


Rackham Symphony Choir

Suzanne Mallare Acton, Artistic and Music Director

Presents



**The
Armed
Man:
*A Concert
for Peace***

Sunday, April 5, 2009

Ford Community & Performing Arts Center

WELCOME

Dear Friends,

It is my pleasure to welcome you to Rackham Symphony Choir's production of **The Armed Man: A Concert for Peace**, a powerful and heart-tugging creation by Karl Jenkins. Accompanying the musical performance is **The Armed Boy**, an original, silent film by Robert Cucuzza, commissioned by RSC for our performance of this piece in 2007. This compelling work, in consonance with Robert's imagery and story, takes us along an emotional journey that juxtaposes the age-old issues of war with the contemporary issues of bullying. The music allows all of us, individually, to profoundly *feel* these issues on a level that we otherwise could not. If this is your first experience with the piece, sit back, relax, take a deep breath and have a tissue on the ready.

Now in our 60th year of performing, I am proud that Rackham Symphony Choir was named recipient of the 2008 "Guvvy Award," the Governor's Awards for Arts & Culture. This much-coveted award recognizing outstanding achievement by an arts and cultural organization would not have been possible without the combined support of our patrons and commitment of our members. To all of us, congratulations!

As part of our 60th season we are embarking on a new educational outreach program titled *Singing it Real!* This program, supported by the Community Foundation of Southeast Michigan, Target, Ronald McDonald House Charities, the Kresge Foundation, Bank of America and The Michigan Council for Arts and Cultural Affairs will include performances of John Rutter's **Reluctant Dragon** featuring life-sized puppets and a puppet-making workshop. Also, on May 1, our "Night at the Theater" concert will spotlight Jamila Davidson and Kimberly Franklin who are the 2008-09 recipients of the RSC High School Internship.

I hope you will find today's performance both memorable and poignant. Even with the economic malaise we are all facing, Rackham Symphony Choir remains devoted to relevant and adventuresome programming, and this afternoon's offering is an example of that commitment. It is my sincere belief that music and the arts are not a cultural luxury, but a human necessity, and I am grateful to all in the audience today for your support. Together, we will keep the arts alive and flourishing in Southeastern Michigan.

Cordially,

Suzanne Mallare Acton



Artistic and Music Director, Rackham Symphony Choir

RACKHAM SYMPHONY CHOIR

Suzanne Mallare Acton, Artistic and Music Director
presents

The Armed Man: A Concert for Peace

featuring

Karl Jenkins' *The Armed Man: A Mass for Peace*

and

the award-winning original film

The Armed Boy

Written and Directed by Robert Cucuzza

Suzanne Mallare Acton, conductor

Kristine Biller Mattson, soprano

Leah Dexter, mezzo-soprano

Sean Panikkar, tenor

Levi Hernandez, baritone

Bsher Kashlan, muezzin

Benjamin Hill, boy soprano

with

Rackham Symphony Choir

Detroit Chamber Winds and Strings, Maury Okun, Executive Director

and featuring special guest

Gabriel Cabezas, cello

Junior Division First Place Laureate,
9th Annual Sphinx Competition 2006

Opening remarks by:

Most Rev. Thomas J. Gumbleton, Founding President, *Pax Christi*

Running time is 72 minutes with no intermission.

The film does not run continuously throughout the concert.

Please hold your applause until the end of the concert.

Photography and recording is strictly prohibited.

THE ARMED BOY

An original film

A Rackham Symphony Choir Production

Made possible in part by a grant from the
Cranbrook Peace Foundation

Written and Directed by **Robert Cucuzza**

Director of Photography, **Till Neumann**

Produced by **Thomas Cucuzza**

The Kid

The Bully

The Father

The Mother

Michael Kurowski

Tyler Yaldo

Robert Jakob

Maggie Patton

Bully's Gang 1

Bully's Gang 2

Bully's Gang 3

The Kid's Friend

Officer 1

Officer 2

Gym Teacher

Nathan Goldstein

Abraham Morgan

Andrew Zimmer

Julian Thomas

Dennis McDermott

Gerold Secrest

Thomas Cucuzza

School Boys

Nicholas Luce

Jess Moon

Kyle Keller

Jeremy Morgan

Tales Sidronio

Gary Lee Harris

Frank Jewell

Cameron Stefanski

Chris Brody

Maxwell Day

Daniel Lin

William Thomas Lee

Luke Hartman

Forest Ledwell

Gabriel Motley

THE ARMED BOY – FILM CREDITS

Director / Screenwriter	Robert Cucuzza
Director of Photography	Till Neumann
Producer	Thomas Cucuzza
1st Assistant Director	Melissa Lucido
2nd Assistant Director	Susan Cucuzza
1st Assistant Camera	Alfred Tomaszewski
Gaffer/Grip	Nick Kirsten
Gaffer/Grip	Matthew Poertner
Production Manager	Melissa Bradac
Electrician/Driver	Ray Litt
Makeup	Carolina Andrakovich
Craft Services	Susan Cucuzza
School Coordinator	John Deierline
Music Consultant	Suzanne Mallare Acton
Editor	Robert Cucuzza
Production Assistant	Tim Doty
Production Assistant	Paul Silver
Production Assistant	Julie Fiorani
Production Assistant	James Leyerle

Special Thanks to:

Emily, Josh, Miles and Eddie Eichenhorn

Filmed on location at:

Abbott Middle School, Orchard Lake Schools and
Eichenhorn Residence, West Bloomfield, MI

Equipment and Services by:

Roscor, Detroit Power and Light, Detroit Film Center, Motion Picture
Institute of Michigan, Detroit Opera House and Avon

Thanks to:

Robert Allen, Timothy Buckley, Melissa Bunker, Jacqueline Goldstein,
Cyd Higgins, Denise Kurowski, Mark Kurowski, Pat Minnick,
Janice Morgan, David Osborne, Felix Rogers, Meg Selfe, Jill Thomas,
Bud Uhl, Rev. Timothy Whalen, Stacey Yaldo, Ray Yaldo,
and Sue Zimmer

SOLOISTS



*Kristine Biller Mattson,
soprano*

Kristine Biller Mattson, soprano, is becoming one of today's sought-after operatic voices. Upcoming performances include concerts with Christchurch Symphony Orchestra in New Zealand, and she will be the featured soprano soloist in Mahler's 2nd and 8th works. In 2008, she was cast in the acclaimed *Margaret Garner* as Caroline with Michigan Opera Theatre and the touring production in Chicago. The Chicago Sun acclaimed: "*Kristine Biller Mattson is a lovely soprano and one to look for in the future.*" The Windy City stated: "*Ms. Mattson's voice possessed smoky depths with bell-like highs while maintaining a spine of steel on stage.*"

In 2007, Kristine performed *Micaela* with the Helena Symphony. In Philadelphia, she was chosen to sing for The Voice Foundation, honoring amongst others, Mr. Robert Goulet and Ms. Harolyn Blackwell. In the fall of 2007, Kristine sang with the Opera Company of Philadelphia in *Hansel and Gretel* as the Sandmännchen. This is her fourth role with the Opera Company of Philadelphia. Her other roles include Frasquita in *Carmen*, soprano lead, Wanda in the *Grand Duchess of Gerolstein* and Caroline in the world premiere-tour of *Margaret Garner*. Kristine placed 2nd in the Florida Grand Competition in 2004. She graduated from Indiana University in May 2002.



*Leah Dexter,
mezzo-soprano*

Leah Dexter, mezzo-soprano, is a performer of diverse talent whose musical experience includes the genres of opera, classical, oratorio, jazz, cabaret, rhythm & blues, soul and rock & roll. While studying voice at the University of Michigan, she was recognized with the highest academic honors and received the Willis Patterson Diversity Award. Within the opera realm, Leah has performed with the University of Michigan Opera Theatre, Motor City Lyric Opera, Janiec Opera Company at Brevard Music Center, Toledo Opera, and Rome's New Opera Festival. Roles include Marcellina in *Le Nozze di Figaro*, Maddalena in *Rigoletto*, Kate in *Pirates of Penzance*, Waiting Woman in *Goose Girl*, and Frantik/Kohout in *Cunning Little Vixen*. A frequent performer with Michigan Opera Theatre, she was heard as Suzy/Lolette in *La Rondine* and Annina in *La Traviata* in spring of 2008. Recent concert/oratorio engagements have included *Let My People Go!* with Rackham Symphony Choir and Mozart's *Requiem* with the UMS Choral Union.

A native of Detroit, Leah received her Bachelors and Masters degrees from the University of Michigan.

SOLOISTS



*Sean Panikkar,
tenor*

Sean Panikkar, tenor, a recent graduate of the San Francisco Opera Adler Fellowship, is becoming known for his “surpassing musicality and passion, commanding self-confidence and gorgeous expression.” The American tenor of Sri Lankan heritage made his Metropolitan Opera debut last season, under the baton of James Levine, as Edmondo in *Manon Lescaut* (commercially available on DVD under the EMI label), and his European operatic debut as Gomatz in Mozart’s *Zaide* at the Aix-en-Provence Festival in a production directed by Peter Sellars and conducted by Louis Langrée (to be released commercially on DVD by Opus Arte in 2009).

Sean Panikkar was a Metropolitan Opera National Council Pittsburgh District winner and Great Lakes Regional Finalist (Encouragement Award winner). He has been honored by the George London Foundation with the 2007 Robert Jacobson Memorial Award. He is a former member of the Pittsburgh Opera Center, Central City Opera Studio Artist program, and Seagle Music Colony. He holds Masters and Bachelor degrees in Voice Performance from the University of Michigan.



*Levi Hernandez,
baritone*

Levi Hernandez, baritone, is quickly gaining a reputation as a sought-after artist on the operatic stage, recognized for a velvety tone and a stage presence which exudes confidence and charm. Mark Thomson Kettelson of Opera News declared of his principal debut with Lyric Opera of Chicago as Dandini in *La Cenerentola*, “*Young baritone Levi Hernandez’s intelligent Dandini displayed a most impressive knack for subtle text-painting within a pristinely negotiated coloratura line...*”

Recently the El Paso native returned home to sing Germont in El Paso Opera’s *La Traviata* and made his Los Angeles Opera debut as Mercurio/Console in *L’Incoronazione di Poppea*. He was seen as a soloist in Orff’s *Carmina Burana* with the Cheyenne Symphony Orchestra and the Pennsylvania Ballet, Valentin in *Faust* with The Kalamazoo Symphony, and returned to Los Angeles Opera as Don Lucas in *Luisa Fernanda*. Additionally, Mr. Hernandez will join the roster of the Metropolitan Opera and San Francisco Opera in 2009 and make his Houston Grand Opera debut as Sharpless in *Madama Butterfly* in a future season.

After receiving his undergraduate degree at Westminster Choir College, Mr. Hernandez attended the prestigious Academy of Vocal Arts in Philadelphia.

SOLOISTS



*Beshar Kashlan,
mu’athin*

Beshar Kashlan, mu’athin, is an eighth grader at Detroit Country Day School and has been giving the Athan (Call to Prayer) since he was five years old. Beshar loves sports, and his favorite is basketball. In academics, his math team recently took 3rd place in the Math Rally, and he was one of the top finalists in the State of Michigan Math League. Beshar also earned the green ribbon in the Metropolitan Science and Engineering Fair of 2008.



*Benjamin Hill,
boy soprano*

Benjamin Hill, boy soprano, is 12 years old and a sixth grader at Royal Oak Middle School in Royal Oak, Michigan. He is in his third season of singing with The Royal Oak Children’s Choir, under the direction of Jan Stewart. He has performed with the Detroit Concert Choir and performed with the Royal Oak Children’s Choir in St. Louis, Missouri. He has studied piano for 4 1/2 years under the tutelage of Polly Tan. Benjamin also is active in sports, including soccer, basketball, and baseball.

GABRIEL CABEZAS, CELLO



Junior Division First Place Laureate of the Sphinx Competition 2006 presented by JPMorgan Chase

Born in Chicago in 1992, Gabriel commenced his music studies at age four. He is the winner of the Midwest Young Artists Junior Division of the 2004 and 2005 Walgreen's National Competition, the Bronze Medal Winner of the Junior Division of the 2005 Fiscoff Chamber Music National Competition (as member of the BAM String Quartet), and the winner of "The María Isabel Prieto Award" at the Fifth Carlos Prieto Violoncello International Competition for his "extraordinary talent and magnificent performances." Recently, Gabriel performed with artist Béla Fleck in the televised program "From The Top – Live From Carnegie Hall" and with the Sphinx Chamber Orchestra, both at Carnegie Hall in New York City.

Gabriel has also made appearances on the National Public Radio (NPR) programs "From The Top" and "Performance Today," and Chicago's WFMT 98.7's "Introductions," as well as performances in Chicago's *Music in the Loft*, "Exploring Music Live with Bill McLaughlin" and *The Northeastern Illinois University's Music Series*. Also, he has performed with the Portland Youth Philharmonic, the New World Symphony, the Cleveland Orchestra and the Detroit Chamber Orchestra, among others this season.

In 2007, Gabriel released a compact disc with Portuguese pianist Alexandra Mascolo-David. Gabriel studies under the direction of Professor Hans Jørgen Jensen and Ji-Hee Kim of Northwestern University and Meadowmount School of Music, attends The Academy of The Music Institute of Chicago, and is a student at the New Trier Township High School in the Chicago area.

Gabriel performed at the Rackham Symphony Choir's 2007 premiere of *The Armed Man: A Concert for Peace*.

POSTCARDS FOR PEACE

As part of *The Armed Man: A Concert for Peace*, Rackham Symphony Choir coordinated an art competition to create "Postcards for Peace." The student art competition elicited nearly 100 entries from students from Chippewa Valley High School of Clinton Township, Norup International School of Berkley, Woodworth Middle School of Dearborn and Upland Hills School of Oxford. A panel of educators and artists chose the top 10 entries and selected the winning entry. The artwork is displayed in the lobby for your viewing pleasure.

ORIGAMI CRANES FOR PEACE

The paper crane has become an international symbol of peace in recent years as a result of its connection to the story of a young Japanese girl named Sadako Sasaki born on January 7, 1943. Sadako was two years old when the atom bomb was dropped on Hiroshima, Japan on August 6, 1945. As she grew up, Sadako was a strong, courageous and athletic girl. In 1954, at age 11, while practicing for a big race, she became dizzy and fell to the ground. Sadako was diagnosed with leukemia, "the atom bomb" disease.

Sadako's best friend told her of an old Japanese legend which said that anyone who folds a thousand paper cranes would be granted a wish. Sadako hoped that the gods would grant her a wish to get well so that she could run again. She started to work on the paper cranes and completed over 1,000 before dying on October 25, 1955 at the age of twelve. Inspired by her courage and strength, Sadako's friends and classmates put together a book of her letters and published it. They began to dream of building a monument to Sadako and all of the children killed by the atom bomb. Young people all over Japan helped collect money for the project. In 1958, a statue of Sadako holding a golden crane was unveiled in Hiroshima Peace Park. The children also made a wish which is inscribed at the bottom of the statue and reads:

"This is our cry, this is our prayer, peace in the world."

Today, people all over the world fold paper cranes and send them to Sadako's monument in Hiroshima. Inspired by Sadako Sasaki, Rackham Symphony Choir worked with Carol Jones and the students of Golightly School of Detroit to create an art exhibit of origami cranes - the symbol of peace. The cranes, handmade by local students, are displayed in the lobby.

PEACE QUILT

The "Peace Quilt" on display today in the lobby was displayed earlier this year at the tenth World Sabbath of Religious Reconciliation. The annual interfaith event involves faiths of various denominations including Christian, Jewish, Muslim, Baha'i, Zoroastrian, Sikh, Hindu, Buddhist, Quaker and Native American.

The quilt is made of banners from the previous year's World Sabbath event. The banners were the handiwork of children in grades three through six and depict their ideas for world peace. The banners originally were formed into flags and waved during the opening procession of the event. Virginia Gregoire and her husband Chuck collected and sewed the banners into the quilt. It took more than 100 hours to create the massive, 8 foot by 8-1/2 foot quilt.



SUZANNE MALLARE ACTON

Artistic and Music Director
Rackham Symphony Choir

Known for her "supple, distinctive musical direction," Conductor Suzanne Mallare Acton continues to earn respect and admiration for her performances in both the concert hall and the opera stage. From Handel's *Messiah* to contemporary jazz, she is recognized for her versatility and dynamic style.

For Michigan Opera Theatre, Ms. Acton has conducted *West Side Story*, *Il Barbiere Di Siviglia*, *The Music Man*, *The Pirates of Penzance*, *The Mikado*, *Die Fledermaus* and *The Daughter of the Regiment*. MOT tour credits include *La Boheme*, *Die Fledermaus*, *El Capitan*, *Tender Land* and *La Traviata*. Additional conducting credits include *My Fair Lady* and *La Traviata* for Dayton Opera, *The Merry Widow* and *Madama Butterfly* for Artpark, *Tosca* for Augusta Opera, and *Cavalleria Rusticana* for Friends of the Opera, and *La Traviata* and *L'Elisir d'Amore* for Verdi Opera Theatre. Ms. Acton has served as guest conductor for The Detroit Chamber Winds and Strings, Birmingham-Bloomfield Symphony Orchestra, Lake St. Clair Symphony Orchestra, the Lexington Bach Festival, and the Saginaw Bay Symphony Orchestra.

In 1996, Ms. Acton was appointed Artistic and Music Director of Rackham Symphony Choir. In her mission to present works that not only have musical merit, but also convey values that carry contemporary relevance, she has expanded Rackham Symphony Choir's repertoire to include bold and adventurous programming.

ABOUT RACKHAM SYMPHONY CHOIR

Since its founding in 1949, Rackham Symphony Choir has provided talented vocalists and audiences of Metropolitan Detroit with the opportunity to experience and perform choral music of the highest artistic quality. Detroit's oldest choral organization, RSC enhances the cultural richness of the community through its commitment to offering choral performances, student outreach programs and benefit concerts.

Under the visionary leadership of Suzanne Mallare Acton, the choir has expanded its rich tradition of musical performance. Rackham Symphony Choir was proud to be invited to present the Chicago premiere of *Too Hot to Handel: The Jazz-Gospel Messiah* at Chicago's Auditorium Theatre in 2006. Concerts of note from recent seasons include annual performances of *Too Hot to Handel* at the Detroit Opera House, *Holocaust Cantata: Songs from the Camps* at the Holocaust Memorial Center, *Voices of Light* at the historic Redford Theatre, *African Sanctus*, *Let My People Go!: A Spiritual Journey Along the Underground Railroad*, John Rutter's *The Reluctant Dragon*, and *Dear Mrs. Parks* with the Detroit Symphony Orchestra.

Rackham Symphony Choir is the 2008 winner of the Governor's Award for Arts and Culture in Michigan. For more information please visit our website at www.rackhamchoir.org.

RACKHAM SYMPHONY CHOIR

Suzanne Mallare Acton, Artistic and Music Director

Soprano

Katie Aubuchon
Emmanuelle Baker
Victoria Bigelow*
Kathy Boettcher
Joan Crawford
Susan Cucuzza
Jamila Davidsson
Iris Diop
Rebecca Eaddy
Brandy Ellis
Edith Faires
Kimberly Franklin

Alto

Maureen Abele
Beth Adams
Lisa Adams
Sandee Coules
Kathleen Duffy
Emily Eichenhorn
Louise Fisher *
Susan A. Fox
Yvonne Friday
Johnna Gray
Victoria Isabell
Mary Johnson
Susan Joslin
Amy Kucera
Anne Maters
Milly Matis
Andrea Mills
Patricia Minnick
Nancy Nelson
Deborah Nero
Sarah Piper
Patricia Stewart
Kelly Thorp
Linda Van Buren
Barbara Wilson
Ruth Zaromp

Soprano (cont'd)

Emily Gay
Avital Granot
Conda Green
Georgia Griffin
Celeste Headlee
Carissa Herhuth
Cyd Higgins
Jody Higgins
Megan Hagle **
Jacqueline King
Katherine Kujala-Davis
Denise Kurowski

Tenor

Philip Abele
Michael Boettcher
Fred Buchalter
Patrick Clampitt
Nate Clements
Michael Covert
Joseph Dluzniewski
Eddie Dunn
Jeff Fritz
Chris Jones
Clarence Jones
Jeff Krueger*
James Marr
Anthony McGlaun
Jim Moore
Janet Oakes
Dustin Scott
Clifton Shaw
Stephen Stewart
Harry Williams, Jr.

Soprano (cont'd)

Mijung Lee
Amy Malaney
Jennifer Pasha
Christine Noel Pelot
Jan Phillips
Connie Randall
Marie Robinson
Beth Smith
Judy Szefti
Deborah Webb
Amber Williams
Kim Witten

Bass

Dan Aggas
Errin J. Brooks
Julius Cesar
Tim Cholyway
Douglas Cox
Tim Doty*
Charles Freeman
Gary Hasley
Tim Hagle
Ray Litt
Homer Matthews
Steven P. Pejuan
Laverne Schenk
Alan Sebastian
Adam Smith
Lawrence Stepney
Bud Uhl
Dean Unick
Chris Vaught
Will Yeats

*Section Leader
** Conducting Intern

RACKHAM SYMPHONY CHOIR

Board of Trustees

Bud Uhl	Tom Deuel	Marg Glaza
Roger Nelson	Susan Cucuzza	William Day
Thomas Cucuzza	Jeff Fritz	Nathan Head
Emily Eichenhorn	Pat Minnick	Gary Hasley
Susan Fox	Helen Rowin	Ray Litt
Don Jensen	Paul Silver	John Wickey
	Gail Sobecki	

Advisory Board

Phil Abele, Alfred Cheesbrough III, Janet McPeck, Kimberly Nelson Montague, Maury Okun, Dr. Carl Pesta, Phyllis Snow, Mary Lou Zieve

Rackham Symphony Choir Administration

Suzanne Mallare Acton, Artistic and Music Director
Melissa Bunker, Administrative Director and Publicist
Julie McFarland, Administrative Assistant
Detroit Chamber Winds and Strings, Development Consultants
Joseph Jackson, Accompanist

PRODUCTION

Elizabeth Anderson, Production Manager

Ken Saltzman, Stage Manager

Don Bean, Dearborn Ford Community and Performing Arts Center

Michael Bigelow, Video Engineer

ACKNOWLEDGEMENTS

The Armed Boy, ©2007 Rackham Symphony Choir

Robert Cucuzza photo, Jordan Matter Photography

Karl Jenkins photo, Mitch Jenkins

Making of The Armed Boy photo, Susan Cucuzza

Cover design, Timothy Buckley

Program Notes, from liner notes, *The Armed Man: A Mass for Peace*, Virgin Records, Ltd., 2001

Text of *Hymn Before Action*, The National Trust for Places of Historic Interest or Natural Beauty.

Music publisher, Boosey & Hawkes Music Publishers, Ltd

All music composed by Karl Jenkins

Mahābhārata translation, Board of Trustees of the Armouries

Now the Guns Have Stopped, words by Guy Wilson, Board of Trustees of the Armouries

Karl Jenkins biography, www.karljenkins.com

Robert Cucuzza biography, www.robertcucuzza.com

Note: The BB gun used in the film is a prop. Never point a gun at another person.

ORCHESTRA

Suzanne Mallare Acton, Conductor

Violin I

Hai-Xin Wu, concertmaster
Eun Park
Laurie Goldman
Melody Wootton
Charlotte Merckson
Velda Kelly

Violin II

Adam Stepniewski
Elayna Duitman
Andrew Wu
Victoria Haltom
Molly Hughes
Elizabeth Rowin

Viola

Glenn Mellow
Shanda Lowery-Sachs
Han Zheng
Hang Su

Cello

Haden McKay
Sarah Cleveland
Nadine Deleury
Julia Sengupta

Bass

Alexander Hanna
Richard Robinson

Flute

Philip Dikeman
Donna Orbovich

Piccolo

Laura Larson

Oboe

Donald Baker
Brian Ventura

English Horn

Jeannette Bittar

Clarinet

Laurence Liberson
Suzanne Rozmary

Bass Clarinet

Brian Bowman

Bassoon

Victoria King
Christine Prince

Contrabassoon

Marcus Schoon

Horn

Bryan Kennedy
Corbin Wagner
Richard Britsch
Tammy Kosinski

Trumpet

Steven Anderson
Kevin Good
Gordon Simmons

Trombone

Michael Robinson
John Rutherford
Bryan Pokorney

Tuba

Neal Campbell

Percussion

Keith Claeys
Lynn Koch
Dan Maslanka
Ron Strnad
Sam Tundo



SEASON AND CONCERT SPONSORS

Impresario (\$1,000 and above)

Anonymous
Bank of America
Richard & Susan Bingham
City of Detroit Recreation Department
CNA Foundation
Community Foundation for Southeast MI
Thomas & Susan Cucuzza
Emily & Joshua Eichenhorn
IBM International Foundation
Kresge Foundation
Michigan Council for Arts & Cultural Affairs
Phyllis Snow
Ronald McDonald House Charities
State of Michigan
Target
Thomson Reuters
Gretchen Valade
John V. Wickey

Conductor's Circle (\$500 to \$999)

Suzanne Mallare Acton & David Osborne
Gary Hasley
Kenneth & Odette Jones
Bud Uhl

Benefactor (\$250 to \$499)

Denise & James Jacob
Leon & Lulu
William Joseph Kupsky, M.S. & Dr. Ali Molin
Ann Kathryn Muenk & Donald Muenk
Charles & Mary Parkhill
Felix & Caroline Rogers

Patron (\$100 to \$249)

Julius & Sheila Becker
Arthur & Nola Chester
Joanne Rickards Clark & Jon Clark
David Di Chiera
Susan Weidinger & Robert Bomier
Jeffrey & Germaine Fritz
William & Christine Hope
Arlene Johan
Kellogg's Corporate Citizenship Fund
Mary E. Maley
Merck
Lynne Metty
Andrea Mills
Alfredo Nenciarini

Patron (\$100 to \$249)

Tina Topalian & Maury Okun
Mark & Suzanne Reynolds
Ralle K. Rothman
Clifton Shaw
Gail & Richard Sobocki
Catherine & Thomas Washabaugh

Family (\$25 to \$99)

Philip & Maureen Abele
Hazel Austin
Barbara Butyter
Sharla Danner
Jamila Davidson
Robert & Margaret Eidson
Pam Evert
Gary & Diana Fuscuardi
Robert & Sara Galan
Dali & Howard Giese
Christine Lind Hage & Robert Hage
Nancy & Arthur Krolikowski
Andrea & Richard Landuyt
Marie Martoff
Mary Mazure
Janet Oakes
Peter & Marguerite Polidori
Brenda Redding
Barbara & Thomas Schiermbock
Thomas & Marcia Scholler
Aimee Ergas & Tor Shwayder
Hubert Wiley

Other Contributions

Joanne & Salvatore Ales
Mr. & Mrs. William Carney
Mr. & Mrs. Melvin Poger

Memorials and Honorariums

In memory of Jeanne Cucuzza
In honor of Emily Eichenhorn
In memory of John Martoff
In honor of Roger and Nancy Nelson
In memory of Tony Ruda
In honor of Maya Ergas Shwayder
In honor of Bud Uhl

In-Kind Donations

Marg Glaza
Don Jensen

THE ARMED MAN: A MASS FOR PEACE PROGRAM NOTES

The Armed Man: A Mass for Peace was commissioned by the Royal Armouries of Great Britain. In the late 1990s, Guy Wilson, the Master of the Armouries, began to consider the possibility of a musical commission to commemorate the Millennium. He was seeking to create something of lasting value which could be used in the new millennium to educate and raise awareness about the historical and moral implications of war.

Bob Smith, the Armouries Head of Collection Care, recommended a series of concerts based on the *L'Homme Armé* masses (The Armed Man Masses) of the late 15th and 16th centuries. From this series of concerts came the idea to commission a modern Armed Man Mass.

L'Homme Armé is a song written at the Court of Charles the Bold of Burgundy between 1450 and 1463. Soon afterwards a cycle of six masses was written, five using parts of the melody of *L'Homme Armé* and the sixth including the whole tune. By the end of the 15th century over 30 more masses were written using the tune of *L'Homme Armé*, and to date, over 50 masses have been written based on this theme.

The theme that "the armed man must be feared" (the translation of the opening line of *L'Homme Armé*), seemed a painfully relevant message today. The idea for the commission was to use the traditional structure of the mass, but to create a modern interpretation both looking back at the century of destruction and war and looking forward with a hope and a commitment of peace for the new millennium.

The idea developed to combine the basic structure of the mass with a variety of poetry, prose, and a wide range of musical styles to reflect the multi-cultural global society in which we live. The goal was to develop a modern Armed Man Mass in an inclusive way with a theme of universal interest and relevance.

Karl Jenkins was selected to commission the work. Guy Wilson describes Jenkins' work as "the most marvelous, varied, accessible, appropriate and singable music that embraces the whole world and the full range of emotions that the subjects of war and peace evoke. He has, I believe, created something of rare power."

THE ROYAL ARMOURIES

The Royal Armouries is Great Britain's oldest national museum. It grew out of the arsenal of medieval monarchs in England housed in the Tower of London and was originally the organization that equipped that country's armed forces for war. The Royal Armouries has developed a museum with the main purposes of displaying of the hardware of war and through this, creating understanding of what war really is, and what it means and does to the people involved in war.

THE MAKING OF *THE ARMED BOY*

Rackham Symphony Choir commissioned an original film, *The Armed Boy*, to be presented as part of the multi-media concert event *The Armed Man: A Concert for Peace*. A 48-minute original film was shot on location in Detroit in December 2006, featuring Detroit-area actors and middle-school boys in a gripping allegory of war and peace.

Robert Cucuzza wrote and directed the film. The film explores the timely issues of bullying, aggression, violence and war through the eyes of a middle-school boy played by Michael Kurowski of Bloomfield Hills, Michigan. Cucuzza's screenplay, combined with the brilliant cinematography of Till Neumann, the Director of Photography, brings to life a universally accessible story reflecting the timeless themes of the tragedy of war and the eternal hope for peace.

The film is made possible through a grant from the Cranbrook Peace Foundation, generous donations, and countless volunteer hours of Rackham Symphony Choir members.

ABOUT THE DIRECTOR

Robert Cucuzza is a screenwriter, director and producer of independent films. He founded and directed New York's ACME Acting Lab, an acting studio dedicated to empowering actors with their creative impulses, involving them in the full creation from conception to completion of original films and plays. Robert is currently studying at the California Institute of the Arts.

ABOUT THE DIRECTOR OF PHOTOGRAPHY

Till Neumann is an award-winning cinematographer from Los Angeles. He has collaborated with Robert Cucuzza in the past including their most recent project *The Strange Case of Marie France*. He received his first award for outstanding cinematography at the Vision Film Fest in New York City for *The Bakery* and won best cinematography at the Cinevegas Filmfest for the feature *Sup2down*. As a cinematographer Neumann has shot over 30 short films, numerous commercials, music videos and feature films. *The Armed Boy* film project was Neumann's first opportunity to work in Michigan.

THE FILM PRODUCTION

The film was commissioned and produced by Rackham Symphony Choir. Tom Cucuzza, RSC Board Member, is the Producer of the film. Tom approached his brother Robert in April 2006 with the idea of collaborating on a multi-media concert/film project and Robert proposed the idea of creating an original film. Robert prepared an outline of the story in May 2006 which was presented to the RSC Music and Artistic Director, Suzanne Mallare Acton. Maestra Acton approved the script in September 2006 and the Cucuzza brothers began assembling cast, crew and locations.

THE ACTORS

The actors were selected through an open casting call in the Detroit Metro Area in November 2006. Over 100 resumes were received and 60 individuals auditioned for the four lead roles in the film. A variety of actors from novices to seasoned professionals auditioned for the film. Four lead, seven supporting and 15 extras were cast for the film.

LOCATIONS

The film was shot in the Detroit Metro Area in December 2006. Locations included Abbott Middle School, the campus of Orchard Lake Schools and a private residence in West Bloomfield, Michigan.

THE SHOOT

The film was shot over four days with a professional crew of 5-7 and a team of eight volunteers from Rackham Symphony Choir. The film was shot on a Panasonic HVX-200 digital motion picture camera. The local film production community including Roscor, Detroit Power and Light, Motion Picture Institute of Michigan and the Detroit Film Center supported the project with equipment rentals and donations. Makeup was donated by Avon. Countless volunteers provided generous donations of time, talent and resources. The unseasonably warm weather in late December 2006 proved advantageous to the film crew as many of the scenes were shot outdoors.



POST PRODUCTION

The film was edited by the Director, Robert Cucuzza. Suzanne Mallare Acton worked closely with the filmmaker to synchronize the live performance with the film. The first cut of the film was completed in early February 2007 and the final cut was completed a few weeks later.

PREMIERE

The film premiered at Rackham Symphony Choir's 2007 performance of *The Armed Man: A Concert for Peace* in Dearborn, Michigan. The moving performance received rave reviews. The filmmakers were awarded the 2008 Peace Award from the World Sabbath for Religious Reconciliation for their work on the film. Michael Kurowski went on to act in the Golden Globe nominated *Gran Torino* with Clint Eastwood.

ROBERT CUCUZZA

WRITER AND DIRECTOR, *THE ARMED BOY*



Robert Cucuzza is a filmmaker, theater artist, actor and acting teacher. In addition to *The Armed Boy*, he has written and directed the feature films *The Invincible Ecksteins* and *Speed Freaks*, as well as several short films.

As a playwright and theater director, he spent six years as an artist-in-residence at the Ontological Theater in New York City where he mounted many highly-acclaimed original plays. His most recent play *Confidence, Women!* just completed a run at Axis Theatre.

As a film actor, he has played lead roles in *Speed Freaks* and *Memoirs of My Nervous Illness* (opposite Tony-award winner Jefferson Mays) and *The Strange Case of Marie France*, as well as a featured role in Salvatore Interlandi's *Charlie*, recently selected to premiere at the 2007 Method Fest.

As a theater actor he has performed at the Ontological-Hysterical Theater and across Europe in Richard Foreman's *Panic! (How to be Happy!)*, *Permanent Brain Damage*, and *My Head Was a Sledgehammer*. He is currently playing Tom Buchanan in European and U.S. tours of *Gatz* — a complete staging of the entire text of *The Great Gatsby* — by the vanguard theater company Elevator Repair Service, with whom he also appeared in the U.S. and abroad in *Total Fictional Lie* and the Bessie Award-winning *Room Tone*. Also in New York, he played the title role Off-Broadway in Axis Company's *Listen Houdini* and has performed in dance-theater works by award-winning choreographer David Neumann and the critically-acclaimed Big Dance Theater.

As an acting teacher Cucuzza taught popular classes in New York City and in 2006 he founded ACME Acting Lab, a revolutionary new acting studio in New York giving up-and-coming actors the opportunity of creating fully-produced original plays and films with established theater artists and filmmakers.

Cucuzza, originally from Bradford, PA, is a 1990 graduate of Carnegie Mellon University where he received a Bachelor of Fine Arts in Literary and Cultural Studies. He was the recipient of a 1990 Thomas J. Watson Fellowship for a one-year independent study of experimental theater in Europe. Visit www.robertcucuzza.com for more information.

KARL JENKINS

COMPOSER, *THE ARMED MAN*



Karl Jenkins was born in Penclawdd, a small village on the Gower Peninsula, South Wales. At age six, he started piano lessons with his father who was the local chapel choirmaster. Upon entering Gowerton Grammar School, he added the oboe, becoming principal in the National Youth Orchestra of Wales. On leaving school, Karl read music at the University of Wales, Cardiff followed by post-graduate studies at the Royal Academy of Music, London.

It was as a jazz musician that he initially made his mark when he left the Royal Academy of Music, winning awards in the role of jazz oboist and multi-instrumentalist (playing oboe, saxophone, piano and keyboards). He worked with Ronnie Scott (among others) and co-founded Nucleus — which won first prize at the Montreux Jazz Festival in 1972 before joining the one of the seminal and progressive bands of the 1970's — Soft Machine.

As a media composer, Jenkins received multiple prestigious awards in the field of advertising music. April 1995 saw the release of Jenkins' *Adiemus – Songs of the Sanctuary*, the first work in a series of *Adiemus* releases. The *Adiemus* project, which consists of extended works written for female choruses, percussion and orchestra, has consistently seen global success with 15 gold and platinum awards.

In recent years, Jenkins received prestigious commissions from the Royal Ballet, the Academy of St. Martin-in-the-Fields, Eisteddfodd 2000, BBC Proms in the Park, the National Youth Orchestra of Wales, Bryn Terfel, Leslie Garret, Evelyn Glennie and *The Armed Man: A Mass for Peace* commissioned by the Royal Armouries and premiered at the Royal Albert Hall, London on September 10, 2001.

A recording of *The Armed Man: A Mass for Peace*, conducted by Karl Jenkins and featuring the National Youth Choir of Great Britain and the London Philharmonic Orchestra, is available on Virgin Records. Learn more about Karl Jenkins at www.karljenkins.com.

THE ARMED MAN: A CONCERT FOR PEACE
PROGRAM

THE ARMED MAN

CALL TO PRAYERS

KYRIE

SAVE ME FROM BLOODY MEN

SANCTUS

HYMN BEFORE ACTION

CHARGE!

ANGRY FLAMES

TORCHES

AGNUS DEI

NOW THE GUNS HAVE STOPPED

BENEDICTUS

BETTER IS PEACE

THE ARMED MAN

Sung in French

L'homme, l'homme, l'homme armé,
l'homme armé doit on douter, doit on douter.
On a fait partout crier,
que chacun se viegne armer d'un haubregon de fer.

Anonymous. Traditional 1450-1463

The armed man must be feared,
Everywhere it has been decreed
That every man should arm himself
With an iron coat of mail.

The Armed Man theme is based on a 600-year old french folk tune “*L’Homme Armé*” which has been sung for more than half a millennium as men prepare for war. Jenkins opens the work with a modern interpretation of the *Armed Man* theme, setting the stage and posing the question: “For how many more centuries are we destined to repeat this song of war?”



THE CALL TO PRAYERS (ADHAAN)

Sung in Arabic

Allahu Akbar
Ashadu An La Illa-L-Lah
Ashadu Anna Muhammadan Rasulu-l-lah
Hayya Ala-s-salah
Hayya Ala-l-falah
Allahu Akbar
La Illaha il la-lah
Traditional

Allah is the greatest
I bear witness that there is no other god but Allah
I bear witness that Muhammed is the messenger of Allah
Come fast to prayer (turning the face to the right)
Come fast to the success (turning the face to the left)
Allah is the greatest
There is no god but Allah

Jenkins created a 21st century interpretation of *The Armed Man Mass* by embracing the multi-cultural aspect of the world in which we live and expanding the traditional call to prayer beyond the countryside of Europe to all corners of the Earth.

KYRIE

Sung in Greek

Kyrie Eleison
Christe Eleison
Kyrie Elieson
Ordinary of the Mass

Lord, have mercy
Christ, have mercy
Lord, have mercy

Kyrie, sung in Greek with text from the *Ordinary of the Mass*, is sung by a boy soprano. Jenkins begins the *Kyrie* with a decidedly dark cry for mercy by the boy soprano. Is the youngest generation destined to repeat the wars of their fathers? The *Christe Eleison* is Jenkins' homage to Giovanni Pierluigi da Palestrina (1525-1594) who wrote two *Armed Man* masses in a polyphonic style often characterized as the archetype of "church music." Finally, the darker *Kyrie* theme is reprised by the choir.



SAVE ME FROM BLOODY MEN

Be merciful unto me, O God:
For man would swallow me up,
He fighting daily oppresses me,
Mine enemies would daily swallow me up:
For they be many that fight against me.
O thou most high.

The Bible, Psalm 56

Defend me from them that rise up against me.
Deliver me from the workers of iniquity,
And save me from bloody men.

The Bible, Psalm 59

Save Me From Bloody Men is sung in the style of plainsong chant by the men of the choir. The piece expresses fear and anger as the men sing for mercy and divine help against the oppression of their enemies.

SANCTUS

Sung in Latin

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra, gloria tua.
Hosanna in excelsis.
Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.

Ordinary of the Mass

Holy Lord, God of Hosts,
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Holy Lord, God of Hosts.
Heaven and earth are full of Thy glory.

Sanctus is driven by a primeval, tribal beat that adds to its power and menace. The militaristic drumming builds as the dark clouds of war loom and men are called to assemble for war.



HYMN BEFORE ACTION

The earth is full of anger,
The seas are dark with wrath,
The Nations in their harness
Go up against our path:
Ere yet we loose the legions -
Ere yet we draw the blade,
Jehovah of the Thunders,
Lord God of Battles, aid!
High lust and froward bearing,
Proud heart, rebellious brow,
Deaf ear and soul uncaring,
We seek thy mercy now!
The sinner that forswore Thee,
The fool that passed Thee by,
Our times are known before Thee,
Lord, grant us strength to die!
Rudyard Kipling

The die is cast and the mindset of battle is established in those who must fight. *Hymn Before Action* draws on the powerful words of Rudyard Kipling, culminating with the powerful final line, "Lord, grant us strength to die!"

CHARGE!

The trumpet's loud clangor
Excites us to Arms,
With shrill notes of anger
And mortal alarms.
John Dryden (1667-1745)
How blest is he who for his country dies.
Jonathon Swift (1631-1700)
The double, double beat
Of the thundering drum,
Cries, Hark! the Foes come;
Charge, 'tis too late to retreat,
John Dryden
How blest is he who for his country dies,
Jonathon Swift
Charge, Charge,
John Dryden

War is now inevitable and battle ensues in the adrenaline-filled *Charge!* The seductive paean to military glory descends into uncontrolled cacophony and destruction, then the eerie silence of the battlefield. A lone trumpet plays *The Last Post* (the European version of *Taps*) for the dead, punctuating the bleak loss of hope in the wake of battle.



ANGRY FLAMES

Pushing up through smoke
From a world half darkened
By overhanging cloud,
The shroud that mushroomed out
And struck the dome of the sky,
Black, red, blue,
Dance in the air,
Merge,
Scatter glittering sparks
Already tower
Over the whole city.

Quivering like seaweed, the mass of flames spurts forward.
Popping up in the dense smoke,
Crawling out
Wreathed in fire,
Countless human beings on all fours.
In a heap of embers that erupt and subside,
Hair rent,
Rigid in death,
There smolders a curse.

Toge Sankichi (1921-1953)

The text of *Angry Flames* is an excerpt of a poem about the horrors of the atom bomb attack on Hiroshima, written by Toge Sankichi, a Hiroshima survivor who died in 1953 of leukemia brought on by exposure to radiation.

TORCHES

The animals scatter in all directions,
screaming terrible screams.
Many were burning, others were burnt.
All were shattered and scattered mindlessly,
Their eyes bulging,
Some hugged their sons, others their fathers and mothers,
Unable to let them go,
And so they died.
Others leapt up in their thousands,
Faces disfigured
And were consumed by the fire,
Everywhere were bodies squirming on the ground,
Wings, eyes and paws all burning.
They breathed their last
as living torches.

The Mahàbhàrata, begun 600 B.C.

The text of *Torches* is from the Hindu *Mahàbhàrata*, the 2,600 year-old epic which is eerily similar to *Angry Flames* in its description of the aftermath of war when nations scorch the earth with their “weapons of last resort.” The parallel between *Angry Flames* and *Torches* reemphasizes the seemingly interminable ability of mankind to unleash wrath and repeat the horror and destruction of war.



AGNUS DEI

Sung in Latin

Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.

Ordinary of the Mass

O Lamb of God,
that takest away the sins of the world:
grant us Thy peace.

Agnus Dei is an introspective, contemplative work musically portraying a soldier returning from battle, having seen the horror of war and dealing with the unshakable images and scars of war.



NOW THE GUNS HAVE STOPPED

Silent,
So silent, now,
Now the guns have stopped.

I have survived all,
I, who knew I would not.
But now you are not here.
I shall go home, alone;
And must try to live life as before,
And hide my grief
For you, my dearest friend,
Who should be with me now,
Not cold, too soon,
And in your grave,
Alone.

Guy Wilson (1950-present)

The text of *Now the Guns Have Stopped*, was written by Guy Wilson, Master of the Royal Armouries, who commissioned Jenkins' work. Wilson describes the text as "the feelings of guilt and loss that so many of the survivors of the First World War felt when they came home but their friends did not."

BENEDICTUS

Sung in Latin

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.
Ordinary of the Mass

Blessed is he that cometh in the name of the Lord.
Hosanna in the Highest.

The *Benedictus* cello solo is played by 17-year old Gabriel Cabezas. Can the wounds of war be healed?



BETTER IS PEACE

Better is peace than always war,
And better is peace than evermore war.
Sir Thomas Mallory

The Armed Man must be feared;
Everywhere it has been decreed
That every man should arm himself
With an iron coat of mail

L'Homme Armé, Traditional

Ring out the thousand wars of old.
Ring in the thousand years of peace
Ring out the old, ring in the new,
Ring, happy bells across the snow.

The year is going let him go
Ring out the false ring in the true.
Ring out old shapes of foul disease.
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.
Ring in the valiant man and free,
The larger heart, the kindlier hand,
Ring out the darkness of the land,
Ring in the Christ that is to be.

Alfred Lord Tennyson (1809-1892)

God shall wipe away all tears
And there shall be no more death,
Neither sorrow nor crying,
Neither shall there be any more pain.

The Bible, Revelation 21, 4

Praise the Lord.

Better is Peace repeats the original *L'Homme Armé* theme, but now in a major key. The 600-year old tune of war is now transformed as a message of peace. The soloists briefly reprise the original tune accompanied by military drumming, before the choir emphatically proclaims “Ring out the thousand wars of old. Ring in the thousand years of peace.” The choir repeats the message to ensure that it is heard on all ends of the earth. The final *a capella* hymn whispers a final message of hope and waits to hear if the proclamation of peace has been heard.

