

= Press the right arrow button to advance to the next picture.

The 1<sup>st</sup> picture should be displayed continuously until the show begins.

## - Narration Script -

Welcome to our celebration of the 130<sup>th</sup> anniversary of Nora Church's Gathering Day.

-- (Introduce yourself) --

(Throughout today's performance please read the lyrics printed in your program. There is so much to follow that we thought they had to be printed completely.)

Today we celebrate by giving you a bit of the art and popular music of the late 1800s.

The year is 1881. In this year alone we see the introduction of great works of art by  Renoir  ,  Degas,  Monet,  Manet,  Pissaro,  Van Gogh,  Gauguin,  Winslow Homer,  James Whistler and  Mary Cassatt.

Henrik Ibsen and  Bjørnstjerne Bjørnson are busy writing plays and the Norwegian poet and author  Kristofer Janson, who will soon be our  first minister is being ordained in the Third Unitarian Church in Chicago.

A main social issue of the 1880s is women's suffrage. It has been 33 years since  Elizabeth Cady Stanton presented a "Declaration of Sentiments" at the first women's rights convention of 1848 in Seneca Falls, New York. Her presentation has been credited as initiating the first organized woman's rights and  woman's suffrage movements in the United States.

It is to our church's credit that at our founding, women had equal rights with men in every way including the right to vote.

Women still have another 39 years to go before their goal is realized and they are becoming impatient – as I'm sure you will sense in our opening song.

**Query? Shall Women Vote? (1881)**

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The cover page of our next song displays the right title, but it is not the version of the song we will sing. It was not unusual for songs with the same name to have different melodies, so songs were often identified with the inscription:

“SUNG BY ...”. As you can see in this cover page, our next song was “SUNG BY Fred Walz of the CARNCROSS’ MINSTRELS.”

Minstrel shows were popular from about the middle 1800s up to the turn of the century.

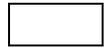
Two paintings from 1881 show us the ideal image of a young girl, which is what our next song is about.

(Display the next image when the introduction starts.)



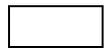
### Little Mollie Brown (1881)

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No event of the period produced a greater outpouring of music than the assassination of President James A Garfield on July 2, 1881, just 100 days after assuming office. There were songs of prayer for his recovery (he did not die for 80 days), songs mourning his death, funeral marches and songs dedicated to his widow.

Garfield was a Brigadier General during the civil war, a family man and well liked. He died just several months before his 50<sup>th</sup> birthday.



### Slowly and Sadly (1881)

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The years from 1870 to 1885 represent a period of transition in American popular music. Look at your program and you will see that all the lyrics to the songs are either numbered (which indicates a verse) or labeled as a “CHORUS.” The “verse” tells a story and changes each time while the “chorus” always stays the same.

Two musical models characterize the music of this time; The Stephen Foster model and the Tin Pan Alley model.

If you ask someone to sing a song and they start with the “verse”, then you have the older Stephen Foster model. But if the singer starts with the “chorus”, you have the newer “Tin Pan Alley” model.

It is now 1897 and we are in the Tin Pan Alley period. The verse still tells us a story, but the real payoff is in the “chorus.” To even more clearly differentiate these two sections, the verse in our next song is in a 4 beat meter while the chorus is in a 3 beat meter.

Monroe H. Rosenfeld not only composed our next song but lays claim to fame for naming the “Tin Pan Alley” period. He once said that the Manhattan street on which he worked, was so noisy with pianos clanking in the open windows, combined with the noise of the street, that it sounded like a bunch of tin pans banging together, so he called it “Tin Pan Ally.”

In addition to being the year of our church’s “Gathering”, 1881 marks the birth vaudeville which was a type of variety show which was distinguished from the earlier shows by its mixed-gender audience and usually alcohol-free halls.

By the late 1890s, vaudeville had large circuits, houses (small and large) in almost every sizable location, standardized bookings, broad pools of skilled acts, and a loyal national following.

The female vocal solo was very popular.

Our next song is a perfect example of a vaudeville solo performance of a free spirited, independent and assertive daughter.

### **I’ll Marry the Man I Love (1897)**

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After the Civil War, a monthly children’s magazine, *The Little Corporal*, became popular. The goal of the magazine was to “marshal the children and give them a chance to show how well they loved their country and her brave defenders.”

The magazine had as its slogan, “FIGHTING AGAINST WRONG, AND FOR THE GOOD, THE TRUE AND THE BEAUTIFUL.” It was billed as “AN ORIGINAL MAGAZINE FOR BOYS AND GIRLS AND FOR OLDER PEOPLE WHO HAVE YOUNG HEARTS.” A single copy cost 15 cents, and a yearly subscription was \$1.50.

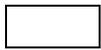
Hang Up the Baby’s Stocking appeared in the *The Little Corporal* in 1870 and was also printed in newspapers throughout the county. It remained popular for years.

Various arrangements of the song were published. The version that we will sing today is by Hiram Murray Higgins.

The song shows us a charming little vignette of a Victorian family at Christmas time. A mother ponders hanging up a Christmas stocking for the baby, and her daughter offers a suggestion.

### **Hang Up the Baby’s Stocking (1870)**

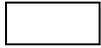
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In the late 1800s, the piano was an essential household item and the music publishing industry was flourishing. Huge amounts of music were written and printed for amateur use. The following ballad may have been performed on the stage, but it was most likely written as a sentimental song for home consumption.

The music uses the piano to both accompany the soloist and at times describe the singer's words, as when it creates an imaginative description of sea gulls soaring in the wind with the ocean rolling behind them.

The lyrics describe a woman's tragic romance and proclaim her sorrow while at the same time maintaining her dignity.



In your printed program, you may have noticed the different spellings of the word "bark". It is not a misprint. The American spelling was b-a-r-k and the older English spelling was b-a-r-q-u-e. A bark was the most popular cargo ship of the time. In addition to carrying freight, it could occasionally have carried a passenger.

If you listen closely, you may notice that today's rendition of this ballad has a slightly different version of the lyrics. You will discover that in this version the one who was lost was the passenger on the bark.

**Lost (1881)**

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We finish our program with two popular songs from the period. Both are wonderfully sentimental, and each represents one of the two models we have talked about earlier.

"The Old Kitchen Door", dated 1881, is of the Stephen Foster model.

"The Old Kitchen Clock", dated 1898 is in the Tin Pan Alley style.

Thank you for being a being a part of our celebration. We hope to continue to be a liberal light on the prairie for many more years. 

*(Pause between each picture during the introduction to the song.)*



*(Let the last picture continue to display until the end of the program.)*

**The Old Kitchen Door (1881)** (no break between songs)

**The Old Kitchen Clock (1898)**

*(Be prepared to take bows at the end of the program.)*