stream* at Shofuso House and Garden, *In Situ*, created for the extraordinary DanceBase building in Edinburgh, Scotland. *A Lily Lilies*, a collaborative book of Josey Foo's poems and Stein's notes on dance was published in 2011. She has collaborated with numerous artists including long-standing artistic partnerships with Germaine Ingram, Toshi Makihara, Josey Foo and Roko Kawai, and Alan Harler of the Mendelssohn Club Chorus and is currently engaged in a year-long research project with singers and dancers guided by composer Pauline Oliveros. She has been supported by Leeway Foundation, the Pennsylvania Council on the Arts including three Fellowships in Choreography, an Independence Foundation Choreographic Fellowship, a Herald Angel Award at the Edinburgh Fringe Festival in Scotland among others including several grants from the Pew Center for Arts & Heritage. She is currently a Visiting Professor at Drexel University.

Jeff Sugg, Projection Design

Jeff Sugg is a Brooklyn-based designer and multi-award winner. Broadway: *Macbeth (LCT)*, *A Time To Kill*, *Bring It On*, *Magic/Bird*, *33 Variations*. Off-Broadway: *Last Five Years*, *This Clement World*, *Tribes*, *Slug Bearers of Kayrol Island*, *The Accidental Trilogy*. Regional: *Elephant Man (Alley)*, *Mountaintop (Alley / Arena)*, *As You Like It (Shakespeare Theater)*. He has also worked with Cynthia Hopkins, Laurie Anderson, and The Wooster Group. Awards: a Lortel, an Obie, a Bessie, and two Hewes Awards.



Elena Grace Smith, Production Manager

Elena Grace Smith is thrilled to be working on *Anthracite Fields* as a part of her role as production manager with Mendelssohn Club. Elena currently holds the position of production manager for Brat Productions and operates as a production assistant with Philadelphia Chamber Music Society. Recent credits include season positions at InterAct Theatre Company and Marlboro Music Festival. She is a native of Maple Glen, PA and an alumnus of Earlham College with a B.A. in Classical Studies. A big *THANK YOU* to everyone who helped make this possible.



Katie Coble, Costume Designer

Katie Coble is a garment designer living and working in Philadelphia, PA. Her B.F.A. in Fibers, along with a concentration in Experimental Fashion was received at Maryland Institute College of Art. Katie enjoys using clothing to discover ways the body can interact with the space it inhabits. In her fashion design this has manifested as garments that the wearer can appropriate into different transformable options. In her costuming work this has led her to work with dancers, artists, and performers that express their vision in multidisciplinary performances.



Katie has worked with, Leah Stein Dance Company, Germaine Ingram Project, IdiosynCrazy Productions, Kariamu Welsh, Tania Issac, and Headlong Dance Theater. Drexel, Bryn Mawr, Temple, and The Fabric Workshop and Museum have also employed Katie. Katie's work has shown at the City Hall Gallery, Philadelphia (2014), Leonard Pearlstein Gallery, Philadelphia (2014,2013), 18th Street Show, Kansas City (2008-12), Steps to the Cure, Baltimore (2008,09), and the CHA Craft Show, California (2010,11). Katie Coble is thrilled to have been involved in the production of *Anthracite Fields*. Working along side such knowledgeable and creative people has inspired her.

Mendelssohn Club Chorus

Soprano

Ashley Elisabeth Alden
 Rachelle Brisson
 Caitlin Butler
 Rachel Castro-Diephouse
 Lillie Claitt
 Judy Ann Curtis
 Ana del Puerto
 Jean Dowdall
 Sarah Finnan
 Roberta Fischer
 Sarah Glaser
 Claire Gober
 Lindsay Jackson
 Anna Juliar
 Emily Grace Kane
 Julianna Kelley
 Lynn Kirby
 Alex Lastowski
 Carolyn Linarello
 Rebecca Marx
 Ilene Meyers Miller
 Susanna Payne-Passmore
 Rebekah Reddi
 Sophie Reid
 Roberta L. Rote
 Julia Richie Sammin
 Margaret C. Satell
 Lizzy Schwartz
 Johanna Schweitzer
 Linda A. Shashoua
 Christina King Smith
 Linda W. Spitko
 Alexa Strube
 Erin E. Swanson
 Rebecca Thornburgh
 Becky Tkacs
 Kathryn Wadsworth
 Lori Wolf

Alto

Brenda B. Bary
 Shahara M. Benson
 Sonja Bontrager

Christine Chaapel
 Erin M. Donovan
 Robin Eaton
 Ellie Elkinton
 Carol Everett
 Sara Ying Gao
 Karen H. Gildea
 Anne F. Gold
 Emily Guendelsberger
 Katherine Haas
 Jennifer Hay
 Jean M. Hunsberger
 Amber Nicole Johnson
 Bobbie Konover
 Deborah Laird
 Allison Levine
 Susan M. Lin
 Priscilla Lo
 Florence Moyer
 Margaret Oravetz
 Kelly Seymour
 Jennifer Sheffield
 Maria Sisto
 Jean L. Sugars
 Rebecca C. Test
 Gladys M. Thonus
 Jane Uptegrove

Tenor

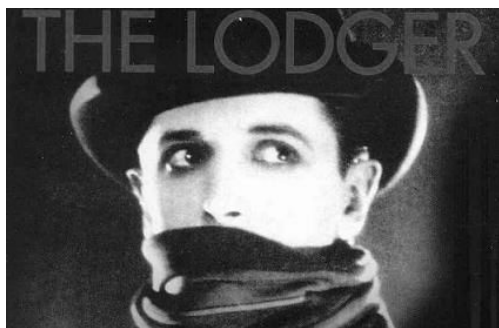
Andrew Beck
 Stephen Bennett
 Frank Cassel
 Mark Davidson
 Josh Dearing
 Joshua Edwards
 Carl Ellinwood
 Nathan P. Gibney
 Brad Gragilla
 Josh Hartman
 Gabor Kari
 John Michael Lapetina
 John P. Leonard
 John H. Luttenberger, III
 Daniel Ojserkis

Ben Perkins
 Mark Pinzur
 Bob Rodgers
 Nathan Russell
 Roy Schmidt
 Joseph Scholl
 Dan Schullery
 John E. Spitko, Jr.
 Evan B. Towle
 Cory O'Niell Walker

Bass

David G. Alpern
 Steve Barsky
 Evan Birnholz
 Michael A. Blaakman
 John Curtis
 Tom Elkinton
 Donald Gilchrist
 Steven Glasser
 Philip H. Jones
 Moshe Kam
 Jon Kochavi
 John Kohlhas
 Martin Levitas
 Adam J. Lynn
 Nicholas May
 Michael Moore
 Matt Nabinger
 Larry Passmore
 Darian Anthony Patrick
 Bob Ranando
 Cleveland Rea
 Joel Sheffield
 Daniel Simpson
 David Simpson
 Tim Stopper
 Thomas D. Sutton
 Ryan Tibbetts
 Richard Tolsma
 AJ Walker
 Yann Wester

Mendelssohn Club makes its concert programs available in Braille for audience members who are visually impaired. Requests must be made at least one week in advance by calling Mendelssohn Club at 215.735.9922 or visiting our website at www.mcchorus.org.



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Under the leadership of Artistic Director Alan Harler, Mendelssohn Club has become a chorus whose audiences know to expect the unexpected. The Alan Harler New Ventures Fund was established in 2007 in honor of Alan Harler's first 20 years as Mendelssohn Club's Artistic Director, to assure the continuation of his landmark initiatives and adventurous programming. To contribute to the Alan Harler New Ventures Fund please use any of the payment methods outlined on our website (www.mcchorus.org).

The Mendelssohn Club Board of Trustees has allocated portions of this growing fund to a number of significant ventures: the March 2009 commissioned piece by Pulitzer Prize-winning composer Jennifer Higdon, *On the Death of the Righteous*, paired with the Verdi *Requiem*; battle hymns, the June 2009 collaboration with the Leah Stein Dance Company and Pulitzer Prize-winning composer David Lang; and the 2011 commission of Rollo Dilworth's *Rain Sequence*, which was supported by a special gift to the Alan Harler New Ventures Fund. The Fund also supported the production of *Metamorphosis*, a commercially produced CD featuring three recent Mendelssohn Club commissioned works: Higdon's *On the Death of the Righteous*, Andrea Clearfield's *Golem Psalms*, and James Primosch's *Fire-Memory/River-Memory*.

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Commissions and Premieres under Artistic Director Alan Harler

- 2014** Julia Wolfe – *Anthracite Fields*
Folk cantata commissioned for chorus and folk/classical chamber orchestra
- 2013** Donald St. Pierre – *Watchman, Tell Us of the Night*
Setting of the traditional carol for soprano solo, chorus and brass
- Jeremy Gill – *Before the Wrestling Tides*
Based on the poetry of Hart Crane and commissioned for performance with Beethoven's Choral Fantasy
- 2012** Donald St. Pierre – *In the Company of Angels*
Cantata with a text taken from the writings of Emanuel Swedenborg
- Thomas Whitman – *At War's End*
Setting for chamber chorus
- Robert Moran – *Angele Dei*
World premiere of Moran's setting of St. Anselm's Prayer to One's Guardian Angel for chorus and chamber orchestra
- Robert Moran – *Trinity Requiem*
Written for the 10th anniversary of the 9/11 tragedy; originally commissioned by Trinity Wall Street for treble voices and now reset for full chorus and treble voices.
- Donald St. Pierre – *Morning Has Broken*
A cantata inspired by the famous hymn, with a text by Thomas Traherne
- Andrea Clearfield – *Tse Go La*
Based on folk music used in the Buddhist traditions of Nepal and collected by the composer
- 2011** Rollo Dilworth – *Rain Sequence*
A traditional spiritual and settings of poems by Langston Hughes and Paul Laurence Dunbar
- 2010** Donald St. Pierre – *Three Carols*
Settings of three traditional English carols
- Robert S. Cohen – *Sleep, Little Baby, Sleep*
Setting of a poem by Christina Georgina Rossetti
- 2009** Donald St. Pierre – *A Visit From St. Nicholas*
Setting of the famous Christmas poem by Clement C. Moore
- David Lang – *battle hymns*
Commissioned with the Leah Stein Dance Company for performance at the historic Armory of the First Troop Philadelphia City Cavalry
- Peter Hilliard – *Consider Krakatau*
Commissioned with the Philadelphia Gay Men's Chorus and Anna Crusis Women's Choir for a concert event sponsored by the Equality Forum
- Robert Maggio – *Into the Light*
Commissioned with the Philadelphia Gay Men's Chorus and Anna Crusis Women's Choir for a concert event sponsored by the Equality Forum
- Cynthia Folio – *Voyage: I, Too, Can Sing a Dream*
Commissioned with the Philadelphia Gay Men's Chorus and Anna Crusis Women's Choir for a concert event sponsored by the Equality Forum
- Jennifer Higdon – *On the Death of the Righteous*
Commissioned for performance with the Verdi Requiem; text taken from a sermon of John Donne

- 2008** Anthony Mosakowski – **Resonet in Laudibus**
Setting of the famous medieval Christmas carol premiered at the From Heaven on High holiday concerts
- Pauline Oliveros – **Urban ECHO: Circle Told**
Improvisational soundscape performed in collaboration with the Leah Stein Dance Company at the Live Arts Festival / Philly Fringe
- Maurice Wright – **Vox Humana**
For chorus and bass soloist with electroacoustic sound
- 2007** Donald St. Pierre – **Caído se la ha un Clavel / A Carnation Has Fallen**
Setting of a Nativity poem by the Spanish writer Luis de Góngora
- 2006** Donald St. Pierre – **little tree**
Setting of a Christmas poem by e. e. cummings
- Jan Krzywicki – **Fortuna**
Commissioned to be paired with Carl Orff's Carmina Burana
- Andrea Clearfield – **The Golem Psalms**
Music based on the legend of the Golem of Prague with an original libretto by Ellen Frankel, scored for baritone solo, chorus and orchestra
- 2005** Donald St. Pierre – **A New Song**
Based on a traditional Norwegian folk hymn
- Kim D. Sherman – **The Happiest and Unhappiest of Men**
Text taken from the writings of Beethoven and set for chorus and orchestra
- 2004** Donald St. Pierre – **Agnus Dei**
Commissioned to complete the text of Mozart's unfinished Mass in C minor
- Jay Krush – **Fanfare Felix**
Processional written for Mendelssohn Club's 130th Anniversary Season
- 2003** Donald St. Pierre – **Billings with Brass**
Arrangements of hymns by William Billings
- Charles Fussell – **High Bridge**
Large scale work for soprano, alto, tenor and bass soli, chorus and orchestra and based on the poetry of Hart Crane
- 2002** Donald St. Pierre – **Love Came Down at Christmas**
Text taken from the poetry of Christina Rossetti and set for chorus and children's choir
- 2001** Donald St. Pierre – **Memento mori**
Written to be paired with Stravinsky's Les Noces
- 1999** Donald St. Pierre – **Ite missa est**
Commissioned to be performed with Beethoven's Mass in C Major
- Alice Parker – **Sing Now of Peace**
Written for Mendelssohn Club's 125th Anniversary
- Jay Krush – **A Fanfare for the Chorus**
Processional written for Mendelssohn Club's 125th Anniversary performance of the Verdi Requiem
- 1998** James Primosch – **Fire-Memory/River-Memory**
Text based on the poetry of Denise Levertov and set for chorus and orchestra
- 1996** Donald St. Pierre – **Songs of Sweet Accord**
Commissioned to be paired with Britten's Ceremony of Carols; American folk hymns set for men's voices

- Roberto Sierra – ***Lux æterna***
Commissioned to be performed with the Brahms German Requiem
- 1995 Donald St. Pierre – ***Shepherd***
Based on an American folk hymn
- Jan Krzywicki – ***Lute Music***
Composed for the Eastern European multicultural holiday concert Golden Voices of the East
- Shui-Lung Ma – ***America, Our Home***
Written for the 125th Anniversary of Philadelphia's Chinatown celebration
- Jonathan B. Holland – ***Symphony (of Light)***
Written for the African-American multicultural concert The Forgotten Generation
- Robert Moran – ***Winni ille Pu***
Set for chorus and orchestra with a text taken from a Latin version of the famous A. A. Milne stories
- 1994 Kim D. Sherman – ***A Winter Solstice Ritual***
A choral processional written for the 1994 holiday concerts
- Cynthia Folio – ***Touch the Angel's Hand***
Text taken from Fra Giovanni's famous letter of consolation and set for chorus and orchestra
- Robert Stern – ***Returning the Song***
Composed for the Chinese multicultural program Voices From the Bamboo Grove
- 1993 Charles Fussell – ***Invocation***
Text taken from a poem by May Sarton; Mendelssohn Club's performance was featured on NPR's First Art program
- Ricky Ian Gordon – ***Towards Independence***
Music taken from the play of the same name, which was premiered at Philadelphia's American Music Theater Festival
- 1992 Jack Délano – ***La Rosa y el Colibrí***
Set for chorus and solo trumpet and written for the Hispanic multicultural concert Songs of the New World
- Charles Fussell – ***Specimen Days***
Large scale work for baritone, chorus and orchestra and based on the writings of Walt Whitman; commercially recorded on the Koch International label
- 1991 Jan Krzywicki – ***Poem***
A choral vocalise inspired by the poetry of Robert Frost
- Byung Chul Choi – ***The Apostle Song***
Commissioned for the Korean multicultural program An American Seoul
- Robert Moran – ***Agnus Dei and Ite missa est***
Written to complete the text of Mozart's unfinished Mass in C minor
- 1990 Osvaldo Golijov – ***Cantata de los Inocentes***
Written for performance with Britten's St. Nicholas Cantata
- Robert Moran – ***Requiem: Chant du Cygne***
Written to be paired with the Mozart Requiem with text drawn from Mozart's last words; critically acclaimed recording by Alan Harler and Mendelssohn Club on the Argo label

I40 singers in our historic I40th year MENDELSSOHN CLUB OF PHILADELPHIA

october 25, 2013

I40th anniversary concert

kimmel center

december 14, 2013

a feast of carols

st. pierre, michael stairs and brass

december 19-21, 2013

glorious sounds of christmas

philadelphia orchestra

february 23, 2014

the sound of spirit:

arvo pärt/joseph haydn

april 26 & 27, 2014

anthracite fields

with julia wolfe

and bang on a can all-stars

june 8, 2014

beethoven symphony no. 9

kimmel center

composer julia wolfe

