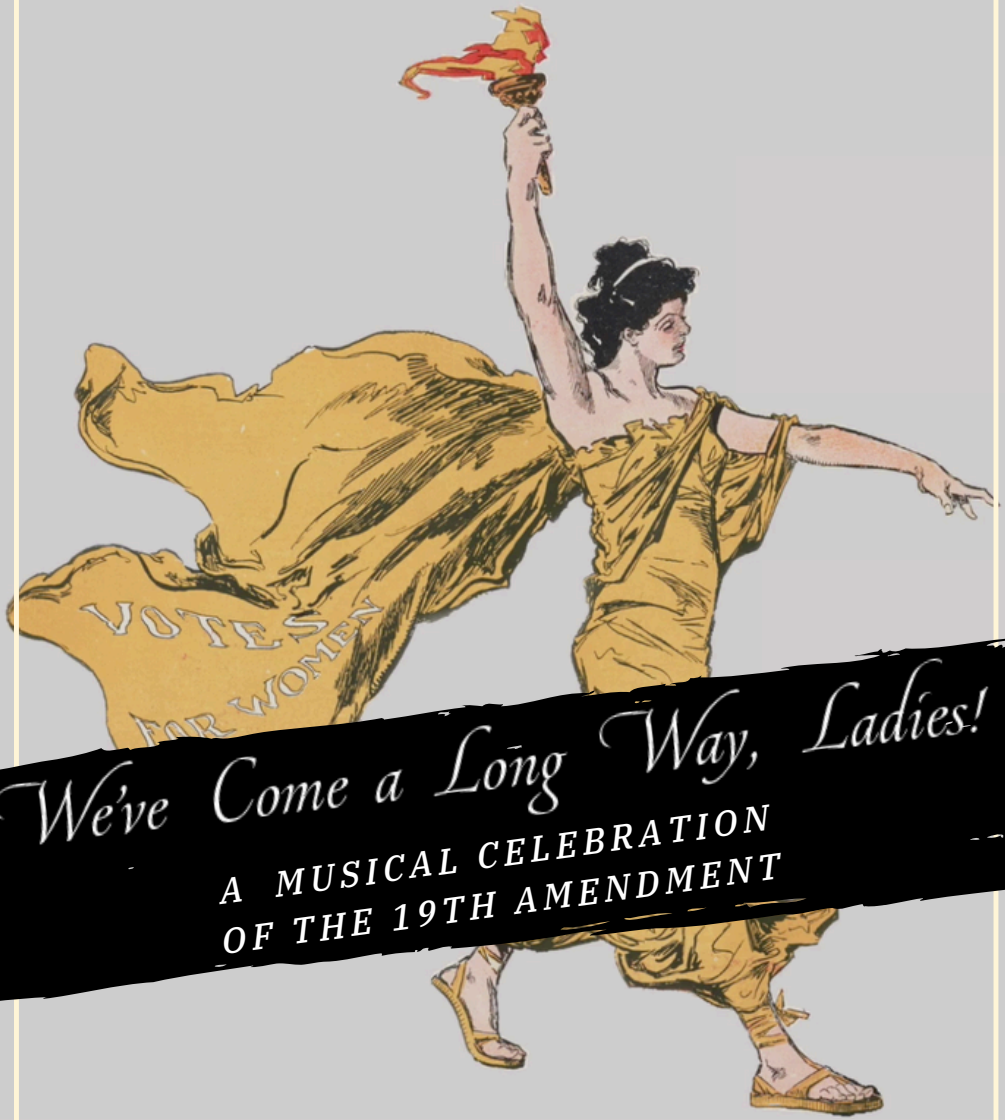


OF THEE I SING: AMERICAN HERITAGE THROUGH SONG
PRESENTS



We've Come a Long Way, Ladies!
A MUSICAL CELEBRATION
OF THE 19TH AMENDMENT

JUNE • 14 • 2024

NFMC ANNUAL CONFERENCE

AN INTRODUCTION TO THE HISTORICAL MUSIC IN THIS PROGRAM

Music, and especially songs, played an important role in the suffrage movement. These songs served as inspiration, social commentary, and even as provocation. As we reflect on the brave women—and men—who fought for women's right to vote, their music shines a light upon their struggle and provides a window into their day-to-day lives. This music helped motivate them to fight for the cause and gave them strength in the midst of hardship. As you listen, you'll notice that musical styles changed significantly over the course of the movement, a reminder of just how long suffragists had to fight for this most basic of rights.



Family gathered around the piano

And we should remember the important social role that music played before television, social media, and online streaming. Households would circle around the family piano to play and sing the latest parlor songs—new pieces that often dealt with current events and served as a source of political commentary as well as entertainment. Theater reviews and productions also used current events as material for performances.

In addition to these compositions, there was the practice of setting topical lyrics to familiar melodies. This form of song writing has a long tradition in our nation's history, and had the advantage of producing songs that were quick and easy to learn without the burden—or cost—of producing sheet music.

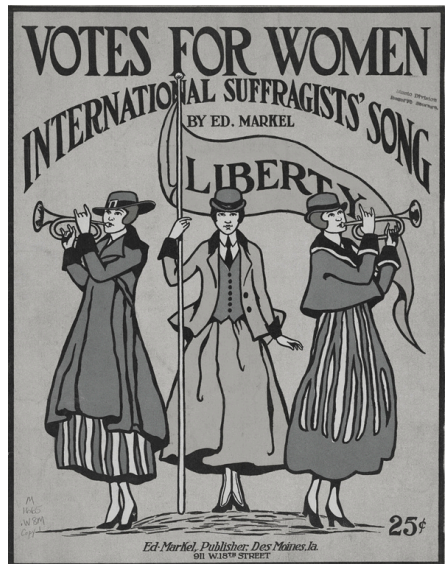
A song created by the setting of a new text to a previously written melody is sometimes called a contrafact, otherwise known as a piggyback song. These melodies were strategically chosen based on the emotional connection people had to them in order to redirect these sentimental attachments toward support for Women's Suffrage. These songs were sung at suffrage meetings, protests and parades. These familiar tunes could even be heard from the jail cells of suffragists detained for picketing.

The goal of this program is to inspire admiration for these past patriots and encourage positive, engaged citizenship. We've come a long way, ladies! And it is my joy to celebrate our progress—past, present, and future—through song!

~Audrey Johnson



Suffragists singing



Order of Performance

Prelude:
The Women's Suffrage Battle Hymn

Text: Catherine A. F. Stebbins
Melody: "Battle Hymn of the
Republic" (traditional)
Arranged by Dr. Lorne Dechtenberg

Let Us All Speak Our Minds
If We Die For It

W. Brough & G. Maeder
Arranged by Dr. Lorne Dechtenberg

Keep Woman in Her Sphere

Text by E. Estabrook;
Melody: "Auld Lang Syne" (Burns)
Arranged by Dr. Lorne Dechtenberg

The Bloomers' Complaint

Composer unknown; publisher A. Fiot
Arranged by Dr. Lorne Dechtenberg

Human Equality

Text by William Lloyd Garrison;
Melody "A Man's A Man" (Burns)
Arranged by Dr. Lorne Dechtenberg

Order of Performance

The Next Election Day

Text by Eugenie M. Ray-Smith;
Melody: "Tramp, Tramp, Tramp: A
Prisoner's Hope" (Root)
Arranged by Dr. Lorne Dechtenberg

Lift Every Voice and Sing
(music provided)

Text by James Weldon Johnson
Music by J. Rosamond Johnson

She's Good Enough to be Your
Baby's Mother and She's Good
Enough to Vote With You

H. Paley & A. Bryan, New York

We Worried Woody Wood

Melody: "The Ballad of Captain Kidd"
(traditional sea shanty)
Arranged by Dr. Lorne Dechtenberg

Watchman, Tell Me

Text by Henry W. Roby
Melody: "Watchman Tell Me"
(attr. Bradbury)
Arranged by Dr. Lorne Dechtenberg

The Harry Burn Newspaper
Limerick Medley

Text by Henry W. Roby
Melody: traditional
Arranged by Dr. Lorne Dechtenberg

The 2024 NFMC Equal Rights
Song

Text by 2024 NFMC Participants
Melody: traditional

The Women's Suffrage Battle Hymn

Text by Henry W. Roby &
Audrey Johnson
Melody: "Battle Hymn of the
Republic" (traditional)
Arranged by Dr. Lorne Dechtenberg

ABOUT THE ARTISTS



AUDREY JOHNSON - FOUNDER, SOLOIST & PROGRAM CURATOR

Throughout her career, the performance of American vocal works and the delivery of classical music to American audiences have been an integral parts of Mezzo Soprano Audrey Johnson's artistic focus, with lasting effect to all listeners.

As a result, Audrey has combined her vocal talents and performing experience with her patriotic passions to create *Of Thee I Sing: American Heritage Through Song*, an innovative performance platform featuring educational, interactive concert programming with the mission of bringing American history to life through music, connecting audiences with American song, and inspiring positive patriotism and engaged citizenship through the music of our nation.

The company's inaugural programming on the Women's Suffrage Movement has been endorsed and hosted by the Indiana Arts Commission, The Arts Federation, Opera Aficionado (San Francisco Opera), Shreveport Opera, The Minnesota Federation of Music Clubs, the Ouibache Music Festival, the Boys & Girls Club, the Girl Scouts, and many other educational, arts, and civic organizations throughout the country.

Audrey received her Bachelor of Music degree from Simpson College and her Master of Music Degree from the University of Houston, with professional performances of standard repertory including Hansel in *Hansel and Gretel*, Mrs. DeRocher in *Heggie's Dead Man Walking*, Meg in *Adamo's Little Women*, Cherubino in *Le nozze di Figaro*, Prince Charming in *Massenet's Cendrillon*, Prinz Orlofsky in *Die Fledermaus*, Mercedes in *Bizet's Carmen*, and Berta in *Il Barbiere di Siviglia*.



LORI JESSEN, COLLABORATIVE PIANIST

Lori Jessen has been playing the piano since third grade, when she began piano lessons with the church organist.

A few years later, she began accompanying the children's choir at church. During high school she accompanied the concert choir as well as vocal and instrumental solos, setting the stage for many future years of collaborative music making.

She maintains a small piano studio in the tidy little corner of Nebraska where Iowa, South Dakota, and Nebraska meet and has been a church musician for 44 years. She serves the Federation as Festival Co-Chair and Treasurer for Great Plains Federated Music Club, Junior Composers Contest Chair and Board Representative for South Dakota, and NFMC Festivals Chair.

Turning her attention to writing music, she is currently studying composition with Dr. Sarah Miller at MacPhail Center for Music. One of her piano pieces, *The Gonesome Scenes of Winter*, is listed in the 2024 NFMC Festivals Bulletin in the American Patriotic and Folk Song Event. Other works for woodwinds and brass have been performed by South Dakota student musicians at region music contests. Future publications include piano solos & duets, flute duets & quartets, clarinet trios & quartets, violin/cello duets, string trio & quartets, vocal solos, and choral works.

She is married to Daryl Jessen, President of the South Dakota Federation of Music Clubs, and they have five grown children who have blessed them with five grandchildren.

When she is not teaching, composing, or fulfilling Federation responsibilities, she can be found outside pattering in her garden, down in the basement sewing the latest fabric creation, or curled up with the kitty and a cup of coffee, reading a cozy mystery.

ADDITIONAL CREDITS AND ACKNOWLEDGEMENTS

Costumes by Karrie Blee.

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Audrey would also like to express her deep gratitude to her family for their support of her dreams and artistic endeavors, especially her parents, Dr. Bryan and Mary Grieme; her mentor, Bass-Baritone William Powers; and her darling little boys, Alton and Asa.

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OF THEE I SING

AMERICAN HERITAGE THROUGH SONG



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