



ALL IS CALM: THE CHRISTMAS TRUCE OF 1914
PRESENTED BY CANTUS & THEATER LATTE DA

Sunday, December 7, 7:30 p.m. *ASL

Petters Auditorium, College of Saint Benedict

Sponsored in part by Plaza Park Bank & Wolters Kluwer Financial Services

*ASL Denotes American Sign Language interpreted performance.

This performance is interpreted by Anne Rhodes & Amy Bursch.

ALL IS CALM: THE CHRISTMAS TRUCE OF 1914

Cantus - a cappella

Lux Aurumque

Eric Whitacre

Carols for Male Voices

arr. Ralph Vaughan Williams

God Rest You Merry

As Joseph Was A-walking

The First Noel

The Lord at First

Coventry Carol

I Saw Three Ships

Ave Maria

Franz Biebl

- INTERMISSION -

Cantus and Theater Latté Da present

All Is Calm

The Christmas Truce of 1914

by Peter Rothstein

musical arrangements by Erick Lichte & Timothy C. Takach

Prologue

Will Ye Go to Flanders?

Scottish Folksong, arr. Erick Lichte

The Optimistic Departure

Come on and Join (Alexander's Ragtime Band)

Irvin Berlin

God Save the King

English Traditional

It's a Long Way to Tipperary

Jack Judge and Harry Williams

The Grim Reality

Pack Up Your Troubles	<i>George Henry and Felix Powell</i>
The Old Barbed Wire	<i>English Traditional</i>
I Want to Go Home	<i>Lieut. Gitz Rice</i>
Deutschlandlied	<i>Franz Joseph Haydn</i>
Keep the Home-Fires Burning	<i>Ivor Novello</i>

Christmas

Christmas in the Camp	<i>Harrington and Scott</i>
We Wish You a Merry Christmas	<i>English Traditional Carol</i>
Die Wacht am Rhein	<i>Karl Wilhelm</i>
Christmas Day in the Cookhouse	<i>Traditional English</i>
O Tannenbaum	<i>German Carol, arr. Timothy C. Takach</i>

The Truce

Silent Night	<i>Franz Gruber, arr. Erick Lichte</i>
Angels We Have Heard on High	<i>French Traditional</i>
Bring a Torch, Jeannette, Isabella	<i>French Carol</i>
In Dulci Jubilo	<i>German Carol</i>
Wassail	<i>Erick Lichte, based on traditional texts</i>
Minuit chrétiens (O Holy Night)	<i>Adolph Adam, harm. Erick Lichte</i>
Will Ye Go to Flanders? (Reprise)	<i>Scottish Folksong, arr. Erick Lichte</i>
Wie Schön leuchtet der Morgenstern	<i>Philip Nicolai, arr. Erick Lichte</i>
Good King Wenceslas	<i>Piae Cantionis</i>

The Return to Battle

Auld Lang Syne	<i>Scottish Folksong, arr. Timothy C. Takach</i>
----------------	--

Epilogue

The Last Post	<i>English Bugle Call</i>
Silent Night (Reprise)	<i>Franz Gruber, arr. Erick Lichte</i>

Creating *All Is Calm: The Christmas Truce of 1914*

I studied World War I in high school and college, but I don't remember reading about the Christmas Truce in any of my textbooks. If I had, I certainly would have remembered. This extraordinary event took place in 1914, the first year of the war, and was never repeated. Thousands of men put down their guns and left their trenches to meet their enemies in No Man's Land. They exchanged gifts of tobacco, rum and chocolates; even photographs of loved ones. They sang songs, played a game of soccer, and buried each other's dead. Upon orders from above, they eventually returned to their trenches and re-instigated a war that would last four more years.

So why did I not learn of this remarkable event? The propaganda machine of war is powerful, and news of soldiers fraternizing across enemy lines would have put a human face on Germans and readily undermine public support for the war. The heroes of this story are the lowest of the ranks-the young, the hungry, the cold, and the optimistic-those who acted with great courage to put down their guns, overcoming a fear that placed a gun in their hands in the first place. Their story puts a human face on war, and that's the story I hope to tell.

In 2005 I attended a Cantus Christmas concert. I was struck by not only their remarkable sound, but also how their work was pushing the boundaries of chamber music in the ways Theater Latté Da was pushing the boundaries of musical theater. I approached Cantus' Artistic Director, Erick Lichte, about collaborating on a piece about the Christmas Truce.

I am interested in creating performances where the content dictates the form. In the creative process I continually ask myself: If the characters were left to their own devices, how would they tell their story? What language, what tools were available to them? There was our answer-radio. Radio was critical to military operations; it was the primary means of mass communication and mass entertainment. Our piece would be a radio musical drama, using only the tools of radio: music and text. The music ranges from trench songs to patriotic and sentimental tunes, as well as Christmas music from the participating countries. The text is taken from a wide range of sources including letters, journals, official war documents, poetry, grave stone inscriptions-even an old radio broadcast.

One of the reasons I love working in the theater, versus film or television, is because the theater is a two-way street. It asks the audience to engage their imagination in order to complete the story. So, here are the words and songs of these remarkable men. Completing the story, putting a human face on war -well, that's up to you. To the thousands of men who changed history, thank you. May we do you justice.

Peter Rothstein

People Cited:

Private Frank Bass, 9th Battalion Norfolk Regiment
Robert Burns, 7th queens own Cameron Highlanders
Dick Barron, 2nd London Mounted Brigade
Winston Churchill, First Lord of the Admiralty
Private W.T. Colyer, Artists' Rifles
Corporal John Fergusen, Seaforth Highlanders
Count Gleichen, Brigadier General, 15th Brigade
Captain Sir Edward Hulse, Scots Guard
Hugo Klemm, 133rd Saxon Regiment
Maurice Laurentin, Commandant 6 Compagnie
Francis Edward Ledwidge, Royal Inniskilling Fusiliers
Second Lieutenant Geoffrey Lillywhite, Royal Engineers
George Littlefair, Durham Light Infantry
Private Tom Macdonald, 9th Batalion Royal Sussex Regiment
Patrick MacGill, London Irish Regiment
Lt. General C.F.N. Macready, British Army
Private Peter McGregor, 14th Battalion Argyle & Sutherland Highlanders
Albert Moren, 2nd Queen's Regiment
Sgt. G.H. Morgan, Royal Warwickshire Regiment
Oberstleutnant Johannes Niemann, 133rd Royal Saxon Regiment
Wilfred Owen, Manchester Regiment
Second Lieutenant Arthur Pelham-Burn, 6 Gordon Highlanders
Pope Benedict XV
Jack Rogers, Sherwood Foresters
Siegfried Sassoon, Royal Welch Fusiliers
Private Frank Sumpter, London Rifle Brigade
Private Jack Sweeney, 1st Batallion, Lincolnshire Regiment
G.T. Forrestier-Walker, Brigadier General
Frank & Maurice Wray, London Rifle Brigade

The Company**Actors**

John Catron-Hometown: St. Paul, MN

Stage Credits: Park Square, Guthrie Theater, The Playwrights' Center, Pillsbury House, Civic Stage, Illusion Theater, Theatre Mu, and the Humana Festival.

David Roberts-Hometown: St. Paul, MN

Stage Credits: Jungle Theater, Theater Latté Da, Commonweal Theatre, Minnesota Jewish Theatre, Plymouth Playhouse, Theater Mu, Children's Theater Comany, and Illusion Theater.

Alan Sorensen-Hometown: Minneapolis, MN

Stage Credits: Mixed Blood, Park Square, Gremlin, Frank Theatre, Minneapolis Musical Theatre, History Theatre, Starting Gate, Bloomington Civic Theatre, TRP and the Minnesota Opera.

Director

Peter Rothstein-Hometown: Grand Rapids, MN

Directing Credits: Guthrie Theater, Children's Theatre Company, The Playwrights' Center, Illusion Theater, Minnesota Jewish Theatre, Ten Thousand Things, and the Minnesota Opera.

Tenors

Eric Hopkins-Hometown: Oregon, IL

Education: BA Vocal Music, Luther College

Aaron Humble-Hometown: Kent, OH

Education: BM: Millikin University, MM and DM: Indiana University. All degrees in Vocal Performance and Literature.

Paul Rudoi-Hometown: Keene, NH

Education: BM Vocal Performance, The Hartt School

Gary Ruschman-Hometown: Erlanger, KY

Education: BM, Northern Kentucky University; MM San Francisco Conservatory of Music.

Shahzore Shah-Hometown: Chicago, IL; then Stillwater, MN

Education: BM Vocal Performance, BM Music Education; BA French; Lawrence University Conservatory of Music

Baritones

Dashon Burton-Hometown: Bronx, NY; then Williamsport, PA

Education: BA in Vocal Performance, Oberlin College

Adam Reinwald-Hometown: Eugene, OR

Education: BM in Vocal Music Education, St. Olaf College

Basses

Chris Foss-Hometown: Council Bluffs, IA

Education: BM Commercial Music, Millikin University; MM Choral Conducting, University of Nebraska

Tim Takach-Hometown: Lake Zurich, IL; then Eden Prairie, MN

Education: BA in Music Theory/Composition, BA in Studio Arts, St. Olaf College

Artistic Director, Cantus

Erick Lichte-Hometown: Appleton, WI

Education: BM in Vocal Music Education, St. Olaf College

Cantus: For the past thirteen years, Cantus has gained recognition as one of America's finest professional male vocal ensembles. As one of the few full-time vocal ensembles in the world, the ensemble enjoys a vigorous schedule of national tours, subscription concerts in the Twin Cities, several innovative residencies, collaborations, educational programs, and recording. Rehearsing and performing without a conductor, Cantus has been praised by critics and the public alike for its broad repertoire, bold ensemble singing and engaging stage presentation.

Cantus' repertoire spans all periods and genres, including contemporary works, art songs, early music, world music, and pop. The ensemble regularly commissions new works. Cantus' "Music for Men's Voices" choral series is published by the Neil A. Kjos Music Company and features works written for and by the members of Cantus.

Cantus' coast-to-coast tours have included performances throughout the United States, appearing on major concert stages from New York to San Francisco. In the summer of 2003 the ensemble made its European debut at France's Polyfolia Festival. The ensemble has performed at the American Choral Directors' Association's national and regional conventions and numerous choral festivals. Last season, Cantus toured across the eastern United States with the Boston Pops, traveled to Cameroon, Africa for a 13-day engagement, and performed in Washington, DC at the Kennedy Center.

Cantus also has a rich history of collaborations with other arts organizations, including Trio Mediaeval, the Minnesota Orchestra under the direction of Doc Severinsen, and the St. Paul Chamber Orchestra. In 2007, Cantus collaborated with Theater Latté Da in the commissioning of a new work entitled *All Is Calm: The Christmas Truce of 1914*. Cantus fulfills its mission of commissioning new music both individually and through the Male Choral Commissioning Consortium, which it directs. Cantus has recorded nine CDs on its own label, Cantus Recordings. Cantus' recent self-titled CD "Cantus" was named one of the top 10 CDs of 2007 by National Public Radio.

Cantus fulfills its commitment to music education by encouraging people of all ages—especially men—to sing. Its members are frequent clinicians at festivals, schools, and universities throughout the country.

Artistic Staff: Erick Lichte, Artistic Director; Aaron Humble, Artistic Co-Director; Adam Reinwald, Artistic Co-Director; Gary Ruschman, Artistic Co-Director

www.cantusonline.org; info@cantusonline.org

Theater Latté Da: Theater Latté Da seeks to create new connections between story, music, artist and audience by exploring and expanding the art of musical theater. Under the artistic directorship of Peter Rothstein and Denise Prosek, Theater Latté Da has earned a unique place in the Twin Cities arts scene, creating a new voice for musical theater that respects, challenges, and unites its audience. Theater Latté Da boasts an impressive history, including numerous area and world premieres as well as radical rethinking of existing work, to significant critical and popular acclaim. We hold ourselves to the highest standards of artistry while remaining committed to taking risks and pushing the boundaries of musical storytelling.

Staff:

Peter Rothstein, Artistic Director; Denise Prosek, Resident Music Director; Michelle Pett, Managing Director; Aaron Gabriel, Production Manager; Patrick Bailey, Dialect Coach; Michael Hefty, Graphic Designer

www.latteda.org; 612-339-3003



Sue Burt,
Senior Attorney

A different set of talents

Our talents may not include dancing, singing, or playing an instrument but our team of experts' knowledge and experience with regulatory compliance is applauded by banking, insurance, and securities professionals in the U.S. and Europe.

Our customer-focused performance helps our clients improve processes and minimize compliance risk.



Wolters Kluwer
Financial Services

www.WoltersKluwerFS.com

581809