

Rackham Symphony Choir
Suzanne Mallare Acton, Artistic and Music Director
Presents

The Armed Man: *A Concert for Peace*



Sunday,
March 25, 2007
4:00 p.m.

Ford Community and Performing Arts Center
Dearborn, Michigan

Karl Jenkins' *The Armed Man* and the premiere of an original film
commissioned by Rackham Symphony Choir
written and directed by Robert Cucuzza

WELCOME

Dear Friends,

This year marks my tenth as Rackham Symphony Choir's artistic and music director, and for the 2006-07 season we continue our mission to present works that not only have musical merit, but also convey values that carry contemporary relevance. Issues surrounding war and peace, though seemingly perpetual in nature, have been prominent in the thoughts and concerns for many of us lately. Rare is the day that our conscience is not tugged by news of turmoil, whether in our city or elsewhere around the globe. I believe the arts can provide us with the strength and spirit we need to face the challenges presented by violence in our society, serving as a conduit away from its despair. Karl Jenkins' *The Armed Man: A Mass for Peace* is a work that masterfully engages this subject, and I have no doubt the multi-media presentation we have prepared for you will prove to be a memorable and poignant journey.

This production was only made possible by a massive, collaborative effort. I would like to thank former RSC president Ray Litt for phoning me early one Sunday morning to hear this powerful work on the radio. I would also like to thank Ken Anderson and the Mosaic Singers; Tim Thomas and the Groves High School Choir; Kathy Prowse and the Maples Arabic Drum Ensemble; our soloists and Muezzin Mohammed Al-Saadi and all the young artists who entered the Postcards for Peace or made origami cranes. As well, I thank the actors, film director Robert Cucuzza and cinematographer Till Neumann for creating this moving film; Felix Rogers and the Cranbrook Peace Foundation for their sponsorship in making the film a reality, and to all the volunteers who worked countless hours on the many components of this celebration of peace. As always I extend my heartfelt gratitude to all singers, staff and board members of Rackham Symphony Choir for their continued support and encouragement of my musical efforts. Finally, I would like to thank Tom Cucuzza who produced the film, and tirelessly poured himself into every aspect of this concert.

Music has the power to inspire compassion and promote understanding between cultures while strengthening the bonds that form our communities. We salute you, our audience, for your support in attending this celebration and fostering music as a call for peace.

Peace to you all,

Suzanne Mallare Acton

Suzanne Mallare Acton
Artistic and Music Director, Rackham Symphony Choir
*Ring out the thousand wars of old
Ring in the thousand years of peace.
Alfred Lord Tennyson 1850*

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 world premiere of

The Armed Boy

An original film

Written and Directed by Robert Cucuzza

Senator Debbie Stabenow, Honorary Chair

Suzanne Mallare Acton, conductor

Kirsten Kunkle, soprano

Leah Dexter, mezzo-soprano

Jose Garcia, tenor

David Vaughn, baritone

Mohammed Al-Saadi, muezzin

Elijah Rhodenhiser, boy soprano

Rackham Symphony Choir

Birmingham-Groves Evergreen Singers Choir, Tim Thomas, Director

The Mosaic Singers, Ken Anderson, Music Director

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:

Felix Rogers, President, Cranbrook Peace Foundation

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 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, Meg Selfe, David Osborne, Felix Rogers, Jill Thomas,
Bud Uhl, Rev. Timothy Whalen, Stacey Yaldo, Ray Yaldo,
and Sue Zimmer

SOLOISTS



Kirsten Kunkle,
soprano

Kirsten Kunkle, soprano, is currently a doctoral candidate in vocal performance at the University of Michigan, where she has also obtained her master's degree. During her undergraduate studies at Bowling Green State University, Ms. Kunkle studied abroad at the University of Salzburg, Austria. Among her recent singing engagements were the roles of the Witch in *Hansel and Gretel* and Arnalta in *L'incoronazione di Poppea*, both at the University of Michigan. Ms. Kunkle has recently recorded numerous operettas through the *Operetta Archives* record label. She is currently preparing her final dissertation recital with newly commissioned works based upon the poetry of her Native American (Muscogee) poet laureate great-grand uncle Alex Posey.



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, where she received Bachelors and Masters degrees, 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*, Hansel, Kate in *Pirates of Penzance*, Waiting Woman in *Goose Girl*, and Frantik/Kohout in *Cunning Little Vixen*. In fall 2003, at the University of Michigan, Leah also created the role of Daphne in Enid Sutherland's contemporary classical/jazz/rock opera, *Daphne and Apollo Remade*. A recording with the Phoenix Ensemble was completed soon afterward. Leah has collaborated with Ricky Ian Gordon, Evan Chambers, James Lee III and Kirstin Kuster. This spring Leah will sing for the third year with the Michigan Opera Theatre and also the Toledo Opera, the Motor City Lyric Opera and the Opera Theatre in St. Louis Gerdine Young Artist program.

SOLOISTS



Jose Garcia,
tenor

Jose Garcia, tenor, student of Shirley Verrett, recently completed his Master's Degree in Vocal Performance at the University of Michigan. He received his Bachelor of Music from the University of Texas at San Antonio in Music Education. Recent roles include Vasek in *The Bartered Bride*, Dragon in *La Purpura de la Rosa* and Leon in *Signor Deluso*. This February he was selected to represent the University of Michigan School of Music, Theater and Dance in a recital at the Kennedy Center in Washington, D.C. Upcoming engagements include the Pine Mountain Music Festival where he will sing the title role in *Candide*.

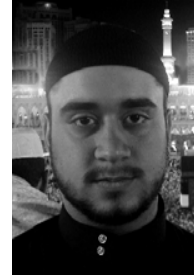


David Vaughn,
baritone

David Vaughn, baritone is a distinguished performer and former student of Dr. Donald Hartmann at Eastern Michigan University. He has appeared in numerous opera productions, oratorios, concerts and recitals. He is currently with Michigan Opera Theatre Chorus and serves as Youth Outreach and Music Director for Metropolitan United Methodist Church in Detroit. Mr. Vaughn is also an accomplished pianist who coaches and accompanies singers. He also teaches private voice and piano at Eastern Michigan University.

At the age of 14, he was given the position of Youth Music Director at PineView Apostolic Faith Church in Ypsilanti, MI, a position held for eight years. Mr. Vaughn made his debut in George Bizet's *Carmen* with Michigan Opera Theatre in the fall of 2001. His appearances as bass soloist include; Mozart's *Requiem Mass* with the Plymouth Oratorio Society & Orchestra, Handel's *Messiah* with Hartland Community Chorus, Figaro in *Le Nozze di Figaro* with EMU Opera & Chorus, King Balthazar in *Amahl & The Night Visitors*, and Dr. Gregg in *Gallantry* with Arbor Opera Theatre. Vaughn also performed with acclaimed tenor Roderick Dixon in *Too Hot to Handel: The Jazz-Gospel Messiah*, with Rackham Symphony Choir under the baton of Suzanne Mallare Acton. In March 2002 David was a guest soloist for the Opera Ball with Ypsilanti Symphony Orchestra, under the baton of Maestro David Katz. In fall of 2006, Mr. Vaughn made his solo debut in Michigan Opera Theatre's production, *Porgy & Bess*, singing the role of Undertaker. He also has performed show music with the Barn Hill Concert Band during the Ypsilanti Heritage Festival, under the direction of Jerry Robbins. Mr. Vaughn's repertoire spans opera, Broadway, spirituals, and gospel.

SOLOISTS



Mohammed Al-Saadi,
Mu-Athin

Mohammed Al-Saadi, muezzin, a devoted Muslim, gives as much as possible to the community without expecting anything in return. He serves on the Leadership Council of the Young Muslim Association and teaches Arabic and Islamic Studies at the Sunday school at the Islamic Center of America. He is the Web Developer and the Video and Content Editor at Keyshift, Inc. Mohammed is a host and part of the video production team at a local satellite station. Aside from his jobs, Mohammed is part of many organizations. He is a senator at the University of Michigan-Dearborn's Student Government. He was elected to that position his first term at the university and is currently serving. On campus, he is involved with and holds positions in many organizations including the Muslim Students' Association and the Thaqaalayn Muslim Association. In his spare time, he speaks at various functions at local events and contributes his time to tutoring children about Islamic Studies. Mohammed is in the Pre-Med program and is majoring in Communications-Speech and is also minoring in Philosophy and Religious Studies.



Elijah Rhodenhiser,
boy soprano

Elijah Rhodenhiser, boy soprano, is 11 years old and is a sixth grader in Ann Arbor. He sings with the Boy Choir of Ann Arbor and for the youth choir of St. Clare of Assisi Episcopal church. He has studied piano for 4 years. He loves classical music, singing, and reading.

GABRIEL CABEZAS, CELLO



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

Cellist Gabriel Cabezas performs with the Rackham Symphony Choir as part of the Sphinx/DaimlerChrysler Financial Services Professional Development Program and underwritten by RSC patron Cecilia Benner

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 Fischhoff 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 for this season.

In 2007, Gabriel will release a compact disc with a 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 freshman at the New Trier Township High School in the Chicago area.

MAPLES ARABIC DRUM ENSEMBLE

The Maples Elementary School Arabic Music Ensemble was established in 2002 to provide musical multicultural opportunities and support literacy for the students of Maples Elementary School in Dearborn, Michigan. Directed by Vocal Music Teacher Mrs. Catherine Prowse, and supported by Maples School Principal, Ms. Lisa Napolitan, the group has performed in front of thousands at multiple ceremonies, festivals, schools, concerts, events and television. In 2003 they were honored by the Detroit Symphony Orchestra as the only amateur children's group invited to perform at the dedication of the Max M. Fisher Complex at Orchestra Hall in Detroit. The Maples Arabic Music Ensemble is a unique and positive way to reach out to the community and connect diverse cultures, encourage deeper understanding and communication, while at the same time, promote self-esteem, teamwork, confidence, pride and responsibility. The goal of Maples Elementary School is to continue to expand the Ensemble and help more students develop the qualities and skills that will directly and positively impact their futures, preparing them for successful journeys in their lives.

Maples Arabic Drum Ensemble

Samer Abuhalaweh, Nader Arkoub, Mohamed Arkoub, Mohamad Naji, Joshua Gordon, Mallak Sabbagh, Jacob Gordon, Mohamed, Ashkar, Mustapha Daher, Basel Taha, Mustafa Ajami, Youssef Bazzi, Hanan Yehya and Mohamad Yehya

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 launched in the fall of 2006 elicited nearly 100 entries from students of many ages.

The following elementary, middle and high school art classes participated:

Brighton High School, Brighton
Fordson High School, Dearborn
Fraser High School, Fraser
Harms Elementary, Detroit
Lindbergh Elementary, Dearborn
Long Elementary, Dearborn
Nowlin Elementary, Dearborn
River Oaks Elementary, Dearborn
Unis McCullough Middle School, Dearborn
Walled Lake Western High School, Walled Lake

A panel of educators and artists chose the top dozen entries and the winning entries. The artwork is displayed in the lobby for your viewing pleasure.

The winning artwork was submitted by Leah McKay, a senior from Brighton High School. She studies art with George Piner.

The Armed Man Student Art Committee

Kathy Boettcher, chair

Pamela Day

Carol Jones, origami consultant

Kathy Harris

Stephen Black

Nancy Thayer

Dail Russell

LEAH MCKAY, WINNING ENTRY POSTCARDS FOR PEACE

Leah has been interested in art since she was a child. A student at Brighton High School, Leah participates in the excellent art programs and has participated in a pre-college summer program at the Rhode Island School of Design. The surrealist works of Salvador Dali and the dark cinematic works of Tim Burton inspire Leah to push her illustrations beyond the conventional through subject matter and technique. To create the winning entry for the "Postcards for Peace" project, Leah drew a preliminary design on paper, scanned the contour drawing, and used Photoshop to color the piece. Leah believes that peace means "being not only able, but willing to look beyond petty personal differences and agreeing to work together to build a better world for everyone to live in."

A copy of the winning postcard is included in each concert program. Printing of the postcard is sponsored by the Detroit UAW. Following the performance, you are encouraged to reflect, write a message of peace and spread the word by mailing the postcard to a recipient of your choice.

ORIGAMI CRANES FOR PEACE LOBBY ART DISPLAY

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 Annette Alexander-Frank, the students of McCollough/Unis schools and the students of Walled Lake Western High School to create an art exhibit of origami cranes - the symbol of peace. The cranes, handmade by local students, are displayed in the lobby.

BIRMINGHAM-GROVES EVERGREEN SINGERS CHOIR

The Evergreen Singers Choir from Birmingham-Groves High School is open to all students without audition. The comprehensive repertoire curriculum at Groves ensures that over the course of four years, students will be exposed to all periods of classical music styles, as well as a strong grounding in uniquely 'American' styles such as African-American Spirituals, Gospel, Jazz, and the American Folk Song tradition.

The Evergreen Singers regularly compete in regional and national choral festivals and competitions, earning consistently top marks. The choir goes on a performance tour each spring. Recent tours have seen the group performing in England and Wales, New York City, Toronto, and Chicago. In February the choir was honored to accept their second invitation to perform at Disney World in Florida. More information on the choir can be found on the web at www.groveschoirs.org.

Tim Thomas has been a music educator and choral conductor for 23 years, the past 13 in the Birmingham Public Schools. He holds Bachelor and Master degrees in Choral Music Education from The University of Michigan and Northern Arizona University. In addition to his teaching duties, Mr. Thomas is a tenor soloist and professional choral director in the metropolitan Detroit area.

THE MOSAIC SINGERS

One of the three components of Mosaic Youth Theatre's ensemble, the Mosaic Singers masterfully combines the vocal talents of young people from all over the metropolitan Detroit area to create a unique hybrid of harmonious sounds.

Mosaic enables these young artists to refine their craft in a professional creative environment that prepares them for excellence on stage and in life. Through this incomparable performing arts training program, the singers achieve critical youth development while working to produce first-rate theatrical and musical performances.

In addition to annual performances at the prestigious Max M. Fisher Music Center and the Detroit Institute of Arts, these highly sought-after young artists have performed at the White House, the Kennedy Center, in Europe, Asia, Africa, and in twenty states throughout the U.S. They have performed for dignitaries such as President Clinton and Rose Kennedy and have served as opening acts for such greats as Al Green, Aretha Franklin, the Temptations, Pete Seeger and Sweet Honey in the Rock.

Music Director Ken Anderson started with Mosaic as a high school student in its first year of existence, and since that time in roles including actor, singer, music director and artistic director, Anderson has accompanied the theatre in its growth and successes for twelve years. After earning a degree in music education at Jackson State University, he taught within several Detroit Public Schools programs and continues to offer private vocal instruction. He has conducted choral workshops throughout the world, yet remains an active member of the local Detroit community, devoted to the enhancement of the city and the arts.



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.

In 1996, Ms. Acton was appointed Artistic and Music Director of Rackham Symphony Choir. In her mission to bring innovative and multi-media works to the community, she has programmed and conducted *Carmina Burana* with Eisenhower Ballet at the Macomb Theater for the Performing Arts, *African Sanctus* with composer David Fanshawe, and the Detroit premiere of *Voices of Light*. In 2001, Ms. Acton conducted the 50th anniversary production of *Amahl and the Night Visitors* at Music Hall for the Performing Arts, with internationally known composer Gian Carlo Menotti as the stage director. Ms. Acton conducted the Michigan premiere and the Chicago premiere of *Too Hot to Handel: The Jazz-Gospel Messiah*.

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 for community-based charitable agencies.

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 January 2006 and a return engagement in 2007. 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, and *African Sanctus*.

If you would like to audition, make a donation, provide audience feedback or learn more about Rackham Symphony Choir, please visit our website at www.rackhamchoir.org or call 313-886-9074.

RACKHAM SYMPHONY CHOIR

Suzanne Mallare Acton, Artistic and Music Director

Soprano

Carolina Andrakovich
Victoria Bigelow*
Kathy Boettcher
Joan Crawford
Susan Cucuzza
Laura DeSanto
Iris Diop

Alto

Maureen Abele
Beth Adams
Lisa Adams
Deborah Dailey
Emily Eichenhorn
Louise Fisher*
Susan Fox
Yvonne Friday
Janet Geisler
Wendy Keebler
Milly Matis
Patricia Minnick
Nancy Nelson
Sarah Piper
Patricia Stewart
Chelsea Stocks
Kelly Thorp
Linda Van Buren
Barbara Wilson
Ruth Zaromp

Soprano (cont'd)

Edith Faires
Emily Gay
Avital Granot
Cydney Higgins
Leslie Ann Hochadel
Denise Kurowski
Bettie Lyons

Tenor

Philip Abele
Byron Burbank
Patrick Clampitt
Nate Clements
Joseph Dluzniewski
Eddie Dunn
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Donald Gay
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Jennifer Pasha
Katie Sikora
Beth Smith
Judi Szefti
Anamaria Ylizaliturri

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Natalie Bruno, Development Consultant
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BIRMINGHAM-GROVES EVERGREEN SINGERS CHOIR

Timothy M. Thomas, Director

Soprano

Sarah Allwiess-Rosenbaum
Anna Badalamenti
Erica Fogelman
Lydia Gaiters
Christy Giacosa
Adriana Jones
Irina Laczkovich
Taylor Lafleur
Shannyn Miller
Avivah Thomas
Kimberly Turner

Alto

Daphinne Campodonicio
Brittany Clay
Krista Clay
Katherine Derkacz
Erin Freese
Marin Haffey
Laura Jung
Jill Kovach
Laura Mayer
Shayla McElroy
Jessica Morrison
Nipa Patel
Shqiye Preni
Ashlee Roberson
Sarah Silver

Tenor

Ryan Bruning
Nikolas Erickson-Guy
Drew Heuser
Daniel Sherwood
Joshua Thomas
Tim Thomas
Matthew Whitney

Bass

Zachary Abramson
Alex Lindsay
Ramius Maniere-Spencer
Ariel Mann
William Yates

THE MOSAIC SINGERS

Ken Anderson, Music Director

Soprano

Soneka Anderson
Tangela Cheatham
Kyla Grant
Allyson Hankins
Bianca Keitel
Erun Koehn
Nina Ledesma
Tracy Mak
Kaiya Swanigan
Jade Sykes
Charlotte Thomas
Adrienne Wells
Nikama West
Aris Yancey

Alto

Gabrielle Bascom
Arielle Bennett
Toni Dunbar
Jamilah George
Kelsey Hall
Lauren Hollier
Kelsey Hubbell
Rachel Lang
Lauren Scales

Tenor

Andrew Cox
Brian Crooms
Rodney Gilbert Jr.
Doron Parks
Brandon Spencer
Michael Wiley
Kevin Willis Jr.

Bass

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John King
Lawrence Matthews
Christopher Reina
Joshua Reina
Ivan Slaughter
Chase Tucker
Chaun Tucker

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Carol Evans
Velda Kelly
Charlotte Merkerson
Alice Sauro

Violin II

Adam Stepniewski (principal)
Ron Fischer
Brooke Hoplamazian
Molly Hughes
Eun Park
Melody Wootton

Viola

Glenn Mellow (principal)
Adrienne Rönmark
Scott Stefanko
Han Zheng

Cello

Haden McKay (principal)
Joanna Chang
Sarah Cleveland
Mimi Morris-Kim

Bass

Larry Hutchinson
Rick Robinson

Flute

Sharon Sparrow
Pam Hill

Piccolo

Jaimie Wagner

Oboe

Brian Ventura
Kristen Beene

English Horn

Treva Womble

Clarinet

Laurence Liberson
Suzanne Rozmary

Bass Clarinet

Sandra Jackson

Bassoon

Robert Williams
Michael Ma

Contrabassoon

Marcus Schoon

Horn

Betsy deMaine
Tammy Kosinski

Trumpet

Steven Anderson
Gordon Simmons
Natalie Bruno

Trombone

David Jackson
Ava Ordman
John Rutherford

Tuba

Neal Campbell

Percussion

Keith Claeys
Lynn Koch
Sam Tundo
Dan Maslanka
Ron Strnad

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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 this 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.

New York filmmaker 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 is the Founder and director of ACME Acting Lab in New York City, an acting studio that is dedicated to empowering actors with their creative impulses, involving them in the full creation from conception to completion of original films and plays.

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 *5up2down*. As a cinematographer Neumann has shot over thirty short films, numerous commercials, music videos and feature films. *The Armed Boy* film project is Neumann's first opportunity to work in Michigan.

THE FILM PRODUCTION

The film is 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.



PERFORMANCE PREPARATION

Performance preparation began in January 2007 for Rackham Symphony Choir and guest choirs from Mosaic Youth Theatre and Groves High School. The singers met for weekly rehearsals for approximately 12 weeks prior to the concert. During the three weeks prior to the concert, the choirs rehearsed together. Suzanne Mallare Acton began rehearsing the choirs with the film approximately five weeks prior to the performance to ensure the tempo of each piece matched the tempo of the edited film.

FREQUENTLY ASKED QUESTIONS

What came first, the music or the film?

Karl Jenkins' *The Armed Man* was written in 2000 and the film was created in 2006-2007. In traditional filmmaking, the film is created first, and the score or soundtrack is edited to the visual images. In this case, the reverse approach was taken – an original film was created to accompany a pre-existing piece of music.

Why doesn't the film run continuously through the entire performance?

The film is intended to accompany the music and to help express and amplify the message of the music. The goal of the film project was to create an artistic balance between the music, the live performers and the film. The purpose of the film project was not to use the entire musical work as a "soundtrack" for the film.

Has anything like this been done before?

In 2006, Rackham Symphony Choir performed Richard Einhorn's *Voices of Light*, a contemporary oratorio written in 1995 to accompany the 1928 silent film *The Passion of Joan of Arc*. In the case of *Voices of Light*, the film pre-dated the music by over 60 years. The combination of *The Armed Man* and *The Armed Boy* is the only instance we are aware of in which a narrative-style, silent film (with no subtitles) has been created to accompany a pre-existing large-scale musical work, performed in its entirety.

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-Hysteric 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 has taught popular classes in New York City and in 2006 he founded ACME Acting Lab, a revolutionary new acting studio in New York that gives 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 BFA 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 boy soprano Elijah Rhodenhiser. 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 oppresseth 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 potraying 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 15-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, Revelations 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.

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Karl Jenkins biography, www.karljenkins.com

Robert Cucuzza biography, www.robertcucuzza.com

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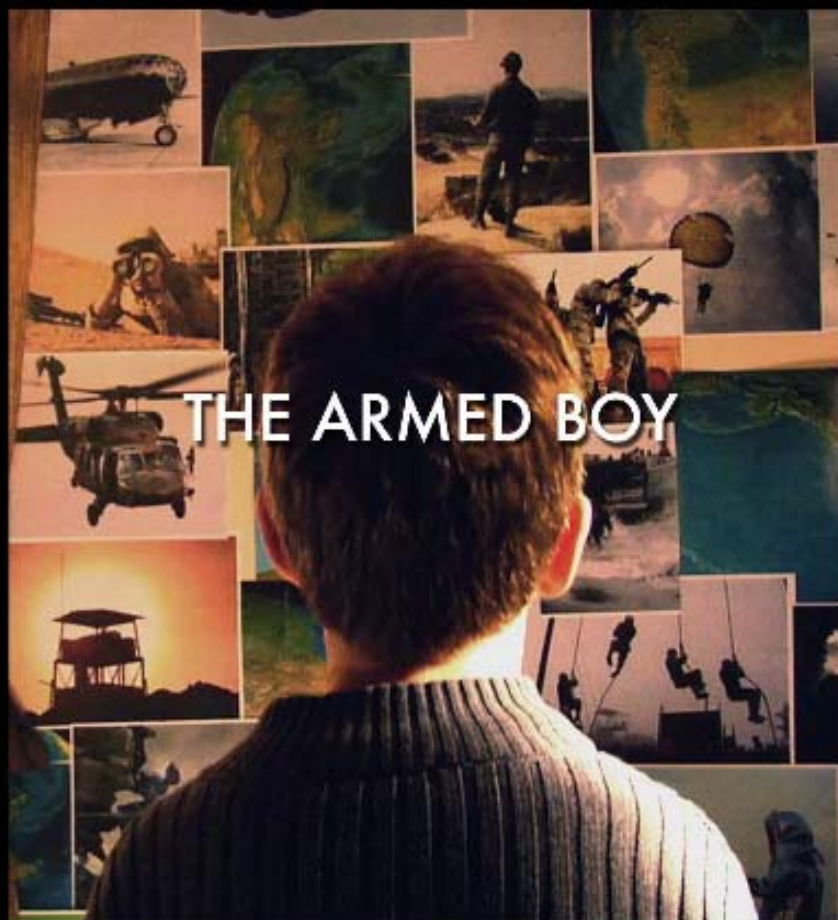
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June 28	Festival in the Hills, Boulan Park, Rochester Hills	8:00pm
June 29	American School Band Directors Assoc. Convention Hyatt Regency Hotel, Dearborn	7:00pm



THE ARMED BOY

A Rackham Symphony Choir production

Made possible through a grant from the Cranbrook Peace Foundation

RACKHAM SYMPHONY CHOIR PRESENTS "THE ARMED BOY"

STARRING MICHAEL KUROWSKI AND TYLER YALDO FEATURING NATHAN GOLDSTEIN ROBERT JAKOB

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