



Thursday, December 4, 2014, 8pm
First Congregational Church

Cantus & Theater Latté Da present

All Is Calm: The Christmas Truce of 1914



Created and directed by Peter Rothstein

Musical arrangements by Erick Lichte and Timothy C. Takach

Cal Performances' 2014–2015 season is sponsored by Wells Fargo.

All Is Calm: The Christmas Truce of 1914



PROGRAM

PRELUDE

Carols for male voices (1942) *arr.* Ralph Vaughan Williams (1872–1958)

God Rest You Merry

As Joseph Was a-Walking

The First Nowell

Coventry Carol

I Saw Three Ships

PAUSE

PROLOGUE

Will Ye Go to Flanders? Scottish folksong (*arr.* Erick Lichte)

THE OPTIMISTIC DEPARTURE

Alexander's Ragtime Band (1911) Irving Berlin (1888–1989)*

God Save the King English traditional*

Good-bye-ee (1917) R. P. Weston (1878–1936) and

Bert Lee (1880–1946)*

It's a Long Way to Tipperary (1912) Jack Judge (1872–1938) and

Harry Williams (1874–1924)

Les Godillots Paul Briollet and Eugène Rimbault,
based on a traditional French song

THE GRIM REALITY

Pack Up Your Troubles (1915)	George Henry (1880–1951) and Felix Powell (1878–1942)*
The Old Barbed Wire	English traditional*
I Want to Go Home (1917)	Lieutenant Gitz Rice*
Deutschlandlied (1797)	Franz Joseph Haydn (1732–1809)
Keep the Home-Fires Burning (1914)	Ivor Novello (1893–1951)*
O Come, O Come Emmanuel	Twelfth-century plainchant

CHRISTMAS

Christmas in the Camp	Harrington and Scott
We Wish You a Merry Christmas	English traditional carol
Die Wacht am Rhein (1840)	Karl Wilhelm (1815–1873)
Christmas Day in the Cookhouse	English traditional*
O Tannenbaum	German carol (<i>arr.</i> Timothy C. Takach)

THE TRUCE

Silent Night (1818)	Franz Xaver Gruber (1787–1863) (<i>arr.</i> Lichte)
Angels We Have Heard on High	French traditional*
Bring a Torch, Jeannette, Isabella	French carol*
In Dulci Jubilo	German carol*
Wassail	Erick Lichte, based on traditional texts
Minuit chrétiens (“O Holy Night”) (1847)	Adolphe-Charles Adam (1803–1856) (<i>harm.</i> Lichte)
Will Ye Go to Flanders? (<i>reprise</i>)	Scottish folksong (<i>arr.</i> Lichte)
Es ist ein Ros entsprungen	German traditional*
Wie schön leuchtet der Morgenstern (1597)	Philipp Nicolai (1556–1608) (<i>arr.</i> Lichte)
Good King Wenceslas	<i>Piae Cantiones</i> *

THE RETURN TO BATTLE

Auld Lang Syne	Scottish folksong (<i>arr.</i> Takach)
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EPILOGUE

The Last Post	English bugle call
Silent Night (<i>reprise</i>)	Gruber (<i>arr.</i> Lichte)

* Harmonized by Cantus

PEOPLE CITED

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

CREATING ALL IS CALM: THE CHRISTMAS TRUCE OF 1914

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

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

In 2005, I attended a Cantus Christmas concert. I was struck by not only their remarkable sound, but also how their work was pushing the boundaries of chamber music in the ways Theater Latté Da was pushing the

boundaries of musical theater. I approached Cantus about collaborating on a piece about the Christmas Truce. They immediately said yes, and our work began.

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

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

To the thousands of men who changed history, thank you. May we do your story justice.

Peter Rothstein, Creator and Director



THE NINE-MEMBER men's vocal ensemble *Cantus* is known worldwide for its trademark warmth and blend and its engaging performances of music ranging from the Renaissance to the 21st century. *Cantus* performs more than 60 concerts each year in national and international touring, and in its home of Minneapolis-St. Paul, Minnesota. Past performances have brought *Cantus* to the stages of the Kennedy Center, UCLA, San Francisco Performances, Atlanta's Spivey Hall, Bravo! Vail Valley Music Festival, and New York's Merkin Concert Hall. The 2014–2015 season sees *Cantus* perform twice in New York at Lincoln Center and the Metropolitan Museum of Art, and at Cal Performances, the Krannert Center at the University of Illinois, and in Houston and Dallas, among numerous other North American engagements.

As one of the nation's few full-time vocal ensembles, *Cantus* has grown in prominence with its distinctive approach to creating music. Working without a conductor, the members of *Cantus* rehearse and perform as chamber musicians, each contributing to the entirety of the artistic process.

Committed to the expansion of the vocal music repertoire, *Cantus* actively commissions new music for men's voices including work from Sarah Kirkland Snider, Nico Muhly, Lee Hoiby, Steven Sametz, Kenneth Jennings, Peter Hamlin, Edie Hill, and Robert Kyr. *Cantus* has received commissioning grants from the National Endowment for the Arts, American Composers Forum and Chamber Music America. The ensemble also actively unearths rarely performed repertoire for men's voices such as the music written by Antonín Dvořák and Leoš Janáček and heard on the ensemble's 2013 album *Song of a Czech*,

the ensemble's 16th recording, hailed by WGBH Boston and WQXR in New York as one of the best of that year.

Cantus has a rich history of collaborations with other performing arts organizations, including the Minnesota Orchestra, Saint Paul Chamber Orchestra, the Boston Pops, and the James Sewell Ballet. Each holiday season, in partnership with Theater Latté Da, the ensemble has toured its celebrated presentation of *All Is Calm: The Christmas Truce of 1914* throughout the country. In December 2014—the centenary of this historic truce—*Cantus* embarks on its final tour of this moving work in New York and throughout the Midwest and California.

The ensemble is heard frequently on public radio as regular guests on *A Prairie Home Companion* with Garrison Keillor and on *Performance Today's* annual Thanksgiving program *Thanksgiving with Cantus*, heard each year on more than 200 public radio stations nationwide. In fall 2014, *Cantus* released a new recording—the 17th on the group's self-titled label—of repertoire from the *Thanksgiving with Cantus* program, including Randall Thompson's *The Pasture*, Ysaye Barnwell's *Would You Harbor Me*, and a new work from Byron Adams, *Eventide*, funded by a Kickstarter initiative.

Cantus is the recipient of numerous awards, including Chorus America's highest honor, the Margaret Hillis Award for Choral Excellence (2009), as well as Chorus America's Education Outreach Award (2011). *Cantus* was also the 2010–2011 Artist in Residence on Minnesota Public Radio and American Public Media's *Performance Today*.

Integral to the *Cantus* mission is its commitment to preserve and deepen music education in the schools. *Cantus* works with more than 5,000 students each year in master class and workshop settings across the country. Now in its seventh year, the award-winning High School Residency program brings *Cantus* into Minnesota schools several times a year for mentoring with a culminating public concert in the spring.

Theater Latté Da is a Twin Cities-based musical theater company recognized for its ability to connect artists, audiences, and communities through diverse stories that resonate with our current world. Committed to innovative musical theater, Theater Latté Da's bold approach expands the genre by originating new works, radically reinventing classics from the musical theater canon, and experimenting with unusual forms, musical styles, and storytelling techniques. Founded in 1998 by Artistic Director Peter Rothstein and Music Director Denise Prosek, Theater Latté Da boasts an impressive history of work that has received significant popular and critical acclaim including over 50 mainstage productions, with nine world premières, a new works initiative called NEXT: New Musicals in the Making, and a student matinee program for teens.

ACTORS



Matt Rein (Minneapolis, Minnesota)'s stage credits include the Guthrie Theater, Park Square Theatre, Illusion Theater, and the Children's Theatre Company.



David Roberts (St. Paul, Minnesota)'s stage credits include Jungle Theater, Theater Latté Da, Commonweal Theatre, Minnesota Jewish Theatre, Plymouth Playhouse, Theater Mu, Children's Theater Company, and Illusion Theater.



Patrick Bailey* (London, England)'s stage credits include Frank Theatre, Jungle Theater, Park Square Theatre, Commonweal Theatre in the United States, and the Royal Shakespeare Company, National Theatre, and Courtyard Theatre in the United Kingdom.

TENORS



Zachary Colby (Crown Point, Indiana) received a B.M. in music education from Butler University and an M.M. and D.M.A. in vocal performance from the University of Minnesota.



Aaron Humble (Palmyra, Ohio) received a B.M. in vocal performance and literature from Millikin University and an M.M. and D.M. in vocal performance and literature from Indiana University.



Blake Morgan (Detroit, Michigan) received a B.A. in music performance and education from Western Michigan University.



Paul John Rudoi (Keene, New Hampshire) received a B.M. in vocal performance from the Hartt School.



Shahzore Shah (Chicago, Illinois, and Stillwater, Minnesota) received bachelor's degrees in vocal performance, music education, and French from the Lawrence University Conservatory of Music.

ABOUT THE ARTISTS

BARITONES



Matthew Goinz (Bemidji, Minnesota) received a B.A. in vocal performance from Bemidji State University and an M.M. in choral conducting from the University of Arizona.



Matthew Tintes (Fargo, North Dakota) received a B.M. in secondary vocal music education from North Dakota State University and an M.M. in vocal performance from the University of Wisconsin-Madison.

BASSES



Chris Foss (Council Bluffs, Iowa) received a B.M. in commercial music from Millikin University and an M.M. in choral conducting from University of Nebraska.



Sam Green (Webb City, Missouri) received a B.M. in music education from the University of Missouri-Kansas City.

CREATOR & DIRECTOR



Peter Rothstein[†] (Grand Rapids, Minnesota)'s directing credits include Theater Latté Da, Guthrie Theater, Children's Theatre Company, the Playwrights' Center, Illusion Theater, Seattle's 5th Avenue Theatre, Ten Thousand Things, Minnesota Opera.

ARRANGERS



Erick Lichte (Appleton, Wisconsin) received a B.M. in music education from St. Olaf College.



Timothy C. Takach (Lake Zurich, Illinois, and Eden Prairie, Minnesota) received bachelor's degrees in music theory/composition and studio art from St. Olaf College.

** Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

† The Director is a member of Stage Directors and Choreographers Society, a national theatrical labor union.