MUSIC FROM THE GILDED AGE:

HARVARD’S BOSTON THEATRE ORCHESTRA COLLECTION, 1869–1877

SATURDAY, MARCH 21, 2015, 4:00 PM, JOHN FORD THEATRE AT PORTLAND HIGH SCHOOL

THE ORCHESTRA OF THE LONGFELLOW CHORUS

CHARLES KAUFMANN, ARTISTIC DIRECTOR

CREE CARRICO, SOPRANO, AND KAITLYN COSTELLO, MEZZO-SOPRANO,

WITH WOODSIDE ONE WHEELERS OF TOPSHAM.

IN COLLABORATION WITH 19TH CENTURY WILLOWBROOK VILLAGE, NEWFIELD, MAINE.

PROGRAM

WALTZ: THE COMET, OR SPITFIRE
ELIZABETH RINES, CORNET

CHARLES KOPPITZ, 1830–1873

COME BACK TO ERIN
KAITYLN COSTELLO, MEZZO-SOPRANO

CHARLOTTE ALINGTON BARNARD, 1830–1869

WILLIAM KPP BASSFORD, 1839–1902

ARR. CHARLES KOPPITZ

NEVER–MORE
CREE CARRICO, SOPRANO

CHARLES KOPPITZ

TELEGRAPH POLKA
(Telegraph Machine from 19th Century Willowbrook Village)
GRAYBERT BEACHAM, VIOLIN; WREN SAUNDERS, BASSOON

CHARLES KOPPITZ

“ON THE ALPS,” LÄNDER FOR TWO HORNS OBLIGATO AND ORCHESTRA, “OP. 4005”
JOHN BODEN AND SOPHIE FLOOD, HORN

CHARLES KOPPITZ

NURSERY RHYMES GALOP
MEMBERS OF WOODSIDE ONE WHEELERS

CHARLES KOPPITZ

SIMON THE CELLARER
KAITYLN COSTELLO, MEZZO-SOPRANO

JOHN LIPROT HATTON, 1809–1886

ARR. CHARLES KOPPITZ

IN THE FOREST INTRODUCTION AND WALTZ FOR TWO PICCOLOS, CUCKOO AND PISTOL SHOT
KRYSTI TRIPP AND MELISSA MIELENS, PICCOLO; RICHARD KELLY, PISTOL SHOT
KAREN BEACHAM AND MARA WAGNER, CLARINET

CHARLES KOPPITZ

THE PARTRIDGE,” OR “COCHIN,” OR “QUAIL” POLKA CHARACTERISTIQUE
RICHARD KELLY, BELLS

CHARLES KOPPITZ

VELOCIPEDÉ GALOP
WOODSIDE ONE WHEELERS

CHARLES KOPPITZ
INTERMISSION

AMAZON MARCH
ELIZABETH RINES AND HERB SMITH, CORNET

THE BRIGHTEST EYES
KAITLYN COSTELLO, MEZZO-SOPRANO

I WONDER IF HE LOVES ME?
CREE CARRICO, SOPRANO

THE FEMALE SHARPSHOOTER POLKA

THE YACHT "NETTIE" INTRODUCTION AND WALTZ

SELECTIONS FROM "Evangeline, Or, The Belle of Acadia"

1. Introduction: Policeman’s Narrative, “Prowling round the diamond field.”
2. Song and Dance—Gabriel, “Laughing Eyes of Blue.”
3. Romanza—Evangeline, “Where art thou now, my beloved?”
4. Kissing Song—Evangeline, Gabriel, “Fie upon you! Fie.”
6. Opening Chorus, “We must be off.”

ENCORE OBBLIGATO: THE GREAT AMERICAN SHOO FLY GALOP

PROGRAM NOTES

MUSIC FROM THE GILDED AGE:
BOSTON THEATRE ORCHESTRA COLLECTION, 1869–1877

Reading the Report of the Expedition to the Black Hills in the records of the second session of the Forty-Third Congress, 1874–1875, you might get the initial impression that, in August 1874, Brevet Major-General George Armstrong Custer was leading his men on a nature walk into the Black Hills. “The same evening, while seated at the mess-table,” he states in the
report, “one of the officers called attention to the carpet of flowers strewn under our feet, and it was suggested that it be determined how many different flowers could be plucked without leaving our seat at the dinner-table. Seven beautiful varieties were thus gathered.”

Needless to say, the most desirable feature of the Black Hills in the westward-gazing eyes of many young, enterprising Americans was not the expanse of wildflowers. It was the gold. Trespassing on Native land in the Black Hills by miners, speculators and settlers—fueled in part by Custer’s August 1874 report—violated the Fort Laramie Treaty of April 29, 1868, which had “set apart” the Black Hills “for the absolute and undisturbed use and occupation” by the Sioux Nation. It also threatened loss of habitat and the endangerment of native species of wildfowl, wild fauna and wild flora—a particular problem in Victorian America, where love of nature easily translated into careless exploitation of seemingly boundless natural resources.

On Sunday afternoon, June 25, 1876, at Little Bighorn, Lieutenant Colonel Custer would suffer the fury of Sioux and Cheyenne warriors fed up with treaties with the United States.

Two weeks later, Monday evening, July 10, 1876, Lillian Conway, as Evangeline, alongside Eliza Weathersby, as Gabriel, would open the summer season at Boston Museum, Boston, Massachusetts, with a second season production of Evangeline!, the nonsensical burlesque takeoff on the poem by Henry Wadsworth Longfellow that billed itself as the first American comic opera and was becoming a hugely popular American theatrical success story. New to this July 1876 version would be “full ballet” and a company of “Juvenile Continentals”—children soldiers parading to the 100 Years Ago March in celebration of the 100th anniversary of the Declaration of Independence. (Henry Wadsworth Longfellow would call it “the Year of a Hundred Years” in his poem, Revenge of Rain-in-the-Face, about the “broken faith” that led to the Battle of Little Bighorn.)

Here we can see—in two nearly simultaneous and seemingly unrelated events—the soul of “The Gilded Age” in America laid bare in contradiction. Relentlessly imperialistic. Incessantly innocent.

Between these divergent poles ran an irrepressible electric current of optimism—at least, that’s what this delightful, nearly forgotten Victorian American theater music will want to tell us. Setting the scene, let’s step back and look at the state of the world in 1869, the year Charles Koppitz, German-American music director at Selwyn’s Theatre in Boston, wrote and arranged a number of the compositions on today’s program.

**The Year of Connections**

You could call 1869 the year of connections. The United States and Europe had been connected by a reliable trans-Atlantic telegraph cable since 1866—the Victorian equivalent of today’s Internet. The Suez Canal opened in 1869, connecting Europe and America to India. (In his 1869 pamphlet, From Calcutta to London by the Suez Canal, Charles Henry Appleton Dall, a Boston Unitarian missionary to Calcutta, advocated New England, “ten days further west than her old mother,” as a destination for Bengali princes anxious to learn the ways of the West.) The driving of the Golden Spike in May 1869 connected the East and West Coasts of the United States by transcontinental railroad.
The Thirteenth (1865), Fourteenth (1868) and Fifteenth (1870) Amendments to the Constitution abolished slavery, awarded citizenship to former slaves and granted voting rights to African-American males.

In May 1869, Susan B. Anthony and Elizabeth Stanton formed the National Women’s Suffrage Association to advocate for a constitutional amendment that would give voting rights to women—a refocusing of the issue of voting rights and a contributing force in a growing sense of empowerment among American women.

Above all, perhaps, 1869 signified the end of a decade of previously unheard-of American war casualties. A recent study puts the number of military deaths during the Civil War at 750,000—not Americans versus foreign forces, but Americans versus Americans. Fathers, brothers, uncles, nephews, cousins—a huge and tragic family squabble. As most wars seem, this was the war to end all wars. Its resolution unified American citizenry and prepared the way for westward expansion and the accumulation of a newfound wealth that would rival Europe’s.

What was considered American progress would now seem unstoppable. In today’s program, we hear this blind—even giddy—national optimism reflected in the increasingly American-sounding incidental music performed in various Boston theaters of the period within transplanted European theatrical entertainments.

The Great National Peace Jubilee of 1869

Patrick Gilmore, 1829–1892, a Potato-Famine-era immigrant, cornettist, composer of When Johnny Comes Marching Home, Irish-American founder of the famed Gilmore’s Band, and a noted Civil War regimental bandleader, came up with a good idea for celebrating in Boston—America’s most musical, most European, most Yankee city—the end of the Civil War: draw together a “monster orchestra” numbering 1,094 musicians, a “mammoth oratorio chorus” of 3,000 singers, 150 Boston firefighters to pound 150 anvils. For the venue, build an enormous wood-frame coliseum over St. James Park—now Copley Square—big enough for an audience of 50,000. Call it The Great National Peace Jubilee and Musical Festival. (We might call it the We Are The World of the summer of 1869.)

Whom to invite to serve as concertmaster of the mega orchestra? None other than Norwegian violin virtuoso Ole Bull, 1810–1880, friend of Henry Wadsworth Longfellow, inventor of and self-appointed world representative of Nordic culture, Viking entrepreneur, businessman, utopian, transcendentalist, well-meaning and well-loved Norwegian-American hornswoggler—in sum, the personification of the mid-19th-century multinational American Zeitgeist. (People who follow The Longfellow Chorus will know that we devoted our March 2012 festival, Ole Bull, Longfellow & Elgar: Scenes from The Saga of King Olaf, to Ole Bull and his connection to Longfellow, America, Boston, and Maine.)

Bull’s acceptance of the concertmaster position came with a typically embellished Bull acceptance speech that might be called a summing-up of the then outmoded transcendentalist philosophy of music, which he had became aware of during his initial visits to Boston in the 1840s—think Margaret Fuller, Lydia Maria Child and Frances Appleton Longfellow:
“It is fitting that music, that mediator between our spiritual and material life—that sacred agent . . . far mightier than the artist—that angel of prayer—it is fitting that peace in the land should be celebrated by and through that divine agent. After all the sacrifice of blood and treasure, broken bonds of nationality and broken hearts, how eminently proper it seems to dispel all of these jarring elements by a noble and purifying influence . . . . If there is a bridge between us and all that we look forward to so hopefully in the future life—between humanity and heaven—that bridge is music.”

**God Bless Our Koppitz**

Probably for average Bostonians in 1869—as Bull well knew—the musical bridge that interested them most was not between humanity and heaven, but between the stresses of everyday life and off-hours theatrical entertainment, especially lighthearted, bawdy entertainment. One name among the list of distinguished Bostonian musicians comprising the Music Committee of The Great National Peace Jubilee of 1869 might be overlooked—his name and his music have slipped from common memory: Charles Koppitz, 1830–1873. Since 1867, Koppitz had been music director at Selwyn’s Theatre in Boston, having worked as a theater music director in Washington, D.C., during the Civil War, and before that as a musician in New York City and San Francisco.

Charles Koppitz, a virtuoso flute and piccolo player, was quickly earning the reputation of one of the best theater orchestra composers, arrangers and conductors in the United States, as we will hear in the sixteen selections by Koppitz on today’s concert—sixteen of the over seventy orchestra manuscripts by Charles Koppitz in the Boston Theatre Orchestra Collection within the Harvard Theatre Collection at Houghton Library, Harvard University.

Koppitz was a serious musician, and well-loved by the 16–20 members of his orchestra at Selwyn’s, and, later, Globe Theatre, some of whom were among the top European-American musicians of the period: cornettist Matthew Arbuckle, bassoonist Paul Eltz, oboist Anthony De Ribas, violist Charles Weintz, timpanist Henry D. Simpson, first violinist George Loesch, horn player Karl August Hamann and cellist Christian Julius “Wulf” Fries. Several of these musicians would become founding members of the Boston Symphony Orchestra.

At Selwyn’s, Charles Koppitz and his brother, Henry, often served as flute and piccolo soloists in specialty bird-theme compositions by Charles, such as *In the Forest Waltz* and
Partridge Polka—both on today’s program—Nightingale Waltz, Pigeon Polka and Bob-O-Link Polka.

Perhaps it was Koppitz’s principal horn player, August Hamann, 1827–1892, who wrote in pencil at the bottom of the second page of the manuscript horn part to Koppitz’s Waltz: The Comet, or Spitfire used in today’s performance—between Waltz No. 3 and Waltz No. 4—“God bless our Koppitz.”

Arranged and “Deranged” by Charles Koppitz

Before describing the duties of an American theater music director, ca. 1869–77, I’ll state the obvious: No radio. No television or movies. No World Wide Web. No smartphone. The best way to stay socially connected in a place like Boston—in touch with the world and simultaneously entertained—was to go to the theater, whether high or low, whether to see Edwin Booth play Hamlet, traveling burlesque troupes like Lydia Thompson and her British Blondes offering the latest European hits by Planché, Henry James Byron, or W. S. Gilbert—Dearer than Life, Burlesque of the Forty Thieves, Black-eyed Susan, Blue Beard—whether to take in the newest theatrical adaptations of popular works of American fiction—Stowe’s Uncle Tom’s Cabin, Planquette’s version of Washington Irving’s Rip Van Winkle, Twain’s The Gilded Age—or whether to cast a critical eye on the latest minstrel show.

There were numerous theaters to choose from, and each would be sure to offer—before, after and between acts—a chorus line of scantily dressed or crinoline petticoated young women, perhaps a female sharpshooter or two, a famous clown, or a comic actor favored for his eccentric “femme de burlesque” impersonations. (Note that in 1874, Edward E. Rice would combine all of this in his distinctly American comic opera, Evangeline, Or, The Belle of Acadie. More on that later.)

Everything required musical accompaniment and someone to arrange, rehearse and conduct it. The modern equivalent would be the bandleader on a late-night TV show like the Tonight Show or Late Show with David Letterman.

A job-wanted advertisement in the New York Clipper, November 17, 1866, by Henry Tissington, 1826–1886, English-born musician who would become orchestra leader at New York’s Union-Square Theatre, describes the tasks of a Victorian theater music director:

M. H. TISSINGTON. COMPOSER AND MUSICAL DIRECTOR, formerly of Lucy Rushton’s New York Theatre, and the Academy of Music, Brooklyn, and Wood’s Theatre, New York, is prepared to accept engagements for Orchestral Leading, the Composition and Arrangement of Dramatic Music, Instrumental and Vocal Scores and all matters pertaining to Operatic Theatrical Burlesques or Concert business. Address 41 King Street, New York, or to FRANK RIVERS & CO., Dramatic Agents, 3 S-25, West Houston Street, New York.

So, the huge weekly workload for Charles Koppitz at Selwyn’s Theatre in Boston—later, Globe Theatre—was to find the piano vocal score containing the songs, choruses and incidental music to any given play or burlesque show and arrange it for orchestra. Sometimes a playbook would merely insert the name of a popular song at a certain place in the script;
the music director would be expected to locate the published piano sheet music and prepare an orchestral version.

Such was the case with the *Trio* sung by the characters Hatchett, Raker and Doggress in the first scene of Sir Francis Cowley Burnard’s *The Latest Edition of Black-eyed Susan: Or, The Little Bill that was Taken Up*. The book informed the actors and directors that the trio was to be sung to the music of Arthur Loyd’s separately published song, *Policeman 92 X*.

Koppitz might decide to throw out the standard music to any show and compose his own original music. He did this for *The Latest Edition of Black-eyed Susan*—as found in manuscript form in Houghton’s Harvard Theatre Collection—perhaps because he couldn’t locate a copy of *Policeman 92 X*. Or perhaps he thought he could come up with something much better—and, based on my knowledge of Koppitz’s ability, he probably could.

Additionally, Koppitz would be required to provide prelude, entr’acte and postlude music—things to offer as the audience seated themselves, took intermission breaks and exited the theater. These pieces could be standard orchestra selections like Haydn’s *Symphony in G*, or a waltz by Johann Strauss, Jr. Or Koppitz could compose his own short incidental pieces—a task he seems to have especially enjoyed and been especially good at.

*Telegraph Polka*—on today’s program—may have been written by Charles Koppitz as an overture to a performance of *The Latest Edition of Black-eyed Susan: Or, The Little Bill that was Taken Up* in Selwyn’s. The comedy begins with a prologue featuring an undersea love scene between the broken transatlantic telegraph cable of 1865, *Wirena*, and her rescuing hero, *Wireno*, the transatlantic telegraph cable of 1866. The bassoon in *Telegraph Polka* would be Koppitz’s solo instrument of choice to musically depict a thick, dangling, dancing undersea transatlantic telegraph cable. The use of an actual telegraph machine as a percussion instrument brings to mind *The Typewriter*, written 80 years later for Arthur Fiedler’s Boston Pops by Leroy Anderson, 1908–1975.

To Koppitz’s ire, the audience sometimes made too much noise during these selections—as if they took them for granted. Didn’t these people appreciate expertly written and rendered theater music? In 1867, Koppitz had quit a short-lived position at Boston Theatre for this reason, taking up the same position at Selwyn’s, and bringing most of his talented orchestra with him.

Talented theater orchestra leaders were sought-after and pampered by actors traveling the East Coast theater circuit, or hoping to establish their own theaters, like Irish-American actor John Brougham, 1814–1880. These actors knew that the music provided by the music director in any given theater would either enhance or hinder their performance. When an excellent orchestra leader like Koppitz was found, it paid to establish a close relationship.

*The Yacht “Nettie” Introduction and Waltz*—on today’s program—is one of at least two existing examples of collaborative work between Brougham and Koppitz. Brougham probably contributed the programmatic content and some of the melodic material, and may have acted out the scenes onstage; Koppitz harmonized it, unified things thematically, and provided the clever orchestration, complete with the sound of the raising and lowering of the Nettie’s anchor chain. The waltz was dedicated to Dexter Follet, who helped finance the construction of Selwyn’s Theatre in 1867, and was one of its owners. The dedication on the
cover of Koppitz’s manuscript Nettie orchestra parts folder identifies Follet as “Commodore” of the Boston Yacht Club.

One other option in Koppitz’s bag of tricks would be to collaborate with a local playwright to create an original burlesque piece. Of a number of attempts, it might be Koppitz’s Burlesque of Cinderella—also in Houghton Library—that is most intriguing: it betrays the composer’s special sense of humor, revealing a man who is his own boss, confident in his ability, reveling in the duties of a career most suited to his talent and character. He’s autographed the 62-page full orchestra score, “composed and mostly *deranged* [italics mine] by Charles Koppitz.”

But the task did not end there. Once the full score of an orchestration was completed, all of the instrumental parts had to be hand-copied. From my experience, after preparing the orchestra parts for all seventeen pieces in today’s concert on my laptop, with note-by-note mouse clicks, I can tell you—it’s a huge task. Especially considering that everything has to be double, triple and quadruple checked for errors. And then there will still be some that turn up in rehearsal. Even Koppitz didn’t find all of those.

A busy copyist with pressing deadlines, Charles Koppitz nonetheless took pride in his work, often leaving his mark with distinctive scrolls, frills and other embellishments. Such is the case with the caricature sketch in ink of his own good-natured, goateed face looking out from the capital “O” of the word “Oboe” at the top of the oboe part to Telegraph Polka.

And in copyist’s ink, Koppitz has humorously labeled “On the Alps,” Ländler for Two Horns Obbligato and Orchestra (on today’s program) his Opus Number 4,009—this, after being active for less than a decade as a theater orchestra leader in Boston.

Enough said about the overburdened, unrecognized—and in Charles Koppitz’s case—brief life of a middle-class Victorian American theater music director.

**1869: Year of the Velocipede**

In August 1868, in Boston, two young twenty-something guys, fishing around for a career, stabbing at various ways to earn money, founded a weekly sports journal awkwardly named New England Bass Ballist, which was devoted to being “An Advocate of the National Game, Field Sports, Music and the Drama.”

Maxim Mortimer “Mort” Rogers, ca. 1848–1881, centerfielder for the Lowell Bass Ball Club of Boston, would be the “base ball editor.” Edward Everett Rice, 1847–1924, theater-loving amateur musician, would cover music and drama. Together they had just opened a printing shop at 152 Washington Street, Rice & Rogers, where they were “prepared to execute with neatness and dispatch every variety of engraving and plain and ornamental job printing at the most reasonable rates . . . giving special attention to printing for ball clubs.”
Their journal reported on all manner of sports, from baseball to cricket, ocean steamship racing and ice boat sailing to baseball on ice, chess and billiards to competitive walking. They attempted to compile a history of what was becoming the national game, and packed each issue with detailed reports about goings-on in various theaters, first exclusive to Boston, then also covering large American cities like New York, Philadelphia, St. Louis, Washington, Buffalo, Cincinnati and Chicago.

This makes perfect sense, I suppose, because what better thing was there for a healthy young gentleman in Boston to do every afternoon during the fall of 1868 other than play a few innings of baseball on Boston Common, and then, afterwards, “every evening at 7,” go stretch out his limbs and watch the “latest novelties and principal gems of standard comedies” at Selwyn’s Theatre—matinee every Saturday—or Howard Athenaeum, Morris Bros.’ Opera House, Boston Theatre, Boston Museum, or the Olympic. (Where there were probably plenty of pretty, mostly available young ladies.)

The initial issue of New England Bass Ballist met with success. However, a review in the Boston Post sniffed at the word “Ballist,” which was “a verbal atrocity and bastard and ought never be uttered or printed.” The review nonetheless came to the conclusion that “with a legitimate name . . . there is no reason why the publication should not be a success.”

And so, in January 1869, Mort Rogers and Edward Rice changed the name New England Bass Ballist to The National Chronicle, Journal of Sports and Amusements, and in so doing became “The Official Organ and Exponent of the Rules and Regulations of the National Association of Base Ball Players,” an organization based in Washington, D. C. This earned the two young men from Boston the historic distinction of owning the first American sports journal sanctioned by what would become Major League Baseball to spell out the national game’s official rules—Rule Third. Batting Department. The batsman must stand astride the home-base line when striking at the ball. If he does not, ‘foul strike’ must be called on him, and three such strikes put him out, etc. (Rogers has also been called the father of the baseball card.)

Additionally, the name change occurred just in time for Rogers and Rice to be among the first sports journalists in the United States to report on the phenomenon of the sudden popularity of the bicycle, introduced in 1868 from France as the velocipede.

The lead commentary in the Saturday, January 30, 1869, edition of The National Chronicle was headlined, The Velocipede Mania:

Who would have thought last summer, when the Hanlon Brothers went through the country with their curious little machine, upon which they rode in the different cities in which they appeared, that the new method of locomotion as developed by the Velocipede would become, as it were, a mania and bring young and old to regard this modern two wheeled Bucephas as the chief invention of man. But so it is and every where [sic] we see persons of all ages and descriptions; young men, middle-aged men, clerks, lawyers, business men, doctors, and clergymen, all either talking about the Velocipede, or learning to ride the Velocipede, or intending to do so as soon as one can be had . . . . With the opening of Spring and as soon as the roads become hard the velocipedestrians will infest every highway and byway [sic] throughout the country. Tours
for business or pleasure will be made on their machines, and like every thing else it will have its day until some other thing new takes its place.

The next issues would contain various reports on velocipede clubs, races, tournaments, exhibitions and theatrical shows, the latter involving comic scenes and “fancy riding” or “fancy velocipeding”—follow the leader, riding without hands, velocipede tag, and double riding, that is, climbing and walking on “the machine” while another drove.

Twelve to fifteen velocipede schools had already opened in Boston, according to The National Chronicle, with four to twelve machines in each hall. There were ten privately owned indoor velocipede rinks, and the Boston Skating Rink would shortly be converted to velocipede use. At least one thousand “young men” had learned to ride and were ready to take to the road after the arrival of spring.

On February 27, 1869—Longfellow’s 62nd birthday; he was in Italy, where he’d met Franz Liszt—Edward Rice reported in his weekly Dramatical and Musical column that “Dan Kerns made a hit with his velocipede act” at Morris Bros.’ Opera House in Boston, “delighting all by his daring and graceful acts on”—note the new word—“the bicycle.”

Koppitz’s Velocipede Galop

Velocipede gambling was suddenly popular, such as between two individuals betting each other $1,500 on which one would reach Chicago first from New York—$250 deposit and umpires required. Others made their own bets on the pair. On March 6, 1869, The National Chronicle reported that a velocipedist named Walter Brown “has got on a match with a Mr. Billings,” and that the velocipede race would take place the following May or June. Implied was that readers of The National Chronicle should be prepared early to place their bets.

On the same page, Edward Rice commented in his Dramatic and Musical column that Selwyn’s Theatre was “crowded nightly” with audiences charmed by English playwright Thomas William Robertson’s new comedy, School. Rice concluded by noting, “Prof. Koppitz continues to delight the assemblage with his splendid orchestral performances.”

This one brief sentence is startling. Here, in a sports journal, young journalist Edward E. Rice, the future creator/producer of Evangeline—he didn’t know this yet—acknowledged his familiarity with and appreciation of the ability of Charles Koppitz, music director at Selwyn’s and professor of orchestration at Boston University, to create and deliver outstanding theater music.

If Koppitz did not compose Velocipede Galop—on today’s program—as incidental music for the performances of School at Selwyn’s Theatre during the first week of March 1869, he wrote it shortly before or shortly thereafter. Perhaps the brief, energetic work was written to supply music for a velocipede act similar to Dan Kern’s at Morris Bros.’, or to be used as musical accompaniment to a student recital at a Bostonian velocipede school.

Charles Koppitz, who was becoming involved in music publishing, quickly made a piano sheet music version of Velocipede Galop available for purchase. I’ve used the cover image depicting enthusiastic Bostonian “velocipedestrians”—young dandies and reserved, formally dressed elders—as the cover image on today’s concert program.
As we hear it today, Koppitz’s Velocipede Galop will reawaken the flurry and fuss of “velocipede mania” not only as it was in Boston, but also across the nation, and as it was first reported by Mortimer Rogers and Edward Rice in the January 30, 1869, issue of The National Chronicle, Journal of Sports and Amusements.

And then the next big thing came along.

**Boston’s “World’s Peace Jubilee and International Music Festival” of 1872—Mr. Koppitz, Meet Mr. Strauss**

As if one overblown “national” peace jubilee in Boston hadn’t been enough in 1869, a second, bigger, “international” peace jubilee was planned for Boston in 1872, stretching from Monday, June 17, to Saturday, June 29. This time, a 100,000-seat coliseum would be built near what is now Copley Place Shopping Center. International military bands would be invited to accompany a chorus even more monstrous than the chorus of the Great National Peace Jubilee of 1869 in daily concerts devoted to fostering world peace after the end of the Franco-Prussian War (1871).

This was international relations. Each concert would highlight national music from each of four world powers, or, in the case of the U. S., would-be world power—United States, France, Germany and Great Britain. Ironically, this would be a friendly Victorian Boston get-together of the future warring parties, 1914–1918, of the First World War. But we were hopeful back in 1872—in spite of our knack for redoing things bigger and better—that such an unthinkable international conflagration would never happen.

The guest of honor would be Johann Strauss, Jr., 1825–1899, the “Waltz King” from Vienna. Also participating would be the U. S. Marine Band, the Band of the Garde républicaine—France’s equivalent of the Marine Band—the Band of Grenadier Guards of the British Army, and, representing the newly formed German Empire, the Band of Kaiser Franz Grenadier Regiment.

During each daily concert, Strauss would conduct the enormous music festival orchestra in one of his own waltzes, introducing a waltz or two written especially for the occasion, such as Sounds From Boston and Jubilee Waltz. The latter “quotes the Star Spangled Banner,” according to Strauss expert Jerome Cohen, who discussed Strauss’s visit to Boston with me over the course of several emails.

I had considered programming Sounds From Boston on today’s concert—the original orchestra parts were published in Boston in 1871, and those parts and a score edited by Mr. Cohen in 1993 are archived in the Napier Lothian Theatre Orchestra Collection of the New England Conservatory of Music Libraries, found in NEC’s Performance Library.

“There is no assurance that Strauss was the one who created Sounds From Boston,” wrote Cohen in one of his emails, “as it is a pastiche—a waltz whose individual sections are taken from other identifiable works. What is titled ‘Waltz’ or ‘Waltzes’ is usually a suite of three, four or five waltzes preceded by an introduction and followed with a coda that reprises work from the individual waltzes.

“An interesting thing is that, of the many works attributed to Strauss during his American visit in 1872, there are records of his having performed only two of them—Jubilee in Boston,
Manhattan in New York (which quotes Old Folks at Home). Manhattan, without the Foster [Old Folks] quote, was later published in Vienna as Waltz Bouquet No. 1.

“Several waltzes were also published using Strauss’ name, but none of them, including Sounds From Boston, can truly be considered [composed] by Strauss, even though most of them use Strauss’ melodic material. Two of them, Strauss’ Autograph and Strauss’ Engagement, were actually composed by [English-born Bostonian arranger/composer] Alfred E. Warren [b. 1834], who, as you probably know, was a buddy of [Boston Theatre music director] Napier Lothian [1836–1916].”

Thus, according to the printed program, during Part Two of the “First Day” concert of the World’s Peace Jubilee and International Music Festival, Monday, June 17, 1872, following the Star Spangled Banner, as performed by “full chorus, with organ, orchestra, military bands, bell and cannon,” “Herr Johann Strauss, of Vienna,” made “his first appearance in America,” conducting—of all things—On the Beautiful Blue Danube.

Thursday, June 20, was “French Day.” This “Fourth Day” concert included the Band of the Garde républicaine performing Le Marseillaise, “by special permission of the French government.” Strauss conducted his 1001 Nights Grand Concert Waltz—nothing to do with France, but nonetheless an entertaining waltz matching Victorian fascination with Persian folklore, which was evident, among other places, in burlesque shows.

The “Afternoon Concert” of Saturday, June 29, 1872, presented the Band of Grenadier Guards of the British Army performing Grand Potpourri of Irish Melodies—perhaps a Come Back to Erin appeal to the Irish of Boston—the Band of Kaiser Franz Grenadier Regiment playing Mendelssohn’s Athalie Overture, and Johann Strauss conducting Jubilée Waltz, “composed especially for the occasion”—so the program said—and dedicated to Peace Jubilee founder Patrick Gilmore.

But it’s the Tuesday, June 25, 1872, concert that interests me the most. Not because it opened with the U. S. Marine Band, joined by “European military bands,” playing Hail to the Chief, or because Band of Grenadier Guards presented Homage to Columbia. Not because Band of the Garde républicaine and Band of Kaiser Franz Grenadier Regiment contributed Zampa Overture, by Ferdinand Hérold, and Meyerbeer’s Fantasie on Themes From ‘Les Huguenots.’

This concert interests me because the Jubilee Singers of Fisk University, Nashville, Tennessee, less than a year after beginning their first national concert tour, presented selections of spirituals to a white audience in Boston accustomed to seeing white entertainers in blackface performing minstrel shows in various Boston theaters.

Never mind that some of the spirituals sung by the Fisk Jubilee Singers were formalized and arranged by white academics from the North. The printed format of these arrangements of slave songs followed the pattern of “lining-out” found in 18th-century New England Protestant hymnbooks. But this sound was fresh, new, inspiring. This was not the singing of a congregation of Boston Puritans. These were African-Americans beginning to tell their own story of enslavement. This was a step forward toward the recognition of African-Americans as citizens of equal standing—as a contributing force in the emerging “Great American” society.
By the way, a typical pathway for a musician wanting to become a theater music director in post-Civil War Victorian America would be to first work as the music director of a minstrel show. This was true with Charles Koppitz, who had worked for Christy’s Minstrels and who, before the Civil War, was associated with Irish-American minstrel show producer Richard Martin Hooley, 1822–1893. In several pieces on today’s program you can hear hints of minstrelsy, most noticeably in The Great American Shoo Fly Galop, based on the minstrel tune Shoo Fly, Don’t Bother Me—still a popular children’s song today—and first performed as the overture to a performance of Hamlet in Selwyn’s Theatre shortly after Italian ballerina Giuseppina Morlacchi and her ballet troupe had introduced the French can-can to Boston audiences in November 1869 as fairies in a Selwyn’s production of A Midsummer Night’s Dream. (Talk about a new brand of American music as much as you like, Mr. Dvorak, two decades later.)

The minstrel tune, Shoo Fly, Don’t Bother Me, was apparently composed by Thomas Brigham Bishop, 1835–1905, born in Wayne, Maine—west of Augusta between Androscoggin and Pocasset Lakes. Bishop, who is said to have played clarinet in Gilmore's Band during the Civil War, led minstrel shows before, during and after the war. The original words to Shoo Fly, according to John James MacIntyre, author of Bishop’s biography, The Composer of The Battle Hymn of The Republic (1916), were, Shoo fly, don’t bother me, I belong to Company G. Company G was supposedly the detachment of African-American soldiers Thomas Bishop was placed in charge of at some point during the Civil War, though I couldn’t find anything to verify this.

Correspondingly, the Tuesday, June 25, 1872, Peace Jubilee concert also interests me because, just before Johann Strauss stepped onstage to conduct his concert waltz, Künstlerleben—Artist’s Life, with the festival orchestra, Charles Koppitz, flutist, and Minna Peschka-Leutner, 1839–1890, Austrian soprano, performed the ridiculously difficult Bravura Variations on Mozart’s ‘Ah, vous dirai-je, Maman,’ for coloratura soprano, flute and orchestra, by Adolphe-Charles Adam, 1803–1856.

We know the tune as Mary Had a Little Lamb. We don’t know it as a set of theatrically acrobatic variations—circus leaps and bounds—for flute and soprano, which end in a vigorous statement of the tune’s first phrase by the orchestra that must have produced laughter and cheers from the Jubilee crowd—another example of the humor and personality of Charles Koppitz. (Hopefully, she hit all those notes.)

The fact that these difficult variations were programmed during the World’s Peace Jubilee and International Music Festival of 1872 is an indication of the high level of respect Charles Koppitz had earned in less than a decade of activity as a musician in Boston. And an indication of what he looked forward to achieving in the coming years.

Charles Koppitz—the “Strauss” of the Globe

At the prime of life in his early forties, composing waltzes was part of Charles Koppitz’s everyday job at Globe Theatre, the new name for Selwyn’s after 1871. Waltz: The Comet—heard opening today’s program—is a suite of five waltzes sandwiched between an introduction and a coda just as described above by Jerome Cohen. Here, though, in contrast to Strauss’s Sounds From Boston, all five of these waltzes are original Koppitz, and, in that
sense, a true example of what Boston sounded liked in 1872. (More likely, Sounds From Boston was meant to represent what the World’s Peace Jubilee of 1872 sounded like with so many Strauss waltzes on the program.)

I haven’t yet discovered when The Comet was first played. Did the name refer to a particular Selwyn’s or Globe production? Or was it incidental music, for use whenever a single waltz or suite was needed for overture or entr’acte? Was it just another example like many others of a standard waltz type that contain the name comet? Was it written in reference to the appearance of an actual comet? Or did Koppitz mean Shooting Star? Certainly, the musical lines seem to flash across an imaginary night sky.

At the top of several of the manuscript orchestra parts I edited for today’s concert, the name Spitfire Waltz is penciled in beside the word Comet. Back then, the term spitfire would have been used to describe a clever, independent, fiery-tempered woman—a sharpshooter. This description would have fit a number of well-known actresses passing through Boston, or a character in one of the many comedies presented at Selwyn’s and the Globe during Koppitz’s tenure.

Galops, polkas, humorous musical sketches, female chorus line marches (like Amazon March on today’s program), warmhearted novelty pieces—Charles Koppitz’s music seems to have emanated from an endless creative source. The question arises, what could Koppitz have accomplished given more time?

**Fire at the Globe**

According to one primary source, forty-four theaters and opera houses in the United States were destroyed by fire during the ten-year period between June 1, 1863, and June 1, 1873. The last was at 9:00 am, May 30, 1873, when Globe Theatre in Boston, formerly Selwyn’s, went up in flames on the eve of the final day of the 1872-73 season, along with other important buildings containing numerous businesses on four square acres encompassing Washington, Boylston and Tremont Streets. *Boston Daily Globe* reported the next day, “The fire . . . destroyed one of the most elegant . . . theatres in the country, . . . less than twenty minutes sufficing to heap the entire heart . . . into a mere pile of smoking cinders.”

It would be interesting to know Charles Koppitz’s feelings that day. Did he rush down to the Globe, hoping to save dozens of his manuscripts? No telling which, if any, compositions of his were lost in the fire. As I wrote above, the Boston Theatre Orchestra Collection at Houghton Library contains over seventy Koppitz scores. But in Selwyn’s and Globe programs I’ve looked at, and in various other sources, I’ve found titles to a number of orchestra works by Koppitz not found in the collection.

Charles Koppitz had participated in a music festival in St. John, New Brunswick, during the summer season of 1872—Nursery Rhymes Galop, on today’s program, was premiered in St. John on September 5, 1872, according to a note written by Koppitz on the final page of the manuscript full score.

Sometime after the fire, Koppitz made his way to St. John to prepare for a series of benefit concerts at the Academy of Music, June 16–20, 1873. With him were “a picked orchestra of twenty solo performers,” according to the *New York Clipper*; among these was the Beethoven
Quintett Club of Boston, whose German cellist, Christian Julius “Wulf” Fries, probably came to Boston in the 1840s at the advice of Ole Bull, under whom he had performed as a member of the Bergen, Norway, orchestra (now called Bergen Philharmonic, in which I played as a bassoonist for nearly five years in the mid-1980s.) Also accompanying Koppitz to St. John were Soprano Adelaide Phillips, 1833–1882, tenor James Whitney—both opera soloists associated with Handel & Haydn Society of Boston—and bass Evasio Scolara, who that November would sing the role of the King in the first American performance of Verdi’s *Aida* in New York.

**Worthy Teacher, Brother, Friend**

On the evening of Friday, June 20, 1873, Charles Koppitz, forty-three years old, began to lead a performance of Weber’s *Overture to Oberon* at the Academy of Music in St. John, New Brunswick, in what was probably the last concert of the series. *Boston Daily Globe*, June 24, 1873, tells us what happened next:

> “During the performance of the overture to *Oberon* [Koppitz’s] baton fell from his hand, and he was carried to his bed [in the Victoria Hotel] from which he never again rose. His sufferings were terrible, and during his deliriums he had to be held in bed by main force. He became insensible for some time before his death, which took place on Sunday, at one o’clock.”

The body of Charles Koppitz was brought to Portland from St. John by way of Bangor. The monthly music journal *Folio*, based in Boston, August 1873, tells us, “We learn the Masonic Brethren of Portland, on hearing of his death . . . procured an elegant casket and cared for his remains until safely deposited on board the cars for transportation to Boston.” In this way, Maine’s fraternal order of the middle class honored one of its hard-working comrades.

The death of Charles Koppitz brought a lot of grief to a lot of people. The drama editor of the *New York Clipper* wrote on June 28, 1873: “He was a genial companion, beloved by all with whom he came in contact, an enthusiastic devotee of his art, and his sudden demise will be sincerely mourned by a large circle of friends and acquaintances . . . . He was a fine musician . . . . His brilliant execution upon [the piccolo] . . . never failed to excite an audience to the pitch of enthusiasm.”

> “He died at his post,” lauded *Dwight’s Journal of Music*, another Boston periodical, “bravely, vainly struggling to carry through the task he had undertaken.”

> “He was an affable gentleman,” *Boston Daily Globe* concluded, “an agreeable companion and a devoted husband and father, and his loss will be severely felt.”

The Boston Musicians’ Relief Fund Society held a special meeting on June 24, 1873, in which it was unanimously resolved that, in the death of Charles Koppitz, “we are called to mourn the loss of a bright light in our profession . . . whose memory will always be cherished as a worthy teacher, brother and friend.”

His funeral was held in Boston on Thursday, June 26, attended by notable Bostonian musicians, among these, Napier Lothian, who helped bear the casket to Forest Hills Cemetery. Brown’s Brigade Band contributed the music for the procession.
Charles Koppitz would not be alone among his friends and colleagues dying at their posts. Henry Tissington (see above) would be overcome while looking over music at Union-Square Theatre. Jerome Cohen notes that, “[though] Napier Lothian did not die in the saddle, so to speak, he died [in 1916, nearing 80] while attending a performance at the Colonial Theatre.”

_The History of Boston Theatre, 1864–1901_, by Eugene Thompkins, published 1908, tells us that on Monday, June 30, 1873, eight days after Koppitz’s death, Brown’s Brigade Band was also present at a benefit at Boston Theatre—no connection mentioned to Koppitz—arranged by Napier Lothian, Koppitz’s old friend, who was the theater’s music director. Among the music performed was something new called _Evangeline March_, by an amateur composer and pianist, Edward E. Rice, which was dedicated to James Alexander, Boston agent of the Cunard Steamship Company. (Rice had been living in Allston, working in advertising for Cunard, and, off-hours, dabbling in the writing of a burlesque show. He’d been shaping the idea since 1872, improvising simple tunes on the piano at meetings of a couple of men’s literary societies; one was the Papyrus Club, “headquarters of Bohemia in Boston.”)

Who would have guessed—though it seems to fit right into the story—that the exit of Charles Koppitz would cue the entrance of _Evangeline_.

**_Evangeline! — As Pleasing as Baked Beans and Codfish_**

How Edward E. Rice, 1847–1924, went from music and drama editor of the short-lived _The National Chronicle, Journal of Sports and Amusements_ to Cunard advertising clerk, to composer of the first successful American musical comedy is a story yet to be told—though the connecting threads must have been journalism, printing, a love for whatever was going on in local theaters, and the heart and soul of a young Gilded Age speculator. (Dedicating _Evangeline March_ to a wealthy, potential investor like James Alexander may or may not have aided Rice’s ambitions, as had been the situation with Brougham and Koppitz in relation to Dexter Follet.)

Two other young men helped Rice develop _Evangeline_—Boston-born John Cheever Goodwin, 1850–1912, Harvard Class of 1873, journalist for the _Boston Evening Traveler_—_Evangeline’s_ lyricist—and English-born violinist and Bostonian theater orchestra leader John Joseph Braham, 1847–1919, who may have studied orchestration with Koppitz, and was the primary orchestrator of Rice’s _Evangeline_ piano score.

From the start there were things that a modern, 21st-century audience attending a production of _Evangeline_ would want to be wary of—portrayals of Native Americans in the character _Lo, the Dusky Savage_, “the lowest and lonest Indian of them all, such a dealer of human hair as it is hoped you may ne’er meet on any stage but this;” of people of African descent in _A Chorus of Natives_ singing _Hickery Hackery, Jim Jam_; of the “copper colored Copps,” the police force of _King Boorioboola Gha_, ruler of the African diamond fields; of _Captain Dietrich_, “a Dutch mercenary in the British ranks,” who sings in a sort of pidgin Dutch-English straight out of the sophomoric minds of theater neophytes Rice, Goodwin and Braham.

Of course, recognition of the poverty of Native-Americans forced to live on remote reservations; of colonial-European acquisitiveness in terms of diamonds and gold in Africa and the resulting military disputes over territory; of the dehumanizing humor of blackface; of
the low socioeconomic ranking in the United States of immigrants with no command of American English; and of what we would call the issue of gender identity reflected in cross-dressing characters like Gabriel and Catherine—these would offer a young playwright plenty of opportunity to satirize Victorian American society, ushering any simple American burlesque show into a deeper level of content and meaning. Was this the purpose of Rice’s Evangeline?

“I remember one night, when we were trying to put the thing into shape,” John Cheever Goodwin was quoted as saying in 1877 during an interview for a Boston paper, “discussing all the events in American history, from the landing of Columbus to the battles of the rebellion, with a view of finding a plot, we finally hit upon the story of Evangeline, simply and wholly because it was a pretty name—for no other reason in the world.

“I am not in the slightest degree able to explain the reason of the long-continued popularity of Evangeline here [in Boston],” he went on to say, “but I have come to the conclusion that it is pleasing to Bostonians in the same way that baked beans and codfish are. It is a habit, so to speak, to go and see it, just as it is a custom to eat beans on Sunday. It is certainly not on account of the merit of the piece.”

So it was just good fun, and, in fact, could be produced in a way that didn’t insult or demean anyone. As general audiences go—maybe not really deep thinkers—the people of Boston must have been hungry for something good and local that reflected American taste in humor and music, not British, French, Italian or German as portrayed remotely in the transplanted dramas, burlesques and operas these people had been seeing in various theaters for decades.

Like the songs sung in Boston by the Fisk Jubilee Singers in the June 25, 1872, World’s Peace Jubilee concert, the music and plot—actually, lack of plot—of Rice’s Evangeline were suddenly, distinctly, freshly American. By the time the 1,000th performance of Evangeline in Boston occurred in June 1880, the piece had been refined and redone, with some of the cruder original elements removed—though not all.

Goodwin and Rice’s Evangeline was first performed in Boston in the newly built Globe Theatre in June 1875, after a trial year at Niblo’s Garden in New York—not an “off-Broadway” production, but an “off-Boston” one. If Charles Koppitz had been living in 1875, he, presumably, would still have been music director at the Globe, and he might have been the first to orchestrate Edward Rice’s charming piano score. It would have sounded very similar to George Wiegand’s Selections from Evangeline—heard on today’s concert—only better. (Wiegand, 1834–1901, was a contemporary of Charles Koppitz; he was a New York-based bandleader/composer fashioned out of the same mold.)

As it is, Wiegand’s Selections from Evangeline, found in manuscript form in Houghton Library’s Boston Theatre Orchestra Collection, gives us a condensed version of Evangeline’s best and most popular songs and tunes. It is the only existing fragment of orchestra music from Rice’s historic comic opera beyond a short, less complex arrangement for small orchestra by John Braham, currently found at Library of Congress.

Judging by the date as noted in the composer’s hand at the end of the manuscript full score—Saratoga Springs, NY, August the 14th, 1877—the original performance of this concert medley—100 Years Ago and all—in this fashionable, Upstate New York summer resort town
would have helped commemorate in light theater music the centennial of the surrender of British General John Burgoyne to Commander-in-Chief George Washington after the Battles of Saratoga, September 1777, thus ending the American Revolution. This was *Hail to the Chief* the Boston burlesque way.

*Evangeline* may have inspired some of the later iconic scenes in American musical theater and film. The hot air balloon scene, in which all of the characters are transported weirdly, magically and safely out of Africa back to—of all places—Arizona, may have been the inspiration for *The Wizard of Oz*. The idea for James Cagney’s dance portrayal of George M. Cohan in *Yankee Doodle Dandy* might somehow, in some way, stem back to Eliza Weatherby, and later, Fay Templeton, 1865–1839, as Gabriel leading *100 Years Ago March*.

How Henry Wadsworth Longfellow’s *Evangeline* got herself that far would indeed make a pretty good musical comedy, if not an excellent, gold-plated, Yankee-fied, Fourth-of-July, song-and-dance American success story. Worth the fuss—until the next big thing came along.

—Charles Kaufmann

### The Orchestra of The Longfellow Chorus

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### Participant Profiles

**Kaitlyn Costello.** American mezzo-soprano, is quickly making herself known to the opera world, and was recently recognized by Opera News as being “a promising young singer.”

Ms. Costello is more than just “a solid mezzo” (*Huffington Post*). With over seventeen years of dance training and stage experience, she is noted as being a versatile performer. This mezzo made her professional debut summer of 2012 as the Ado Annie in Central City Opera’s production of *Oklahoma*. Ms. Costello was marked as “a revelation in her professional debut.” The *Denver Daily Camera* acclaims Ms. Costello for being “a splendid physical actor and singer,” and the *Examiner* agrees that “her facial expressions, singing and dancing are truly theatrical.” In a recent production of *Le Nozze di Figaro*, Ms. Costello’s Cherubino “. . . nearly stole the show . . . with exciting singing and delightful comic abilities” (*Wichita Eagle*).

This year’s highlights include Ms. Costello’s role debuts as Zerlina in Don Giovanni (Opera in the Heights), Berta in The Barber of Seville, as well as the leading lady, Rosina, in The Barber of Seville (Wichita Grand Opera), and Anita in West Side Story (St. Petersburg Opera). In August, Ms. Costello will be testing the waters on the big screen as Kellie in A Prism of Time. Starting 2015, she will leave for Syracuse to perform as Petra in A Little Night Music (Syracuse Opera).

Cree Carrico, soprano, an emerging singing actress, has been praised by Opera News for her “gleaming tone” and is quickly gaining recognition as an interpreter of 20th and 21st century works.

In the upcoming season, Cree will sing Lauretta in the prestigious Merola Opera Program’s production of Gianni Schicchi at San Francisco Opera, and in the spring of 2016, Cree will debut with the Fort Worth Opera as Rosemary Kennedy in the world premiere of David T. Little and Royce Vavrek’s JFK. Cree can also be heard on the cast recording of David Lang’s chamber opera The Difficulty of Crossing a Field, produced by Beth Morrison Projects.

This summer, Cree added the demanding title role in Douglas Moore’s The Ballad of Baby Doe (Chautauqua Opera) to her growing repertoire of 20th and 21st centuries leading ladies. She made her New York debut as Marie Antoinette in Corigliano’s The Ghosts of Versailles while studying for her Master’s degree at Manhattan School of Music. For her performance as the anti-heroine Jenny Smith in Weill’s Aufstieg und Fall der Stadt Mahagonny, also at MSM, The New York Times extolled her “wounded smoothness.”

Since giving the New York premiere of Jake Heggie’s monodrama At the Statue of Venus in the spring of 2013, Cree has collaborated closely with a number living composers and librettists. She sang Lisa in Little and Vavrek’s Dog Days at the Opera America New Works Forum in 2014. During BAM’s 2013 Next Wave Festival, Cree appeared on both nights of Beth Morrison’s 21c Liederabend, op. 3, singing Julian Wachner’s Come My Dark Eyed One and the world premiere of Marie Incontrera and Royce Vavrek’s Albert, Bound or Unbound. Cree has also performed in Royce Vavrek and Lauren Worsham’s 21st century downtown salon, The Coterie.

Unfazed by the intimacy of solo performance, Cree created The Ophelia Project, a daring and ever-evolving program of songs, arias and monologues that bends the boundaries of a traditional recital to explore the psychology of Shakespeare’s tragic heroine. The Ophelia Project was chosen to inaugurate Opera America’s Emerging Artist Recital Series at the National Opera Center in October 2013.

In addition to her contemporary repertoire, Cree has sung the soprano solos in The Messiah (New Mexico Philharmonic), Dvorak’s Stabat Mater (The Brearley Singers – Alice Tully Hall) and Orff’s Carmina Burana (Great Lakes Symphony Orchestra). In the Fall of 2013, she made her role debut as Gilda in Verdi’s Rigoletto at the Verdi Square Festival.

A member of Actor’s Equity, Cree earned her union card as an ensemble member in the New York Philharmonic’s performance of Rodgers and Hammerstein’s Carousel, sharing the stage with Nathan Gunn, Kelli O’Hara and Stephanie Blythe. Previous musical theater roles include both Fräulein Kost and Fräulein Schneider in Cabaret, Celeste I/Harriet in Sunday in the Park with George and the ensembles of Ragtime and Jesus Christ Superstar. During her final semester at Oberlin, Cree played Comrade Charlotte in Flora, the Red Menace, working closely with the legendary John Kander on a new version of the musical.

Cree received a Bachelor’s of Music from the Oberlin Conservatory and a Master’s of Music from Manhattan School of Music. She was a finalist in the Ades Competition, the Lotte Lenya Competition and the Houston Grand Opera Studio.
Robert Schmick has been the museum director of 19th Century Willowbrook Village, a nonprofit history museum in Newfield, Maine, since 2013. His lifetime career as an educator informs his focus as a museum professional as he develops hands-on educational opportunities with 19th Century American material culture. This is a lifelong passion and the subject of his Ph.D. from New York University. He also completed a museum education program at Tufts University.

Willowbrook consists of over 25 buildings. Two original homesteads on the site are on the National Register of Historic Places. Willowbrook’s comprehensive permanent collection focuses on Maine and New England’s rural past, 1850s–1920s. The collection largely originates from southern Maine and includes a functioning 1894 steam-engine-powered horse carousel and a fully restored 1849 Abbott Downing stagecoach that once operated between Bath and Small Point. With the award of a number of grants recently, many new themes are explored at the museum, including telegraphy. The R.M.S. Titanic and Carpathia Marconi radio telegraph rooms contain a dozen working telegraphs with which visitors can explore the use of Morse code.

The Woodside One Wheelers (WOW) are a unicycling circus arts group based out of Woodside Elementary School in Topsham, Maine, directed by Eric Pulsifer. WOW, established in 2006, held their first show with 25 students performing juggling and stilts walking acts, and 3 students performing on unicycles. The program has grown to encompass a troupe of over 90 students, ranging from Grades 3 to 12, that consists of 55+ unicycle riders, 35+ riders on 5’ giraffe unicycles and 4 talented riders performance-ready on the 7’ three-wheel unicycle.

With more than 80 performances to their credit, WOW has performed at the national level in the 2010 National Cherry Blossom Festival Parade, 2012 Independence Day Parade in Washington, D.C., 2013 West Virginia Strawberry Festival Parade, 2013 Philadelphia Thanksgiving Day Parade, and an NBA Philadelphia 76ers game. The group is now looking forward to April 2015, when they will again travel to Washington, D.C., to perform in the National Cherry Blossom Festival Parade, with a stop for a repeat performance for the NBA Philadelphia 76ers.

WOW also maintains a very active local performance schedule, including shows for the Maine Red Claws, Portland Sea Dogs, Maine State Music Theater, Brunswick Art Walk, Wiscasset Speedway, Richmond Days, and Bowdoinham Days. They are a familiar sight at area parades, including the Brunswick/Topsham Memorial Day Parade, Freeport Sparkle Parade, Harpswell Festival Parade, and the Moxie Festival Parade in Lisbon Falls. WOW has traveled to other Maine elementary schools and been involved in many local fundraisers, ceremonies, and community events, including the popular Annual Community Performance in March.

Christopher Mirto, staging director, specializes in artistic leadership and acting. He earned his Master of Fine Arts in Directing from Yale School of Drama, and Bachelor of Fine Arts in Acting and English Literature from Tisch School of Fine Arts at New York University. Chris has been director and assistant director of numerous productions at Yale School of Drama, Yale Cabaret, Yale Repertory Theater, Manhattan School of Music, Sylvan Amphitheater, Theatre of Note and Evidence Room (the latter three in Los Angeles).

Chris has been a published finalist twice as producer/director in the Samuel French Off-Off Broadway Festival, and producer at New York Musical Theatre Festival.

Charles Kaufmann founded The Longfellow Chorus in 2007 as part of Longfellow 200, a celebration of the bicentennial of the birth of Henry Wadsworth Longfellow through concerts and lectures sponsored by museums, churches and performing arts organizations in Portland, Maine, and Cambridge, Massachusetts. Since the beginning of The Longfellow Chorus, Chip has led numerous rare modern performances of largely unknown Victorian musical settings of Longfellow’s poetry,
from simple parlor songs, like a dozen or so settings of *The Rainy Day*, to large-scale works for chorus, soloists and orchestra by Elgar (*The Black Knight* and *Scenes from The Saga of King Olaf*), Liszt (*The Bells of Strasbourg Cathedral*), Sullivan (*The Golden Legend*) and Samuel Coleridge-Taylor (*Scenes from The Song of Hiawatha, Parts I, II, III and IV*). Through The Longfellow Chorus International Composers Competition, Chip has led the premieres of close to seventy-five new Longfellow settings—solo songs and cantatas—written by composers from around the world.

For the annual Longfellow Choral Festival, Chip has brought to Portland a number of nationally and internationally known artists, such as Arve Tellefsen, Henning Kraggerud, Tai Murray, Angela Brown, Rodrick Dixon and Robert Honeysucker.

As a filmmaker and film editor, Chip edited, condensed and added subtitles in English to *Ole Bull’s Fairy Tale*—a 1985 Norwegian television series—for screening in Portland during the 2012 Longfellow Choral Festival. His 2013 documentary, *Samuel Coleridge-Taylor and His Music in America, 1900–1912*, two hours in length, brought together a number of Coleridge-Taylor experts from the United States and England, and recreated the historic 1906 performance of *Hiawatha* by the Samuel Coleridge-Taylor Choral Society of Washington, D.C., at the Metropolitan African Methodist Episcopal Church in Washington, drawing attention to Coleridge-Taylor as an inspirational figure in this country as the American Civil Rights Movement was born during the early part of the 20th century. Chip has since shown this film in lecture/screenings at the Norfolk Chamber Music Festival, Oberlin College and Conservatory, Boston University and SUNY Buffalo.

Chip’s choral composition based on the Longfellow poem, *Snow-Flakes*, was premiered at the first Longfellow Choral Festival in Portland in 2007, and, in 2008, won the second prize at the long-established Ithaca Choral Composition Contest, Chip’s second time as an Ithaca finalist.

Chip has degrees in bassoon performance from Eastman School of Music (BM and Performer’s Certificate) and Yale University School of Music (MM). Twice a Tanglewood Fellow, he also specializes in performance on historic replica bassoons, and has been organist and choral director at several large Northern New England churches, including South Church of Portsmouth, New Hampshire, UUA, the Congregational Church of Exeter, New Hampshire, and the First Parish of Portland, UUA, Henry Wadsworth Longfellow’s childhood church, birthplace of The Longfellow Chorus in 2007.

**Mission Statement of The Longfellow Chorus**

*The Corporation shall organize and maintain a chorus to perform and record vocal and choral settings of Henry Wadsworth Longfellow’s poetry, written from 1840 to the present, shall inspire and commission new vocal and choral settings of Longfellow’s poetry, and shall perform choral music of the Romantic and immediate post-Romantic eras, ca. 1825-1920.*

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