

“Home, Sweet, Sweet Home” M.C.’s Script

Props: Glass & Spoon, 3 £5 notes Fire, Toilets.

Our Victorian Concert “Home, Sweet, Sweet Home” is the last event of the Ilkley and District U3A Summer 2019 programme. It is brought to you by the “Singalong 4 Fun” group. This group is not a choir, as such, as you will see!!

Find a gold leaflet on your chair that explains the activities of the group. We meet fortnightly at Clevedon House, at the top of Ben Rhydding Drive, here in Ben Rhydding. In addition to these meetings, some of us form a sort of “Concert Party” to visit Care Homes about 12 times a year.

We hope that you will get a feel today for the style of our “Concert Party” during our presentation and maybe feel inspired to take your own 3rd Age group into Care Homes to connect with the 4th Age!! Our philosophy is that singing is good for us, whatever your opinion of your own singing skills. After all, as Marie Lloyd sang soon after 1900, “A little of what you fancy does you good”.

Scientific research has now established all these 11 benefits:

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| <ul style="list-style-type: none">• Singing strengthens the immune system• Singing is a workout• Singing improves your posture• Singing helps with sleep• Singing is a natural anti-depressant• Singing lowers stress levels | <ul style="list-style-type: none">• Singing improves mental alertness• Singing boosts your confidence• Singing can widen your circle of friends• Singing broadens communication skills• Singing increases your ability to appreciate other singers |
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This programme mainly consists of singing along with each other; you should join in where appropriate. **You will find the song sheets on your chair.** These songs are from the Victorian Era to reflect the theme of the Summer Programme: the 200th anniversary of the birth of Queen Victoria. Never before had an age produced such a wealth of popular songs, many as well known today as in Victoria’s time. Many of the choruses are quiet well known and will be easily recalled from your song memory. The additional verses we have included enable us to have a glance at the Victorian era as reflected in their songs. In addition, Penny Wragg, from the poetry group will perform three monologues.

Have you heard of the three tenors? - Domingo, Carreras & Pavarotti? Sadly they are not here, thus some of the verses will be sung as solos by one of the “Three Fivers”: Richard, Robin and myself, David Hewitt. Please join in with all of the Choruses, printed in **BOLD** and with the verses if not marked as **SOLO**.

Robin is in charge of the props – a Gentleman’s Gentleman, our own Jeeves.

You may notice that some of the words in our songs are slightly different to your own experience. There are many versions and we have chosen those printed in our musical source, “The Illustrated Victorian Song Book” 1984.

We will examine the Victorian world through its songs. We move from the middle class family gathered around the parlour piano, through the coarser broadside street-ballads; the song and supper clubs; chorus songs in the music halls and finally, the comic operas of Gilbert & Sullivan and others.

There was a great deal of sentiment expressed in the arts in Victorian Britain. Before radio, cinema, TV etc. Victorians made their own entertainment.

In the Parlour

The music round the parlour piano or in the Drawing Rooms ranged from sentimental through God, Death, Temperance and Patriotism. Setting a high moral tone.

1). Home, Sweet, Sweet Home (16)

Written by: J. H . Payne 1823, Composed by H. R. Bishop, 1821

Props: Conductors baton, or in this case more like a wand. Pince Nez.

“Home, Sweet, Sweet Home” represents the sentimental aspect of parlour family entertainment. Henry Bishop was the first musician to be knighted (1842) for his work. It achieved popularity by being sung by Jenny Lind (the Swedish Nightingale) and Dame Nelly Melba of “Peach Melba” fame.

Victoria had not yet come to the throne when this was first composed but it later came to represent the “domestic” image that the growing royal family set out to promote. **Imagine yourselves now, gathered round the piano.**

2). Just A Song At Twilight (37)

Clifton Bingham, 1882, JL Molly 1884. Props: Black top hat with scarf.

The song starts as a dirge and paints a dark and misty picture of the world. The common representation of Queen Victoria is of an elderly lady dressed in black. Prince Albert had died in 1861 and Victoria descended in perpetual mourning. This was reflected in the music of the parlour. I used to work for a weaving company that made its fortune out of black crepe for mourning dresses during the Victorian era. The chorus does brighten up a bit though.

3). The Holy City (48)

music by Michael Maybrick, lyrics by Frederic Weatherly, 1892,

This is a beautiful hymn tune by Michael Maybrick, who wrote under the name of Stephen Adams. There is some scandal associated with this composer. It is alleged that his brother, James Maybrick, confessed to being “Jack the Ripper” in his diary which came to public view in 1992, later thought to be a fake. Others think the Ripper was actually Michael Maybrick himself!!

It's sheet music sales made it one of the most commercially successful songs in the UK and United States of the era.

Can I now introduce our mystery performer: Richard Green.

Richard, in a few short words can you tell us about your musical adventures?

Richard's Solo Please join in the Chorus:

Thank you Richard

Broadside Ballads or Broadsheets

We move out of the middle class Parlour into the streets and pleasure gardens. During the reign of Victoria there were some 250 known glee and street ballad singers on the streets of London. They sang from, and possibly sold, cheaply printed “broadsides” written about sensational news such as battles, murders and executions. No music was supplied because they were set to traditional folk tunes.

4). She was poor, but she was honest (62)

Anonymous ~ late 19thC

Props: Black Scarf

It is an anonymous street ballad of the late 19th century. There are many verses added over the years. We have “Bowdlerised” this version to keep the story short and simple and wholesome.

This song has been popular at Left Wing Political Party Conference, Trades Union and Student gatherings, because it outlines the injustice of the rich exploiting the poor!!

As you can see from my figure I now number amongst the richer section of society, either that or I am stockpiling for Brexit!!

5). Pretty Little Polly Perkins (72)

Written & Performed by Harry Clifton – 1865

Props: Castanets

Most of Clifton's songs adapted their tunes from old folk songs and it is possible that a folk tune is also the origin of the tune for Polly. The famous Tyneside Music Hall song Cushie Butterfield (sung even today at Newcastle United matches) is sung to the same tune as "Polly" and is possibly a parody of "Polly". And again there are many different versions.

She's a brae lass an' a bonny one, An' she likes her beer;
An, they call her Cushy Butterfield, An' aw wish she was here.

6). Monologue

MATILDA, A cautionary tale, Hilaire Belloc		Penny
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“Free and Easies” and “Song and Supper Rooms”

In the early nineteenth century, entertainment began to be provided at some taverns. Such venues were known as "Free and Easies". We might now call them Karaoke nights!! These song and supper rooms developed in London in the 1820s and 1830s and were directed at the middle classes. They were an important influence on the later development of the music hall tradition. Some of these rooms or clubs may have morphed into “Gentlemen’s Clubs” or even “secret societies” or quasi-religious fraternities, such as the “Royal and Ancient Order of Buffaloes. There was a growth in such clubs for the newly enfranchised male population after the 1832 Reform Act to reflect their enhanced status in society.

Choruses

Many of the **verses** from these songs are now little known but the **choruses** are retained in our song memory. This is possibly because of the BBC TV series “**The Good Old Days**”. It ran from 1953- 1983 from the “**City Varieties**”, Leeds and recreated an authentic atmosphere of the Victorian Music Hall. To cram our programme full of fun we will omit many verses and concentrate on the Choruses you will know.

7). Dear old pals, jolly old pals (95)

G.W. Hunt – 1877, Props: Tankard, Liberty Hall Sign.

The reference here to “putting my old friend in the Chair” illustrates the increasingly formal “club” aspect of this type of entertainment.

8). Two Lovely Black Eyes (99)

Charles Coborn.

Robin’s Solo

Please join in the chorus:

I am sure you will see the parallel of this confrontation in the Brexit debate! Politics can be a dirty game. The Victorians had “Pocket” or “Rotten Boroughs”; those with very few electors and no universal suffrage. An extreme example was “Old Sarum”, with only seven voters all controlled by the local squire. These boroughs were removed in the 1832 Reform Act which extended the franchise to any man who owned a property worth more than £10. This added about ~50% to the electorate and gave the growing industrial cities fairer representation.

9). Daisy Bell (108)

Harry Dacre Late 1890’s

Solo by Richard Green, please join in the Chorus:

Props: Tandem, flat cap, Bicycle pump.

The "Dandy Horse" or “Hobby Horse” was the first human means of transport to resemble a bicycle. It was invented in Germany in 1817. You did not pedal; it was powered by pushing along with your feet. The first mechanically-propelled, two-wheeled vehicle was the velocipede, built by a Scottish blacksmith, in 1839. He is also associated with the first cycling traffic offense, when a Glasgow newspaper in 1842 reported an accident in which an anonymous "gentleman from Dumfries-shire... bestride a velocipede... of ingenious design", knocked over a little girl in Glasgow and was fined 5 shillings.

The bicycle had a hand in preventing birth defects. The greater mobility afforded by the bicycle allowed eligible bachelors to range further than the village boundaries for possible mates. Post-bicycle, there was a dramatic decrease in the "Village Idiot" phenomenon. Patents related to tandem bicycles date from the late 1890s.

“Orbit Tandems” is run by Gwen’s son John Hargreaves and his wife Ruth, based at Gargrave, and they have lent us one today.

Please give a round of applause for Richard on the tandem.

Please join in the chorus.

10). Oh! Mister Porter (111)

Written by: Thomas Le Brun, Comp by: George Le Brun 1893,

Props: Swanee Whistle, Tepe

Here we have a quote from Charles Dickens' "Dombey and Son", 1846-48:

"The first shock of a great earthquake had, just at that period, rent the whole neighbourhood to its centre. Traces of its course were visible on every side. Houses were knocked down; streets broken through and stopped; deep pits and trenches dug in the ground; enormous heaps of earth and clay thrown up; buildings that were undermined and shaking, propped by great beams of wood. ... In short, the yet unfinished and unopened Railroad was in progress; and from the very core of all this dire disorder, trailed smoothly away, upon its mighty course of civilization and improvement."

Just about the only good passage in the whole damned book!!

The Victorian era saw a massive increase in railways. The Liverpool & Manchester Railway opened in 1830 and then the country went railway mad.

Music Halls

When the Theatre Act of 1843 declared that such entertainment establishments would only be licensed if run as theatres, the first real "music halls" appeared in suburban London shortly afterwards and they lasted just after the end of the first world war when this type of entertainment was rebranded as "Variety". Music was only part of the entertainment which also included comedy and speciality acts; such as animals, cross dressing, magic and ventriloquism among many others.

11). The Flying Trapeze (124)

Written by George Leybourne, comp: by Alfred Lee, 1868, Props: Baton/rope

This is our first "Character song". These tell a story in the first person, so the actor assumes a "character" to do so. These songs were the life blood of the Music Hall.

In 1860, the Alhambra, Leicester Square, was converted from a circus into a Music Hall. To bring in the crowds the new management introduced a French trapeze artist named Leotard. His performances without nets over the heads of the audience while sat at their tables sent the ladies wild with admiration. So what would be more natural for the songsters to celebrate their acts!! Leotard's name lives on in the costume of acrobats even to this day.

12). Champagne Charlie is my name (92)

Written by George Leybourne, composed by Alfred Lee, c 1868

Props: Champagne glasses and bottle, Walking stick, Blazer, Straw Boater.

Please collect your champagne flutes from the tables at the back. There are three flavours: orange, apple and cranberry, or you can just have water for the toast. If you need a comfort break, now is the time to do it. Hurry Back.

Leybourne popularised the song which premièred in August 1866 at the Princess' Concert Hall in Leeds. This is an early example of Product Placement.

It is said, "Champagne Charlie" was sponsored by Moët & Chandon the champagne firm. Leybourne's rival, Alfred Vance, responded with a song dedicated to "Clicquot", another brand of Champagne. Together they worked their way down the wine list until finally; Alfred Vance arrived at "Beer Glorious Beer". Together they were instrumental in developing a new style of music hall performer known as the "Lion Comique" or "Swells" who sought inspiration in their everyday experiences and the colourful characters of daily street life. On stage, Leybourne created the character of Champagne Charlie. His act was popular largely because of its appeal to the mixture of mockery and admiration which audiences of the time felt towards the type of rich man, who spent his time wandering from one London entertainment to another.

The tune can still be heard in the repertoire of the Salvation Army song: "Bless His Name, He Sets Me Free".

Please drink to Champagne Charlie

13).The man who broke the bank at Monte Carlo (128)

Fred Gilbert, 1892

Fred Gilbert is no relation of W S Gilbert!!

Props: Million £ Notes, Walking Stick and Red Hat, Red Specs.

This song was inspired by the exploits of Charles de Ville Wells, who achieved every gambler's dream: he broke the bank at Monte Carlo.

It's the hope of gamblers everywhere, both high and low. Amongst the lower classes competitions for predicting the results of football matches are older than the football league itself. For example, the "Cricket and Football Field" newspaper, in 1887, offered a prize of one guinea to "the Competitor who predicts the results" of four football matches to be played the following Saturday. However, the more famous "Littlewood's Football Pools" was not founded until 1923 by John Moores, of University fame.

14). If It Wasn't For The 'Ouses In Between (133)

Written by: Edgar Bateman, Composed by: George LeBrunn, 1894

Props: Flat Cap and waistcoat.

The Victorian era saw massive growth on the back of the industrial revolution. Steam power, canals, turnpike roads, stage coaches in the early period and railways all led to massive growth of factories and the need for new homes close by for the workers. In 1870 the average family size was 6 children. My own father was one of 12, miraculously 11 of which survived into adulthood.

The demand for factory sites and the associated cramped housing and infrastructure led to massive amounts of countryside being built upon. Hence the good view, "if it wasn't for the 'ouses in between". He tries to reproduce a Kent market garden in his tiny back yard with leftover vegetables from the market stalls.

I want to hear your best MOCKNEY accents. Just think of Sam Weller from Dickens' Pickwick Papers.

15). My Old Dutch (150)

Written by: Albert Chevalier, composed by: Charles Ingle, 1892

Props: Game controller.

Albert Chevalier is not relation to Maurice Chevalier. Cockney Rhyming slang features here. "Dutch" refers to the "Duchess of Fife" i.e. Wife.

Yesterday I took Gwen to the hospital for a pacemaker checkup. So just in case she slows the music down they have given me a device to speed her up.

I would like to dedicate this song to our pianist and my wife, Gwen Hewitt.

Can we have a round of applause for our hard working pianist.

Our Group Sessions

The performance you see today has more in common with our concert party visits to care home. Our fortnightly sessions at Clevedon House are a little more mundane. If you want to join us there to singalong, you will see a lemon yellow form on the table by the door. Just complete your name and phone and any song requests you want us to consider for future sessions and leave it on the table at the door.

16). The Boy in the Gallery (159)

Written and composed by: George Ware, 1885

Prop: Handkerchief, a Fezziwig and a coloured wig and parasol.

To sing this I ought to change my sex! So I will wear a wig. However the only wig I possess is a Fezziwig, a knitted woollen welsh wig worn for reasons of vanity.

This wig gave Charles Dickens the inspiration for the name of Mr. Fezziwig, a character from the novel A Christmas Carol. The Ghost of Christmas Past takes Scrooge to revisit his youthful days in Fezziwig's world located at the cusp of the Industrial Revolution. Dickens used Fezziwig to represent a set of communal values and a way of life which was quickly being swept away in the economic turmoil of the early nineteenth century.

Maybe the Fezziwig is not suitable so we have found this rather fetching alternative for my cross dressing.

The young man in the gallery is in the cheapest seats in the house, so can someone at the back wave their handkerchief at the appropriate moment! The reference to "The Boro", where they sole and heel 'em", possibly means the Borough Market near London Bridge Station in Southwark.

This tune also includes a short Dance between the verses so if you are keen..... This style of song, while perfect innocent, was converted into something bawdy similar to the Carry On films of our younger days. By winks, gestures and changes of register the most innocent of songs was turned into salaciousness.
No kissing in the back row.

17). Monologue

THE GREEN EYE OF THE LITTLE YELLOW GOD. J M Hayes, A melodrama	Penny
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18). Good-Bye Dolly Gray (194)

Written by: Will D. Cobb and composed by: Paul Cobb Robin Solo

The Victorians were immensely proud of their Army and their Sons of the Sea and paid tribute to them in many fine patriotic songs.

These came in various forms

Ultra patriotic full of belligerent propaganda

Comradely tributes to brothers in arms and

Nostalgic songs of farewell. **Thank you Robin**

19). The Bold Gendarmes 1867 (Offenbach) Joseph Locke

Props: Tepe police baton.

“Geneviève de Brabant” is a French opéra bouffe (comic opera), or operetta, by Jacques Offenbach, first performed in Paris in 1859. For the 1867 version two additional characters, were added to Act 2 and given a comic duet, in English-speaking countries widely known as the "Gendarmes' Duet" or the "bold gendarmes".

We will not be singing as a duet BUT can men only sing the first “We Run Them In” and the Women the second, in brackets.

20). Heart of Oak

Music: William Boyce (1711-1779 Words: David Garrick in 1759 Robin Solo

Another of our rousing timeless military songs and was still popular in the Victorian era. You may recall the lieutenant singing off the troupes with “Heart of Oak” before the British storm Badajoz in Spain in the TV film "Sharpe’s Company” set in 1812. The General in this episode was the Earl of Wellington (later Field Marshal the Duke of Wellington) and later Prime minister in 1824 in the reign of George IV and for only 2 months in 1834 in the reign of William IV.

A very stirring song more suited to the Navy rather than the Cornwellian revisionist history. **Thank you Robin**

21). Rule, Britannia!

Poem: James Thomson 1740, Music : Thomas Arne. Chorus, Verse chorus

A favourite at the Last Night of the Proms. Promenade concerts had existed in London's pleasure gardens since the mid-18th century, and indoor proms became a feature of 19th century musical life in London from 1838, notably under the direction of Louis Antoine Jullien and Sir Arthur Sullivan (our hero but more about that later). The annual series of Proms continuing today had their roots in that movement. They were inaugurated on 10 August 1895 in the Queen's Hall in Langham Place by the impresario Robert Newman and led by the young Henry Wood (26) as conductor.

I would like to dedicate this to the Honourable Member Jacob Rees Mogg Esquire, Minister for Stuffy Traditions. Who may have reached his sell by date or be “no longer fit for purpose”.

22). I am the Ruler of the Queen's Navee!

(When I Was A Lad) HMS Pinafore Gilbert & Sullivan David Solo

Props: Navel Hat, Sash.

My wife and I are great fans of Gilbert and Sullivan operettas and have spent a considerable part of August, when not rehearsing this concert, at the International Gilbert and Sullivan Festival in Harrogate, only 35 mins by car down the road.

Many serious music aficionados look on G&S as a sort of Cerberus, the two headed dog, guarding the entrance to the underworld that is comic opera. In fact both Gilbert and Sullivan had successful separate careers as well as their well-known 14 light opera collaborations.

Gilbert wrote ballads and plays and collaborated with other composers in Musicals. He contributed rhymes and illustrations to "Fun" and "Punch", two satirical magazines of the era. In addition he was a failed barrister and a captain in the militia. He was knighted in 1907.

Sullivan wrote many sacred scores as diverse as Onward Christian Soldiers and The Golden Legend. The latter he composed for the Leeds Festival in 1886, only Handel's Messiah was performed more often in Britain in the 1880s and 1890s. He also composed the music for "Ivanhoe", a grand opera. He was knighted in 1883. He also wrote popular songs and parlour ballads.

They were brought together for their major collaborations by Richard D'Oyly Carte, who built the Savoy Theatre in 1881, for comic operas. The theatre was the first public building in the world to be lit entirely by electricity. Then the Savoy Hotel in 1889. He also built the Palace Theatre, Cambridge Circus, for Grand Opera, which opened as the "Royal English Opera House" in 1891.

Sir Joseph Porter's rise to high political office is said to mirror the career of the second WH Smith (1825-1891), who rose to become First Lord of the Admiralty in a Conservative government. Sir Joseph Porter however, was portrayed as a political radical and Smith did not have a legal career though, so the humour here must come from Gilbert's experience as a failed barrister.

HMS Pinafore was their third collaboration.

This is my solo, but please join in with the choruses in the right hand column

23). Onward, Christian soldiers

Music: A. Sullivan

“Why should the devil have all the best tunes”. Though it is widely attested that General William Booth of the Salvation Army, originated this adage, it actually originates in the 18th century, being attributed to George Whitefield, in *The Monthly Review, or, Literary Journal*, Vol. 49 (June 1773 - January 1774), p. 430; it has also been reported as a remark made by Rowland Hill, when he arranged an Easter hymn to the tune of "Pretty, Pretty Polly Hopkins, (not to be confused with Polly Perkins) in *The Rambler*, Vol. 9 (1858), p. 191, as well as being attributed to Charles Wesley, and sometimes his brother John.

However, here we have a best tune, from our hero Sir Arthur Sullivan, written especially for a hymn. "Onward, Christian Soldiers" is a 19th-century English hymn. The words were written by Sabine Baring-Gould in 1865, and the music was composed by Arthur Sullivan in 1871. Sullivan named the tune "St Gertrude".

Sullivan's works include 24 operas, 11 major orchestral works, ten choral works and oratorios, two ballets, incidental music to several plays, and numerous church pieces, songs, and piano and chamber pieces. His hymns and songs include "Onward, Christian Soldiers" and "The Lost Chord".

Most Christian churches have liberalised their theology since Victorian times and some of the concepts in the hymns of the period now seem a little dubious.

But today we want you to be a Victorian congregation and give us a hearty muscular Christian version of “Onward Christian Soldiers”.

24). When all night long

Iolanthe.

Gilbert & Sullivan

Props: Busby and sword. David Owen.

W. S. Gilbert was the “Spitting Image” of his era. He inspired generations of political comedy. His targets were the Victorian establishment. Here he takes a look at members of parliament. Now that we have the Brexit confusion in parliament we might look nostalgically back on an era where MPs “have got to leave that brain outside, And vote just as their leaders tell ’em to.”

Jonathan Miller, the famous actor, director and writer, directed an updated version of the G&S Mikado for English National Opera in 1987. Despite this he is quoted as saying, "I've never had anything but contempt for Gilbert and Sullivan, It's simply UKIP set to music." On the surface he would appear to be correct but if we examine the depth of Gilbert’s humour in context, he is more than wrong.

This is normally a solo but we have devised a way in which you can join in by singing the lines in **bold**.

Our Visits to Care homes

Props: Percussion Instruments

Part of the **raison d'être** for the “Singalong 4 Fun” group giving this concert is to share our work in Care Homes. We don’t have time to go into any great detail here. However, we hope that our activities might inspire some in the audience to think, “How could my group adapt its activities to make suitable presentations to care home residents.” We are fortunate that song and music is simply adapted. Even if the residents cannot see or speak they can participate by the use of percussion instruments.

We are all living longer and it is inevitable that many we will spend some time in Care Homes. Let’s take the 3rd Age to the 4th Age. I am happy to talk to anyone about what we do and my contact details are on our gold brochure.

28). Monologue (moved from the end)

THE RUINED MAID, Thomas Hardy, A tale of dual standards	Penny
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25). When Britain really ruled the waves –

Iolanthe

Gilbert & Sullivan

David Solo

Props: Crown and cape.

26). "My Grandfather's Clock"

Props: Clock

27). On Ilkla Moor Baht 'At ? !

(Traditional English - Yorkshire)

Many of the songs we have shared today are inevitably London based. Lets redress this balance with a stout rendition of, “On Ilkla Moor Baht 'At”. The Yorkshire National anthem.