



Sunday, February 26, 2017, 7pm  
Zellerbach Hall

## *Anthracite Fields* Music and text by Julia Wolfe

Foundation  
Breaker Boys  
Speech  
Flowers  
Appliances

### SCENOGRAPHY AND PROJECTION

Jeff Sugg, *design*  
Andrew Schneider, *operator*

### BANG ON A CAN ALL-STARS

Ashley Bathgate, *cello and voice*  
Robert Black, *bass*  
Vicky Chow, *piano and keyboard*  
David Cossin, *percussion*  
Mark Stewart, *guitar and voice*  
Ken Thomson, *clarinet and bass clarinet*  
Andrew Cotton, *sound engineer*

### CAPPELLA SF

Ragnar Bohlin, *conductor*

Mark Stewart, *bicycle wheel harp design*

*Anthracite Fields was commissioned through Meet the Composer's Commissioning Music/USA program, 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; and The Pew Center for Arts & Heritage through Philadelphia Music Project.*

*This evening's performance will be performed without intermission  
and will last approximately 65 minutes.*

*This performance is made possible, in part, by Patron Sponsors Greg and Liz Lutz.*

I grew up in a small town in Pennsylvania—Montgomeryville. When we first moved there the road was dirt and the woods surrounding the house offered an endless playground of natural forts and ice skating trails. 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 route 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 the Mendelssohn Club of Philadelphia commissioned me to write a new work for choir and the Bang on a Can All-Stars, I looked to the anthracite region. Anthracite 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 the 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 shoots of the breakers, and the boys had the painful job of removing debris from the rush of coal. They weren't allowed to wear gloves, and as a result their fingers were cut and bleeding. 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

# CAPPELLA SF

Ragnar Bohlin, *artistic director*

**Soprano**  
Jennifer Ashworth  
Kelly Ballou  
Cheryl Cain  
Elizabeth Kimble  
Liesl McPherrin  
Alexandra Sessler

**Alto**  
Mindy Ella Chu  
Silvie Jensen  
Gail Nakano  
Leandra Ramm  
Meghan Spyker  
Susan Thampi

**Tenor**  
Mickey Butts  
Elliot Encarnación  
Kevin Gibbs  
Ben Jones  
Jimmy Kansau  
Jonathan Thomas

**Bass**  
Daniel Brakefield  
Clayton Moser  
Matthew Peterson  
Mark Sumner  
Nick Volkert  
Chung-Wai Soong

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 for 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. In one interview Barbara said, in order to brighten their lives, “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 use coal. The closing words of *Anthracite Fields* are taken from an advertising campaign for the coal-powered railroad. In 1900 Ernest Elmo Calkins created a fictitious character, a New York socialite named Phoebe Snow, who rode the rails to Buffalo. It used to be a dirty business to ride a train, but with the diamond of coal her “gown stayed white from morn till night, on the road to Anthracite”—a stunning contrast to the coal-darkened faces underground.

—Julia Wolfe

#### Special Thanks to:

Alan Harler, conductor emeritus of the Mendelssohn Club of Philadelphia; Laurie McCants, Bloomsburg Theatre Ensemble, coal region consultant; Barbara Powell, “Coal Miner’s Daughter,” gift shop manager, Anthracite Heritage Museum, Scranton, PA; Tom Supey, Jr., third-generation miner (retired), operator, Lackawanna Coal Mine Tour, Scranton, PA; Chester Kulesa, director, Anthracite Heritage Museum, Scranton, PA; Richard Stanislaus and John Fielding, historians, Anthracite Heritage Museum, Scranton, PA.

#### ABOUT THE ARTISTS



**Julia Wolfe** (*composer*), draws inspiration from folk, classical, and rock genres, bringing a modern sensibility to each while simultaneously tearing

ing down the walls between them. She is a 2016 MacArthur Fellow.

Her Pulitzer-winning concert-length oratorio, *Anthracite Fields* for chorus and instruments, draws on oral histories, interviews, speeches, and more to honor the people who persevered and endured in the Pennsylvania Anthracite coal region. Mark Swed of the *Los Angeles Times* wrote that the work “captures not only the sadness of hard lives lost... but also of the sweetness and passion of a way of daily life

now also lost. The music compels without overstatement. This is a major, profound work.”

Wolfe’s music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. Recent projects include her evening-length *Steel Hammer* for the Bang on a Can All-Stars and singers, which is touring in an expanded theatrical form with director Anne Bogart and her SITI Company and received its New York premiere at BAM’s 2015 Next Wave Festival. Wolfe’s body concerto *riSE and fLY*, commissioned by the BBC and performed last season by the Cincinnati Symphony, featured percussionist Colin Currie playing rapid-fire body slaps and street percussion. The New York Philharmonic recently announced her new evening-length commission for orchestra and women’s chorus, which will

premiere in the fall of 2018. For the Philharmonic commission, Wolfe continues her interest in American labor history with the subject of women in New York's garment industry at the turn of the century.

Wolfe has written a major body of work for strings, from quartets to full orchestra. 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, was commissioned by the Munich Chamber Orchestra and received its US premiere at the Spoleto Festival. *Fuel* for string orchestra is a collaboration with filmmaker Bill Morrison. She has collaborated with theater artist Anna Deveare Smith, choreographer Susan Marshall, designers Jeff Sugg and Jim Findlay, and director François Girard, among others. Wolfe's music has been heard at venues throughout the world, including the Sydney Olympic Arts Festival, LG Arts Center (South Korea), Settembre Musica (Italy), Théâtre de la Ville (France), the Brooklyn Academy of Music, Lincoln Center, and Carnegie Hall, and has been recorded on Cantaloupe Music, 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.

**Jeff Sugg (projection designer)** is a Brooklyn-based designer and multi-award winner. He has worked on the Broadway shows *Macbeth* (Lincoln Center Theater), *A Time to Kill*, *Bring It On*, *Magic/Bird*, and *33 Variations*, and the Off-Broadway shows *The Layover*, *Fortress of Solitude*, *An Octoroon*, *This Clement World*, *Tribes*, *Slug Bearers of Kayrol Island*, and *The Accidental Trilogy*. Regional theater credits include *Bella* (Dallas Theater Center), *The Wiz* (Oregon Shakespeare), *Domesticated* (Steppenwolf), *Sweat* (Oregon Shakespeare, Arena Stage),

*Marie Antoinette* (Steppenwolf); and *Camp David* (Arena, Old Globe). In addition to the music project *Anthracite Fields*, he also worked on Prince's appearance on *Saturday Night Live*. Sugg is the winner of a Lucille Lortel Award, Obie Award, "Bessie" Award, and two Henry Hewes Design Awards.

The **Bang on a Can All-Stars** were formed in 1992 and are recognized worldwide for ultra-dynamic live performances and recordings of today's most innovative music; the group been called "the country's most important vehicle for contemporary music" (*San Francisco Chronicle*). 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. 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, Owen Pallett, Thurston Moore, and others. Recent project highlights include the premiere performances and recording of Julia Wolfe's *Anthracite Fields* for the All-Stars and guest choir; the record release of Wolfe's acclaimed *Steel Hammer*, featuring Trio Mediaeval, plus a new staged collaboration with ITI Company and director Anne Bogart; *Field Recordings*, a major new multi-media project and CD/DVD featuring nearly 30 commissioned works by Tyondai Braxton, Mira Calix, Anna Clyne, Bryce Dessner, Florent Ghys, Michael Gordon, Jóhann Jóhannsson, David Lang, Christian Marclay, Steve Reich, Todd Reynolds, Julia Wolfe, and others; the world premiere, performances, and recording of Steve Reich's *2x5* including a sold-out performance at Carnegie Hall; and the world premiere of *The Lord in the Clouds*, a new collaboration featuring Chinese



superstar singer Gong Linna. 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 group records on Cantaloupe Music and has also released recordings on Sony, Universal and Nonesuch.

**Ashley Bathgate** (*cello and voice*) has been described as an “eloquent new music interpreter” (*The New York Times*) and “a glorious cellist” (*The Washington Post*) who combines “bittersweet lyricism along with ferocious chops” (*New York Magazine*). Her “impish ferocity,” “rich tone,” and “imaginative phrasing” (*The New York Times*) have made her one of the most sought after performers of her time. The desire to create a dynamic energy exchange with her audience and build upon the ensuing chemistry is a pillar of Bathgate's philosophy as a performer, and her affinity to dynamism drives Bathgate to venture into previously uncharted areas of ground-breaking sounds and techniques, breaking the mold of a cello's traditionally perceived voice. In 2014 Bathgate premiered a new cello concerto by Australian composer Kate Moore with the ASKO|Schönberg ensemble at the Gaudeamus Festival in Utrecht, the Netherlands. She subsequently recorded an album of Moore's solo cello works that was released in 2016 on Cantaloupe Music. In 2015 she gave the world premiere of *What Moves You*, a collaborative performance project with jookin' dance sensation Lil Buck at the Spoleto Festival USA in Charleston, NC. Most recently, Bathgate commissioned the composer collective Sleeping Giant to write her a six-movement suite for solo cello entitled *ASH*, which was premiered this past January in New York City. Her recorded work can be found on Albany Records, Cantaloupe Music, Innova Recordings, La-La Land Records, Naxos, Nonesuch, Starkland, and Ufida Records. Originally from Saratoga Springs, NY, Bathgate resides in New York City. [ashleybathgate.com](http://ashleybathgate.com).

**Robert Black** (*bass*) tours the world creating unheard-of music for the solo double bass. He collaborates with the most adventurous com-

posers, musicians, dancers, artists, actors, and technophiles from all walks of life. He has commissioned, collaborated, or performed with musicians from John Cage to D.J. Spooky, Elliott Carter, Meredith Monk, and Cecil Taylor to young emerging composers, as well as the Brazilian painter Ige D'Aquino, Japanese choreographer Yoshiko Chuma, American actor Kathryn Walker, English sound artist/DJ, Mira Calix, and Swiss-American film maker Rudy Burckhardt. He is a founding and current member of the Bang on a Can All-Stars. In 2015 Black commissioned Philip Glass to compose the seven-movement solo *Partita* that includes recited poetry by seven of downtown New York's most illustrious musician/poets. His current project, titled *Possessed*, is a series of solo improvisatory outdoor performances in Utah's rugged canyon/desert landscape, which will be released in DVD and CD format on Cantaloupe Records later this year. He has also recorded solo CDs for New World Records (*Modern American Bass*), Mode Records (*The Complete Bass Music of Christian Wolff* and *The Bass Music of Giacinto Scelsi*), O.O. Discs (*State of the Bass*), and his Bang on a Can All-Stars recordings on Cantaloupe Records. Black 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 recently received the Degree of Comendador – Mérito Cultural e Artístico from the Fundação Educacional, Cultural e Artística Eleazar de Carvalho in recognition of 25 years of distinguished contributions to the cultural and artistic life of Brazil. [www.robertblack.org](http://www.robertblack.org).

**Vicky Chow** (*piano*) has been described as “brilliant” (*The New York Times*), “a monster pianist” (*Time Out New York*), and a “new star of new music” (*Los Angeles Times*). She is the pianist for the Bang on a Can All-Stars, Grand Band, New Music Detroit, and X88, and has collaborated with ensembles including the International Contemporary Ensemble. Her recent recordings of Steve Reich's *Piano Counterpoint* (Nonesuch) and Tristan Perich's *Surface*

*Image* (New Amsterdam Records) were included in the “top albums of the year” lists in *Rolling Stone* and on *Rhapsody*. Her solo album *AORTA* (Fall 2016 – New Amsterdam Records) features new works by Rome Prize winners Andy Akiho and Chris Cerrone, and Molly Joyce, Daniel Wohl, Jacob Cooper, and Jakub Ciupinski. An EP of *Sonatra*, a new solo piano work by Bang on a Can founder Michael Gordon, will be released in early 2017 on Cantaloupe Music. As an artist frequently broadcasted on WNYC’s Q2 radio, her recorded work can be found on the Nonesuch, New Amsterdam, Tzadik, Cantaloupe Music, Innova, Hinterzimme, and AltaVoz labels. Interviews and articles featuring Chow have appeared in the *Huffington Post*, *Gramophone*, *The New York Times*, *The Vancouver Sun*, and elsewhere. Her performances of works by Morton Feldman and John Cage were featured on BBC3’s documentary series *The Sound and The Fury*, based on Alex Ross’ book *The Rest is Noise*. Upcoming commissions include works by composers Fjóra Evans, David Brynjar Franzson, Gabriella Smith, Vincent Ho, and Nicole Lizée. [www.vickychow.com](http://www.vickychow.com).

**David Cossin** (*percussion*) 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. Cossin 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. Cossin was featured as the percussion soloist in Tan Dun’s Grammy- and Oscar-winning score to Ang Lee’s film *Crouching Tiger, Hidden Dragon*. Most recently, he is happy to have performed with Sting on that artist’s latest world tour, *Symphonicity*. Cossin has performed as a soloist with orches-

tras 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. His ventures into other art forms include sonic installations that have been presented in New York, Italy, and Germany. Cossin is also an active composer and has invented several new instruments that expand the limits of traditional percussion. He 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](http://www.davidcossin.com).

**Mark Stewart** (*guitar and voice*) is a multi-instrumentalist, singer, composer, and instrument designer who has been heard around the world performing old and new music. Since 1998 he has recorded, toured with, and been music director with Paul Simon. A founding member of the Bang on a Can All-Stars and the comic duo Polygraph Lounge with keyboard and theremin wizard Rob Schwimmer, Stewart has also worked with Steve Reich, Sting, Anthony Braxton, Bob Dylan, Charles Wourinen, Cecil Taylor, Meredith Monk, Stevie Wonder, Phillip Glass, Hugh Masakela, Iva Bittova, Bruce Springsteen, Ornette Coleman, Edie Brickell, Don Byron, Joan Baez, Paul McCartney, Jimmy Cliff, the Everly Brothers, Fred Frith, Alison Krauss, David Krakauer, Bobby McFerrin, David Byrne, James Taylor, The Roches, Aaron Neville, and Marc Ribot. He has worked extensively with composer Elliot Goldenthal on music for the films *A Midsummer Night’s Dream*, *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. Stewart has designed instruments for TFANA’s productions of *A Midsummer Nights Dream* and *King Lear* and is the inventor of the WhirlyCopter, a bicycle-powered Pythagorean choir of singing tubes, and the Big Boing, a 24-foot sonic banquet table *mbira* that seats 30 children playing 490 found objects. He is on the faculty of the Manhattan School of Music and is a visiting lec-



Derek V. Smythe

turer at MIT. Stewart can be heard on Warner Bros., Sony, Sony Classical, Point/Polygram, Nonesuch, Label Bleu, Resonance Magnetique, Cantaloupe, and CRI Records. He lives in New York City and makes his living playing and writing popular music, semi-popular music, and unpopular music.

**Ken Thomson** (*clarinets*) is a Brooklyn-based clarinetist, saxophonist, and composer. In demand as a composer and freelancer in many settings, he moves easily between genres and scenes, bringing a fiery intensity and emotional commitment to each musical encounter. In addition to working with the All-Stars, he has been an anchoring force with Bang on a Can and has worked as music director and saxophonist with Asphalt Orchestra and as a faculty member of Bang on a Can's Summer Music Festival at MASS MoCA. With his quintet Slow/Fast, he has toured and released discs including *Settle* (NCM East Records, 2014) about which the *Chicago Reader* said, "Few musicians travel as assuredly and meaningfully between jazz and new music," and *The New York Times* wrote, "Thomson's compositions are intricately wrought and incident-steeped." His 2013

CD, *Thaw* (Cantaloupe Music), consisting of his compositions performed by the heralded JACK Quartet, was called the No. 1 Classical CD of 2013 by Rhapsody.com and listed on NPR's "Top 10 Songs Public Radio Can't Stop Playing." Thomson co-leads the chamber/punk/jazz band Gutbucket, with whom he has toured extensively throughout the United States and internationally over 16 years. He is also active as a freelance clarinetist in New York, performing with Ensemble Signal, the International Contemporary Ensemble, and many more. As a composer, he has been commissioned by the American Composers Orchestra, Bang on a Can, Doug Perkins, and others, and has received awards from ASCAP and New Music USA. He is a Conn-Selmer/Selmer Paris and D'Addario Woodwinds artist. His most recent disc, *Restless* (Cantaloupe Music, October 2016), focuses on two major works for cello and piano performed by Ashley Bathgate and Karl Larson, released digitally and on vinyl. [www.ktonline.net](http://www.ktonline.net).

**Andrew Cotton** (*sound engineer*), in his role as tour manager and engineer, works closely with both composers and musicians in creating new



works. Cotton collaborates closely with several major London producers, specializing in contemporary music projects with artists and concert series as diverse as Elvis Costello & John Harle, the BBC Promenade Series, Meltdown, George Russell, Carla Bley, and Talvin Singh. He collaborates with composers Michael Gordon, Julia Wolfe, and David Lang on their pieces for the All-Stars as well as on large-ensemble, dance, and theater pieces. He also acts as technical manager and sound collaborator with percussionist Evelyn Glennie.

### About Bang on a Can

Founded in 1987 by composers Michael Gordon, David Lang, and Julia Wolfe, Bang on a Can has been creating an international community dedicated to innovative music, wherever it is found, and has grown from a one-day New York-based marathon concert into a multifaceted performing arts organization with a broad range of year-round international activities. Current projects include the annual Bang on a Can Marathon; The People's Commissioning Fund, a membership program to commission emerging composers; the Bang on a Can All-Stars, which tours to major festivals and concert venues around the world every year; recording projects; the Bang on a Can Summer Music Festival, a professional development program for young composers and performers led by today's pioneers of experimental music; Asphalt Orchestra, Bang on a Can's extreme street band that offers mobile performances re-contextualizing unusual music; Found Sound Nation, a new technology-based musical outreach program now partnering with the State Department of the United States of America to create OneBeat, a revolutionary, post-political residency program that uses music to bridge the gulf between young American musicians and young musicians from developing countries; and cross-disciplinary collaborations and projects with DJs, visual artists, choreographers, filmmakers, and more. Each new program has evolved to answer specific challenges faced by today's musicians, composers, and audiences, in order to make innovative music widely accessible and wildly

received. Bang on a Can's inventive and aggressive approach to programming and presentation has created a large and vibrant international audience made up of people of all ages who are rediscovering the value of contemporary music.

**Ragnar Bohlin** (*artistic director, Cappella SF*) has been the director of the San Francisco Symphony Chorus since 2007, and has conducted the symphony and chorus in the B-Minor Mass, *Carmina Burana*, and *Messiah*, as well as the choral concerts. Under his leadership, the San Francisco Symphony Chorus received a Grammy for Best Choral Performance for the recording of Mahler's Symphony No. 8 with Michael Tilson Thomas.

In 2014, he founded Cappella SF, a professional chamber choir dedicated to presenting great *a cappella* choral repertoire of all periods. The group has already released two CDs—*Light of Gold: Cappella SF Christmas* and *Facing West: Choral Music of Conrad Susa and David Conte*.

Bohlin is a sought-after guest conductor worldwide, having conducted the Swedish Radio Choir on its US tour, the Eric Ericson Chamber Choir, Opera Chorus of Stockholm, and the orchestras and choruses of Malmö, São Paulo, Stavanger, and Edmonton. He was also guest music director for Chanticleer in 2015, and will lead the BBC Singers and Swedish Radio Choir in 2018.

Bohlin holds degrees in organ and conducting from the Royal Academy of Music in Stockholm. He studied with Eric Ericson, Jorma Panula, Peter Feuchtwanger, and Nicolai Gedda. International prizes and distinctions include the Johannes Norrby Award and the Swedish America Chamber of Commerce Cultural Award.

**Cappella SF** is a professional chamber choir founded by artistic director Ragnar Bohlin, director of the Grammy Award-winning San Francisco Symphony Chorus. Cappella SF was created to bring the magic of *a cappella* music from all stylistic periods to the San Francisco Bay Area and beyond in performances at the highest artistic level.

Members of the ensemble are veterans of the leading professional chorus groups of the San Francisco Bay Area, including Chanticleer, Philharmonia Baroque Chorale, American Bach Soloists, and the choruses of the San Francisco Symphony and San Francisco Opera. Its members teach, lead ensembles, and appear as soloists throughout the Bay Area and beyond. The group's San Francisco debut performance in February 2014 drew standing ovations from a capacity crowd. A recent reviewer writes, "... it sounded like a group of world-class singers vocalizing under the direction of a fanatical yet inspired director with the vision and skill to show the world the unlimited power of human voices when joined together in harmony." In its first two years, Cappella SF has collaborated with an environmental nonprofit organization and has presented a wide range of repertoire and styles, including world premieres of six new *a cappella* works. A commission by Ola Gjeilo will be premiered when the group returns to Cal Performances for a concert in Hertz Hall on April 22, 2017.

Cappella SF has already released two albums. *Light of Gold: Cappella SF Christmas* and *Facing West: Choral Music of Conrad Susa and David Conte* are available online at [www.cappellasf.org](http://www.cappellasf.org) or from Amazon.

### **Bang on a Can Staff**

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## *Anthracite Fields*

by Julia Wolfe

### LYRICS

#### FOUNDATION

*(all last names preceded by John)*

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

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.  
Buried deep inside the earth.  
Layer upon layer upon layer buried deep.  
Heat. Pressure. Time.

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, Anthony Sweeney, Lathrie Symmons, Julius Tamanini, Lino Tarilla, Premo Tonetti, Bladis Tonatis, Rofello Tironzelli, Anthony Tonery, Christian Ulrich, Theodore Valentine, Isaac VanBlaragan, Constantine Vickerell, Edwin Wagstaff, August Yeager, Henry Youngcourt, Martian Yunman, Victor Zaimerovich, Ezekiel Zamoconie, Ezekiel, Ezekiel, Ezekiel, Ezekiel.

*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.*

# 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

Mickey, Mickey, Mickey, Mickey

mickety pickety rickety tickety lickety splickety

"Oh what a place, you sat on a hard seat.

You didn't dare cushion it, no matter.

You had to sit on that plain plank, no matter,

with your feet in the chute, on a plain plank

bent over like this.

Well I'll tell you it was very scary.

Believe me, believe me.

"I don't know how in the world 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

8 cents an 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,

black as coal, black as coal

stone dead stone dead

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, air thicker,

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...

heaven, heaven, heaven, heaven

nine little angels, eight little angels

heaven, heaven, heaven, heaven

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.*

**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*

**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 an interview with Barbara Powell,  
daughter and granddaughter of coal miners,  
who grew up in a patch town in the anthracite  
coal region.*

**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  
Phoebe Phoebe  
"My gown stays white from morn till night.  
My gown stays white.  
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 Laka-  
wana coal-powered railroad. Her image was  
accompanied by short rhymes like the one in the  
last paragraph above.*