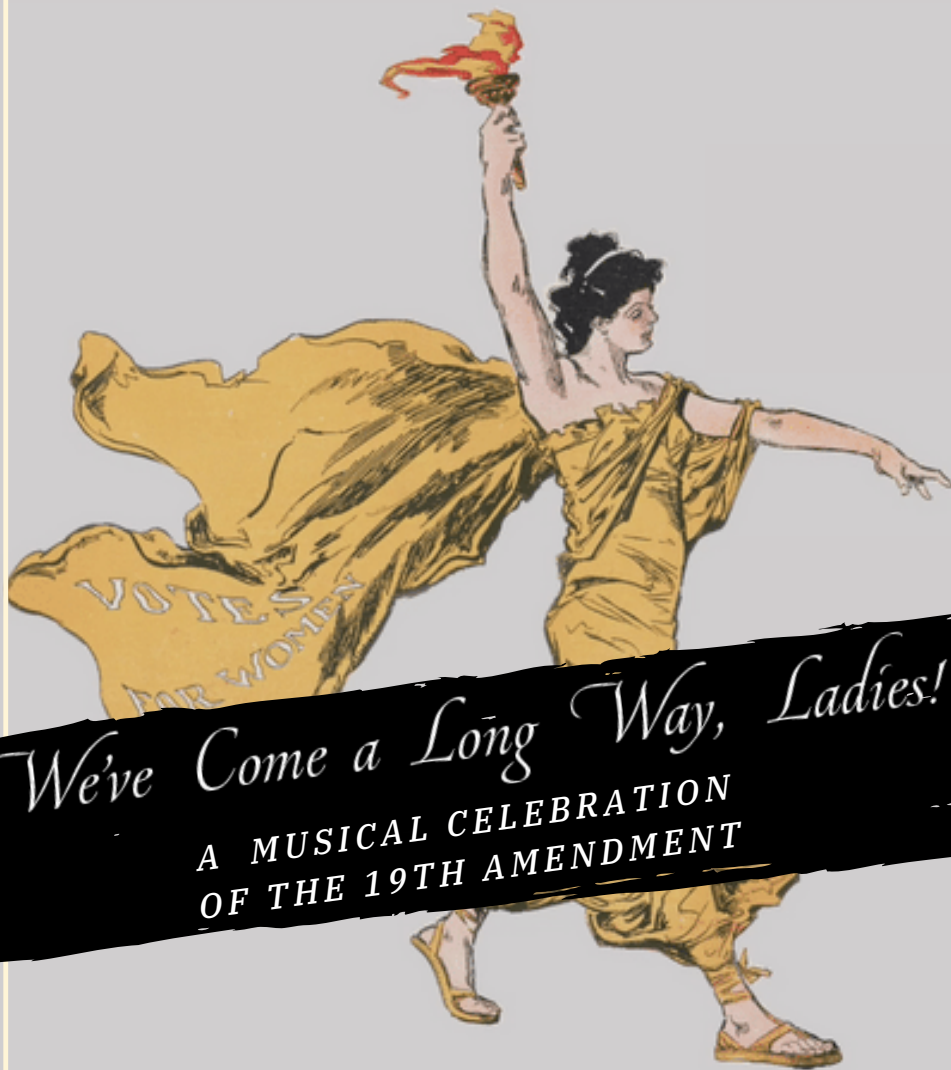


OF THEE I SING: AMERICAN HERITAGE THROUGH SONG
PRESENTS



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

APRIL • 21 • 2023

CARLETON COLLEGE
SKINNER MEMORIAL CHAPEL

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.

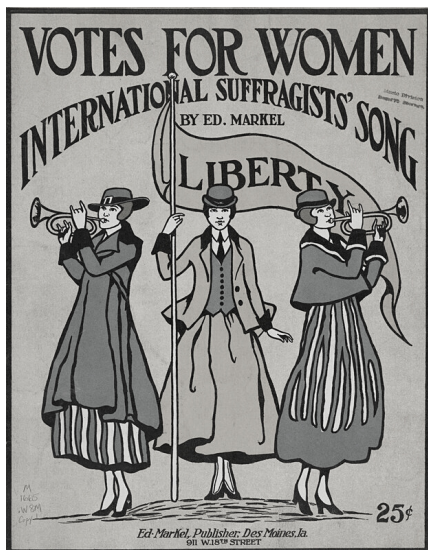
A song created by the setting of a new text to a previously written melody is sometimes called a contrafact, otherwise known as a piggyback song. These melodies were strategically chosen based on the emotional connection people had to them in order to redirect these sentimental attachments toward support 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

The Next Election Day

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

Order of Performance

Lift Every Voice and Sing
Hymnal N. 593

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 James Morehead

Watchman, Tell Me

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

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*.



SARAH LOCKWOOD, COLLABORATIVE PIANIST

Sarah Lockwood received her Bachelor of Music degree in piano performance from Depauw University (Greencastle, IN), and her Masters of Music degree in Collaborative Piano at the University of Minnesota (Minneapolis). Sarah has held staff accompanist positions at Carleton College, Augsburg College, and MacPhail Center for Music. She has collaborated with participants for various competitions such as The Schubert

Club International Competition, Thursday Musical and NATS, and has also worked with singers for Minnesota Opera auditions. Sarah has also served as the staff accompanist for the Eugene Rousseau Saxophone Camp at Shell Lake Fine Arts Camp (Wisconsin).

Sarah is also a violinist and violist and in 2013 she accepted a viola position with the Rochester Symphony in Rochester, Minnesota. Sarah teaches privately on all three instruments and enjoys working with students of all ages and levels. Sarah lives in Hastings, Minnesota with her husband and two daughters. She has worked with the Hastings Schools music programs and has been involved with the summer Black Dirt theater productions as music director, assistant music director and orchestra musician. More recently she has played violin for the summer opera productions (The Secret Garden, Madame Butterfly) at the Soo Theatre Project in Sault Ste. Marie, Michigan.

In December of 2014 Sarah and her husband, Travis, purchased the former Guardian Angels Catholic Church in Hastings, Minnesota, and converted it into a performing arts space, art gallery and music school. The school is Blessings Academy of Arts and Music and the former church building is now called the Hastings Arts Center. Sarah serves as the Director of the music school and Artistic Director for the Concert Series programming.

ADDITIONAL CREDITS AND ACKNOWLEDGEMENTS

Costumes by Karrie Blee.

Yiddish consultant and translator for "Damen Rechte" : D. Zisl Slepovitch

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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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Letter from Abigail Adams to John Adams, 31 March - 5 April 1776

Letter from John Adams to Abigail Adams, 14 April 1776

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AMERICAN HERITAGE THROUGH SONG



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