



RICE'S

EVANGELINE

THE LONE FISHERMAN

EVANGELINE

LE BLANC

LE BLANC & CATHERINE

GRAND MARCH OF THE AMAZONS

"I LIKE IT"
GABRIEL

MERRY RUFIANS

THE POLICEMAN - A PEELER

EVANGELINE, OR THE BELLE OF ACADIA
A VICTORIAN MUSIC COMEDY IN 3 ACTS
(SCRIPT SOURCES: 1874–1896)

MUSIC BY EDWARD E. RICE (AND OTHERS)
LIBRETTO BY J. CHEEVER GOODWIN (WITH ADAPTATIONS)
ORCHESTRATED BY GEORGE WIEGAND AND CHARLES KAUFMANN

OVERTURE

Evangeline March (1873) Edward E. Rice, 1847–1924

ACT FIRST

SCENE ONE

(Ocean horizon in Acadia. Man-o-war moored in the distance. Two rowboats moving in procession left to right, one with two sailors, the other with four sailors. Basil's cottage, with rustic steps, sits high on the rocks by the shore. Autumn foliage.)

OPENING CHORUS: We Must Be Off (orch.: George Wiegand, 1834–1901)
Chorus of Fishermen

RECITATIVE: One Moment, Pray
Gabriel

CHORUS: Longfellow-fellow-fellow-fellow-fellow
Gabriel & Fishermen

BALLAD: Thinking, Love, of Thee
Evangeline

SONG: Power of Gold
Le Blanc

WALTZ: Bathing Quintet
Evangeline, Eulalie, Catherine, Rose & Marie

CHORUS: She's Saved!

All

SCENE TWO

(Apple blossoms backdrop.)

SONG: Kiss Me, Sweet

Gabriel

SEA SONG: Sammy Smug

Le Blanc & Fishermen

SCENE THREE

(Old English kitchen with hooded fireplace and chimney. Above the fireplace is a mantel shelf. A fireplace crane overhangs the hearthstone. Window backed by seashore, or horizon, same as scene one.)

SPINNING-WHEEL SONG: My Heart

Evangeline

DUET: Golden Chains (orch.: George Wiegand, 1834-1901)

Evangeline & Gabriel

DANCE: Heifer Dance

The Beautiful Heifer

SOLDIERS' CHORUS: In Us You See

All

FINALE TO ACT FIRST: He Says I Must Go

All

— I N T E R M I S S I O N —

ENTR'ACTE

Last Farewell Waltz (1874) Edward E. Rice

ACT SECOND

SCENE ONE

(Diamond fields gauze backdrop, purely imaginary in style: rich grotto gold and silver foil.)

CHORUS: Clink-Clank

Chorus of Diamond Miners

SONG: I'm in Lofe mit a Shveet Leedle Girls

Captain Dietrich

SONG: I'm in Love with the Man in the Moon (1893) Charles Archer

Catherine

SONG: The Sunshine of Paradise Alley (1895) John W. Bratton, 1867–1947

Le Blanc

DUET: We Are off to Seek for Eva

Catherine & Le Blanc

SEXTET: Let's Steal Away

Rudolph & Rose; Felician & Eulalie; Fritz & Marie

DUET: Kissing Song (orch: George Wiegand, 1834–1901)

Evangeline & Gabriel

DUET: Sweet the Song of Birds

Evangeline & Gabriel

QUARTET: Twelve O'Clock, And All Is Well

Chorus of Policemen

SCENE TWO

(Exterior of a palace in a snowy winter landscape.)

POLICEMAN'S CHANT: Prowling Round the Diamond Fields

(orch.: George Wiegand, 1834–1901)

Chief of Police and Policemen

SCENE THREE

(Prison interior with a barred window.)

BALLAD: Come to Me Quickly, My Darling
Evangeline

BALLAD: Where Art Thou Now, My Beloved? (orch.: George Wiegand, 1834–1901)
Gabriel

SCENE FOUR

(Exterior of the King's palace, with grand staircase, in moonlight.)

MARCH: Female Sharpshooter Polka Charles Koppitz (1830–1873)
Amazon Guards

SONG AND CHORUS: Polimenicho
Gabriel & Chorus

FINALE SECOND ACT: She's Acquitted
All

ACT THIRD

SCENE ONE

(A canyon landscape with wide vistas in Arizona.)

TOPICAL SONG: It Isn't for Me to Say
Gabriel

SCENE TWO

(A desert scene.)

CHORAL SONG: Nine Miserable Ruffians
Catherine, Le Blanc, Captain Dietrich, Hans Wagner,
Fritz, Rudolph, Chief of Police, Police One & Policeman Two

VOCAL MARCH: A Hundred Years Ago
All

SCENE THREE

(Ocean horizon in Acadia. Exterior of Basil's cottage with backdrop of apple blossoms.)

GRAND FINALE: Good Night to One and All
All

CAST

(in order of appearance)

Lone Fisherman: a patient and singularly taciturn toiler of the sea, with a natural tendency to hook whatever comes within his reach ANTONIO ROCHA

Gabriel: "Our Hero," a fascinating and perambulating young lover; in point of fact, a roaming Romeo KAITLYN COSTELLO-FAIN

Felician: Gabriel's friend and Eulalie's adorer MARK HANKE

Evangeline: "Our Heroine," a creature of impulse and an impetuous pet, pursued through love's impatient prompting by Gabriel, and with a view to audacious contingencies by a whale DONATA CUCINOTTA

Sailor I (Ringbolt): one of a brace of conscientious deserters, who left their ship simply because they couldn't take it with them JENNIFER JONES

Sailor II (Deadshake): one of a brace of conscientious deserters, who left their ship simply because they couldn't take it with them AMELIA BIELEN

Le Blanc: a lawyer with a will and a way ADAM CANNEDY

Eulalie: Evangeline's confidante, confidently hoping for Woman's Rights
. NORA GRAHAM-SMITH

Rose: Evangeline's girlfriend CHRISTINA ENGLISH

Marie: Evangeline's girlfriend ABIGAIL KRAWSON

Catherine: the very mildest type of anti-nuptial mother-in-law PATRICK DAILEY

Hans Wagner: a spiritual corporal with undue corporeal proportions ANDY PAPAS

Basil: Evangeline's sire, whose vacillating mind is divided between the rental of her

prospective husband and his own parental affection MARK WILLIAMS

The Beautiful Heifer: specially imported from Cowes, Evangeline's friend and pet
. JENNIFER JONES & AMELIA BIELEN

Captain Dietrich: a Dutch mercenary in the British ranks, who shows no mercy, being a
mercy-nary cuss VICTOR KHODADAD

Rudolph: a soldier lately fallen (for Rose) STEFAN BARNER

Fritz: a soldier, dutifully attentive (where it concerns Marie) RYNE CHERRY

Mary-Ann: Evangeline's waiting maid RACHELE SCHMIEGE

Chief of Police: called by some a peeler, possibly because he was never known to heed
any appeal a prisoner might make. "Lucas a non," and all that sort of thing
. TYLER PUTNAM

Policeman I: who has been shipped because he's good invoice SCOTT BALLANTINE

Policeman II: who has been shipped because he's good invoice EDUARDO RAMOS

King Boorioboola Gha: a suffering sovereign, the story of whose rule is a reign of
peace CHRISTINA ENGLISH

Queen Boorioboola Gha: the king's much better adviser of his whole conduct
. PATRICE TIEDEMANN

Jailer: hopefully never without his key, vocal or instrumental, consequently always "qui
vive" EDUARDO RAMOS

Headsmen: not your typical dungeon master, but especially good at heady notions
. SCOTT BALLANTINE

Michael Breem: a circus man who knows that you don't get down off a giraffe—you get
down off a duck, unless by falling, which gets you down very quickly ERIC PULSIFER

Choruses: of fishermen, sailors, soldiers, acadians, wedding guests, diamond miners,
royal subjects, mythical female warriors—also known as Amazons—ruffians, policemen,
and unicyclists, etc., etc., who drink nothing, with gusto, out of pasteboard goblets, and
thrust gilt-headed spears into one another's backs while marching out of line.

DIRECTORS

Artistic Director: the one to blame when things teeter, but who repudiates anything that totters CHARLES KAUFMANN

Stage Director: who oversees the union of our Apollonian and Dionysian aspects, thus putting us on stable ground whenever our dithyrambs make us dithery CHRISTOPHER R. MIRTO

Director of Design: who makes sure that our form follows our function, except where our function must follow our form. This leads to a serious discussion about chickens and eggs, which we'll leave until after the show, when we've all taken flight back to wherever we came from before chickens and eggs were invented NICOLE SLAVEN

PROGRAM NOTES:

WHO LOST EVANGELINE?

I know not what name to give to,—not my new baby, but my new poem. Shall it be 'Gabrielle,' or 'Celestine,' or 'Evangeline'?

—Journal entry, Henry Wadsworth Longfellow, December 2, 1845

As I read [Evangeline, nearly finished], I grew discouraged. Alas, how difficult it is to produce anything really good! Now I see nothing but the defects of my work.

—Journal entry, Henry Wadsworth Longfellow, January 18, 1847

I suppose I can tell you that he is correcting the proofs of a long poem called 'Evangeline,' written in hexameters, describing the fortunes and misfortunes of an Acadian damsel driven to this country by the British in olden time. It is a very beautiful, touching poem sonorous like the sea which is ever sounding in Evangeline's ears.

—Letter dated July 2, 1847, from Fanny Appleton Longfellow, the poet's wife, to Emmeline Austin Wadsworth, a cousin by marriage.

Evangeline was conceived in 1873 at the Papyrus Club in Boston, an all-male social club founded by journalists in 1872 during a visit to Boston by the Welsh journalist and African expeditionist Henry M. Stanley and dedicated to the waggish appreciation of literature, art, music, the eating of red meat and the sharing of beer from a large crystal “loving cup” as inspired by the club’s ancient Egyptian deity muse, Osiris.

Not the poem. The burlesque show. More on that later.

Whatever the verdict is about the value of the poetry of Henry Wadsworth Longfellow in the 21st century, there is little doubt that he was gifted with the ability to create poems with protagonists that captured simply, effectively and with compassion the Zeitgeist of his era. When his long poem, *Evangeline, A Tale of Acadia*, was published in 1847, Henry Wadsworth Longfellow single-handedly created a French Canadian national identity that has lasted into our time.

Quick synopsis: *Evangeline* and her fiancé, Gabriel, are separated on their wedding day in 1755 during the deportation of the French residents of Grand-Pré, Nova Scotia, by the British military and their mercenaries. Many years pass until *Evangeline*, an aging nun, finds Gabriel as he lies dying in a hospital bed in Philadelphia.

As Samuel Longfellow tells us, his brother owed *Evangeline* to the rejection of the story by Nathaniel Hawthorne, to whom Longfellow offered first rights of telling during a visit by Hawthorne to the poet’s home in Cambridge, Massachusetts. Hawthorne later became an admirer of *Evangeline*. Sophia Hawthorne, Nathaniel’s wife, wrote Longfellow that, shortly before Nathaniel’s death, his son, Julien, had read the last 629 words of *Evangeline*, beginning with “Suddenly, as if arrested by fear or a feeling of wonder,” and ending with “While from its rocky caverns the deep-voiced, neighboring ocean speaks, and in accents disconsolate answers the wail of the forest.” The conclusion includes the following stanza:

*Still stands the forest primeval; but far away from its shadow,
Side by side, in their nameless graves, the lovers are sleeping.
Under the humble walls of the little Catholic churchyard,
In the heart of the city, they lie, unknown and unnoticed.
Daily the tides of life go ebbing and flowing beside them,
Thousands of throbbing hearts, where theirs are at rest and forever,
Thousands of aching brains, where theirs no longer are busy,
Thousands of toiling hands, where theirs have ceased from their labors,
Thousands of weary feet, where theirs have completed their journey.*

“I like that,” Hawthorne said.

How deeply *Evangeline* sank into American and Canadian culture and how long-lasting the effect is quickly judged by a Google search for streets named after the poem’s heroine—526,00

results in 0.32 seconds: Evangeline Street Park, Baton Rouge, Louisiana; Evangeline Street, Dieppe, New Brunswick; Evangeline Street, Rochester, New York; Evangeline Street, Dearborn Heights, Michigan; Evangeline Street, Norfolk, Virginia; Evangeline Street, Verdun, Quebec.

The search turns up other intriguing results: “2-year-old baby girl found standing on the corner of Hammond Road and Evangeline Street wearing a white t-shirt and underwear;” “Water main break wreaking havoc on Evangeline Street;” “Police Make Arrest in Evangeline Street Homicide;” “Winter Weather Advisory for Evangeline.”

Such things crossover into satire, and that is nothing new. During his short, failed career in 1864 as a reporter for the *Morning Call* in San Francisco, 29-year-old Samuel Clemens penned the following article, perhaps an example of the type of journalism that led to his firing from

the *Morning Call*, even as it revealed the kind of humor that would make Mark Twain one of America’s best-loved authors:

Who Lost Evangeline?

Some time before daylight yesterday morning, the Police found a large oil painting of Longfellow's "Evangeline," all cut and slashed to pieces with a knife, and lying in the gutter in Powell street. The picture—which was not well executed, until it was done with that knife—is about three feet by two and a half in size, and is set in a heavy gilt frame, elaborately carved and is marked on the back, "From Goupil & Co., artists, colormen and print sellers, 366 Broadway, New York." There has probably been a row among some women somewhere, and the destruction of this picture has been the result. Poor Evangeline looks more dilapidated and melancholy than even the poet was able to make her. She is at the Chief's office. Who does she belong to?

Satire: destroyer of myth, enemy of all who take themselves too seriously. Present day fans of *Saturday Night Live*, *The Daily Show* and—looking back a few years—*Monty Python's Flying Circus*, will agree that satire, especially political humor, is an entertaining way to practice social criticism. To W. S. Gilbert and Arthur Sullivan, whose troupe collaborated with Edward Rice in Boston, this was *topsy-turvy*: turning things upside down to create comedic disorder. (“Rice’s *Evangeline Troupe*” presented *Pinafore* together with *Evangeline* at Globe Theatre, Boston, on March 30, 1879.)



Evangeline, or The Belle of Acadia, the Victorian musical comedy, was originally labeled “an American comic opera,” or *opera bouffe*. Rice & Goodwin first produced *Evangeline* in 1874 at Niblo’s Garden, New York, one year before Gilbert & Sullivan’s first successful comic opera, *Trial by Jury*, was produced by Richard D’Oyly Carte at the Royalty Theatre in London.

More accurately, *Evangeline* is a burlesque in the English Victorian style. English burlesque was made popular in this country by such comedians as Lydia Thompson (1838–1908) and her troupe of “British blondes.” In fact, an appearance in Boston by Thompson and her troupe was the model Rice based *Evangeline* on. (One of the first actresses to play the role of *Evangeline* was Eliza Weathersby, a member of the Thompson troupe.)



There’s some confusion about the meaning of the word *burlesque*. People tend to think of a striptease show—an idea made popular in the 1930s and 40s by ecdysiasts like Gypsy Rose Lee, whose life story was turned into the musical *Gypsy* in 1959. (Any of the once popular but now unknown songs by Edward Rice in *Evangeline, or The Belle of Acadia*, such as *Golden Chains*, or *The Kissing Song*, are as appealing as any tune by Stephen Sondheim in *Gypsy*, such as *Everything’s Coming up Roses*, or *Let Me Entertain You*. Ethel Merman would have made *Kiss Me, Sweet* an indelible hit, had *Evangeline* been revived in the 1950s.)

The original meaning of the word *burlesque* was *parody*, or *satire*—exaggerated imitation for comic effect. Taking one song from *Evangeline*, for example, *It Isn’t for Me to Say*, we see classic political satire pre-dating the topical songs of Pete Seeger, Bob Dylan and Tom Lehrer by 100 years, and, as indicated by the lyrics, an already outdated genre in 1877.

Golden Chains, the duet sung by *Evangeline* and Gabriel in act one, is satire on three levels, with triple, not just double entendre. On the surface, it’s a love song; beneath that, the song satirizes the confining bonds of suburban marriage; at base level linger notes of Bohemian

permissiveness and secret lives lead in an era before divorce was acceptable. And this is perhaps why *Evangeline, or The Belle of Acadia* was so popular in Victorian America: anyone in the audience could find something, at any level, that subtly cut through social artifice to confirm a personal truth. Here is *The Honeymooners*, or *I Love Lucy* long before the TV sitcom was invented.

FROM BASE BALL TO EVANGELINE

I'm fascinated by the story of Edward E. Rice (1847–1924), the journalist, steamship agent and amateur composer from Boston who created *Evangeline, or The Belle of Acadia* in 1874, and who went on to become the successful and failed producer of a number of Broadway shows. In 1868, Rice was the co-owner of a printshop on Washington Street in Boston, and the founder and co-editor of one of this country's first baseball journals, *New England Base Ballist*, which, in 1869, became the official journal of the newly formed "National Association of Bass Ball Players"—one of the first journals to publish the early official rules of baseball.

New England Base Ballist, and its successor, *National Chronicle of American Sports and Entertainments*, covered both sports and theater. Edward E. Rice was the theater editor of both journals. In this capacity he reported on the best theater performances by the best actors, musicians and theater troupes not only in Boston, where the journal was based, but across the country.



Rice's venture into sports journalism lasted just two years. Original editions of the *Base Ballist* and *National Chronicle*, as well as baseball cards or any other early baseball paraphernalia such as score cards printed by Rice, are rare and valuable collector's items. By 1872 Rice had put journalism behind him; he was working as an advertising agent for the Boston office of Cunard Steamship Line, which operated the Liverpool-Halifax-Boston route.

Edward Rice was also an amateur pianist and composer. In 1872 and 1873 he could be heard playing songs, marches and dances at meetings of the Papyrus Club in Boston, which met—members dressed in "swallowtail"—at what is now the Omni Parker House Hotel on School Street. Some of these early compositions are on today's program: *Evangeline March*, *Last Farewell*

Waltzes, Sammy Smug and Miserable Ruffians. All of these predated *Evangeline*, but would form the basis of *Evangeline* music when the show was first produced in 1874.

It may have been at Papyrus Club where Rice first met his librettist, John Cheever Goodwin (1850–1912), a Harvard-educated journalist, who told the *Herald* in an 1877 interview:

My friend, Mr. Rice, had been in the habit of writing bright music—jolly, light little bits, you know—but doing nothing with it beyond amusing his friends at home and the boys at the club. Going home one night, after seeing a burlesque, which I'll not name, we mutually enjoyed ourselves in running the piece down. I said to Rice, 'If I couldn't write a better thing than that, I wouldn't write at all.' 'If you can,' said Rice, suddenly looking at me, 'why don't you?' I looked back at him, and said, 'If it comes to that, you are all the time dabbling in music; will you write the music for my libretto?' He said he would, and without making up our minds any further, or elaborating the business, we then and there agreed to go to work and get up something. We were three years finishing the piece after we got started. I would write a few lines first, and then Rice would set it to music, and we would have some fun over it at the club.

Before there was Oscar Hammerstein II, there was J. Cheever Goodwin. Before Richard Rogers, Edward E. Rice. The fact that Goodwin was writing script for musical comedy in the pre-Broadway year of 1874 should not deter us from recognizing Goodwin as a sophisticated, clever wordsmith, who drew from Shakespearean tradition, making elaborate use in *Evangeline* of versed iambic pentameter, nuanced wordplay, formal verbal insult and slapstick. The fact that Edward E. Rice was an amateur composer does not mean he did not have the knack of creating catchy tunes.

Evangeline is all pun. Stefan Daniel Keller writes in *The Development of Shakespeare Rhetoric: a Study of Nine Plays* that there are four classic types of puns: 1) antanaclasis (repeating a single word or phrase, but with a different meaning); 2) asteismus (a mocking humorous reply that employs word play); 3) paronomasia (exploiting multiple meanings of words or similar sounding words); and 4) syllepsis (one word modifying two or more words with different meanings). Keller counts 462 instances of puns in *Love's Labour's Lost*, or 173.2 puns per thousand lines.

By that formula, we would expect to hear 311 puns in Cheever's *Evangeline* libretto. In fact, punning represents the basis of the libretto's humor:

CATHERINE. *[The sailors] struck, and the vessel did the same.*

BASIL. *My joy like my old coat must be repressed.*

GABRIEL. *There's nothing goes to down one's ails like beer.*

LE BLANC. *No! no! I didn't say Catherine, I said gathering —*

HANS WAGNER. *Since we've been wrecked I've lost all reckoning.*

GABRIEL. *Don't chaff, Felician, it's against the grain.*

Another similarity to Shakespeare is use of insult and slapstick. When Le Blanc retorts to the Jailor, "Avaunt! Be Gone. Clear out, base churl!" it brings to mind Macbeth's affront to the Ghost, "Avaunt, and quit my sight! Let the earth hide thee."

We might think that Charlie Chaplin or the Keystone Cops invented slapstick humor—moments of pretend physical violence onstage—yet it was a principle element of *Comedy of Errors*. This was nothing new to Shakespeare: Italian *Commedia dell'arte* performers employed *lazzi*, an early form of slapstick, a century before Shakespeare. So, in *Evangeline*, when the Chief and his policemen present their comic dance, when the King hits the Jailor with the Headsman's axe by mistake, when Catherine boxes Le Blanc's ear, when the Lone Fisherman is instructed to do his "business with slap sticks and paper bags," John Cheever Goodwin is drawing upon centuries of theatrical and rhetorical practice.

EVANGELINE, BUT WHY?

Evangeline's novelty was in its distinctly *American* flavor, not only in vocabulary, depiction of current and historical events and political satire, but also in the music. Beyond incompetent policemen and songs as tuneful as any popular Broadway show produced a hundred years later, what else was innovative and influential to American theater in *Evangeline*? Perhaps the hot air balloon in the Act 2 finale, which takes *Evangeline* and Gabriel—like Professor Marvel to Omaha from OZ—homeward from the fictional kingdom of Boorioboola Gha. Or the prototype Rockette chorus line of female Amazon warriors. Or the pre-George M. Cohan *Yankee Doodle Dandy*-style patriotic song and march, *A Hundred Years Ago*, which you can almost hear and see James Cagney or Mickey Rooney singing and dancing.

In fact, Cheever and Rice's *Evangeline* is one big song and dance: a frivolous plot giving framework to two hours of comedy and music. *Evangeline* is the very definition of what a song-and-dance man, or woman, was in Victorian American theater: sing a little song; do a little dance; repeat.

It's interesting to identify the current events satirized in *Evangeline*. The script was updated as the times changed between 1874 and 1896. From the 1870s, we have, in *Eulalie*, a stage version of the prototype suffragette; *A Hundred Years Ago* is a nod to the centennial of the signing of the Declaration of Independence; the fictional Kingdom of Boorioboola Gha is not only a takeoff of a theme from Dickens's *Bleak House*, but a satire on Gilded Age colonialism: in an "undiscovered land," which they know very little about, a group of naive European-Americans are caught stealing natural resources. They receive their due punishment. (The African scenes in Act 2 may have been inspired by Henry Morton Stanley's role in the

foundation of the Papyrus Club in Boston, where Rice and Goodwin toyed with *Evangeline*. Stanley's connection to African colonialism and related brutality is another topic.)

From the 1890s, we have jokes about communism—the first English version of Karl Marx's *Das Kapital* was published in 1887—and references to the presidential election of 1896 between William McKinley, Republican governor of Ohio, and William Jennings Bryan, Populist Democrat. We've removed the jokes and puns about McKinley, McKinley's campaign manager, Mark Hanna, and Bryan, and replaced them with references to the 2016 campaign.

Things haven't changed all that much in 120 years. Where puns in *Evangeline's* 1896 libretto drew from the controversy of free trade (McKinley and Hanna) vs. import tariffs (Bryan), today's rhetoric about the Trans Pacific Partnership (TPP) and the North American Free Trade Agreement (NAFTA) prove that no news is really *new*. The original *Evangeline* script contains this back and forth between Evangeline, who has given refuge to two deserting sailors, and Captain Dietrich, who has come searching for the sailors:

EVANGELINE. *Oh, sir, I never knew that I did wrong. They asked protection—*

CAPTAIN. *Why did you not send them to McKinley?*

That's what the matter with Hanna.

I suppose you'd have given them free trade if they'd ask for it.

Captain Dietrich is one of the lovable, affable—and unforgettable—villains in *Evangeline*. In our time, the use of mangled English raises the question of good taste. Of course, burlesque finds its humor in imitation; yet making fun of someone's inability to speak without foreign accent crosses the line. Nonetheless, Captain Dietrich is one of the most sympathetic characters in *Evangeline*. The love song, *I'm in lofe mit a shveet leedle girls*, is a charming satire of idealized romance. We can look at Captain Dietrich as a synthesis of the Victorian-American European immigrant, not one nationality or the other—a composite figure. My own grandfather, Gustav Leonard Kaufmann, a leading pediatrician in Chicago, was the son of upper midwestern German-American immigrants, a stern Lutheran, who loved to sing a children's song in his comic German-English gibberish, *So reiten die kleine Kinderlein*, ("This is the way the little children ride"), while I sat bouncing on his knee—this song, passed onto him by his immigrant father. At family dinners, granddaddy would mumble an old German Lutheran prayer, with words that defied grammatical analysis and translation. I think of him, when I hear Captain Dietrich speak his lines and sing his song.

During the past nine years, in presenting first performances of a number of "lost" Victorian musical masterworks based on Longfellow's poetry with The Longfellow Chorus, I've often pondered the value of reawakening these forgotten sounds. With this music, you awaken archaic attitudes, which, frankly, might better be left in the dusty archives, particularly where they represent Victorian values. (Not that the archives of Maine Historical Society, Houghton

Library at Harvard, the Library of Congress or Mills Music Library, University of Wisconsin–Madison are, in any sense, dusty.)

What we do today in our performance of Edward E. Rice and J. Cheever Goodwin’s *Evangeline, or The Belle of Acadia*—the first anywhere in over a century—is to give life again to endearing humor and dozens of wonderful songs that deserve to be heard and appreciated. We’re well-served by the reminder that people don’t change all that much from decade to decade, century to century. As new things become old things—as we, ourselves, become outdated—it’s not a bad thing to latch onto the notion that the human spark, which we hold in common with the ancients, is, against all odds, unchangeably and irrepressibly optimistic.

—Charles Kaufmann

COLLABORATORS

WOODSIDE ONE WHEELERS

a performing circus arts troupe from Topsham, Maine

19TH CENTURY WILLOWBROOK VILLAGE MUSEUM

an open-air museum encompassing a former 19th-century village in Newfield, Maine

PORTLAND BALLET OF MAINE

a professional company and acclaimed school dedicated to arts and education

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ORCHESTRA OF THE LONGFELLOW CHORUS

CONDUCTOR
Charles Kaufmann

VIOLIN I

Mark Paxson
Alexander Romanul
Lidija Peno
Stanley Silverman
Nicholas Szucs

VIOLIN II

Arie Yaacobi
Matthew Green
Marielisa Alvarez
Mariesther Avarez

VIOLA

Julia Eiten
Amy Selig
Tia Allen

CELLO

Benjamin Noyes
Mary wooten
George Dewar

BASS

Lynn Hannings
George Calvert

FLUTE I

Alison Hale

PICCOLO/FLUTE II

Krysiá Tripp

OBOE

Stefani Burk

CLARINETS

Thomas Parchman
Maria Wagner

BASSOON

Janet Polk

CORNETS

Herb Smith
Jack Burt

HORNS

John Boden
Sophie Flood

TROMBONE

Sebastian Jerosch

PERCUSSION

Ricahrd Kelly





